START

# Microfilmed By:

# NORTHEAST DOCUMENT CONSERVATION CENTER
# Andover, MA 01810

# DECEMBER 1993

# Camera Operator:
# Kathy Wilder

# MASTER NEGATIVE NUMBER: BSO-56-009

**MICROFILMED**
**August 1993 - April 1994**

# BOSTON SYMPHONY ORCHESTRA SCRAPBOOK MICROFILMING PROJECT

**Funded in part by**

**THE NATIONAL ENDOWMENT FOR THE HUMANITIES**

**Grant No. PS-20709-93**

# BOSTON SYMPHONY ORCHESTRA MICROFILMING PROJECT

A Cooperative Project Between the Boston Symphony Orchestra Archives and the Boston Public Library (August 1993 - April 1994)

**The Microfilming Project incorporates two collections of scrapbooks housed in two separate repositories. The first set of scrapbooks (80 volumes) resides within the Allen A. Brown Collection of the Boston Public Library (BPL) Music Department. Their call number is** **M.125.5. **The second set of scrapbooks (132 volumes) resides within the Press Clippings collection of the Boston Symphony Orchestra (BSO) Archives. They have the designation** Pres 56**.**

**The BPL scrapbooks begin with the founding of the BSO in 1881 and continue, through 79 seasons, to 1960. Articles consist mainly of reviews and feature stories from Boston and New York newspapers. Occasionally, magazine articles and press releases are also included. The scrapbooks cover most aspects of the BSO.**

**The BSO scrapbooks run from 1889, the Orchestra's 9th season, to 1973. In addition to local reviews and features, the volumes contain articles culled from national and international publications. The scrapbooks document, in detail, all aspects of the BSO: The Symphony Orchestra (including subscription concerts, tours, and trips), the Boston Pops, the Tanglewood Festival, the Tanglewood Music Center, and Symphony Hall.**

**The two sets of scrapbooks have been filmed as two separate entities. Researchers wanting to look at specific seasons or subjects must examine both sets of films to ensure full coverage.**

**The scrapbooks do not represent the complete holdings of either location on the subject of the BSO.**

Requests for positive microfilm copies of individual rolls, or of film sets, should be directed to the respective repository:

**Music Department**
**Boston Public Library**
**Post Office Box 286**
**Boston, MA 02117**

**Boston Symphony Orchestra Archives**
**Symphony Hall**
**Boston, MA 02115**

# BOSTON SYMPHONY ORCHESTRA SCRAPBOOKS

# 1889 - 1973

# 132 VOLUMES

**Source: Boston Symphony Orchestra Archives**

# FINDING AID

# Boston Symphony Orchestra Scrapbooks (Series 56, Sub-Series 1)

**Source: Press Office (Office of the Public Relations Director)**

**The BSO scrapbooks comprise part of one series in the BSO Archives. Series 56, Press Clippings, is divided by format into 3 sub-series: 1) Scrapbooks, 1889-1973 (132 volumes); 2) Loose Clippings, 1931-1991 (9 record cartons); and 3) Oversize Newspapers and Journals, 1919-1979 (1 oversize box). Each sub-series is arranged chronologically.**

**The scrapbooks contain concert notices and reviews, record reviews, and feature articles. Early scrapbooks may also contain programs, tickets, and subscription orders. Materials are organized by concert season into the following categories:** BSO **(including tours);** Kneisel Quartet **(and later Boston Symphony Chamber Players); Boston** Pops **(referred to in early years as** Promenade **concerts); and** Tanglewood **(including the Tanglewood Music Center, the Tanglewood Festival, Tanglewood-on-Parade, and the Fromm Festival of Contemporary Music).**

**Reviews and articles cover a wide range of subjects: Founder H.L. Higginson; BSO conductors, players, trustees, and other personnel; guest artists and composers; BSO and Pops performances and recordings; U.S. and overseas tours; BSO/Cecilia Society joint performances; open rehearsals; and special events connected to anniversary celebrations and fundraising.**

**Feature stories document changes in the size, composition, and location of the orchestra. Topics include the hiring of women and minorities; the unionization of players; controversies (such as the internment of conductor Karl Muck during World War II); the sale of the old Music Hall; and the construction of Symphony Hall and other structures (such as the Koussevitsky Music Shed at Tanglewood).**

**Reproductions of the materials in the collection may not be made without permission from the Boston Symphony Orchestra Archives.**

## GUIDE TO CONTENTS

Institution: **BOSTON SYMPHONY ORCHESTRA**

Series Name: **PRESS CLIPPINGS**
Series Number: **56**
Series Dates: **1889-1991**

Sub-series Name: **SCRAPBOOKS**
Sub-series Number: **1**
Sub-series Dates: **1889-1973**

## VOLUME LISTING

| VOL | TITLE | DATES |
|---|---|---|
| 1 | BSO | 1889-1890 |
| 2 | BSO<br>Kneisel Quartet | 1890-1891 |
| 3 | BSO | 1891-1892 |
| 4 | Promenade (Pops) | 1892 |
| 5 | BSO<br>Kneisel Quartet | 1892-1893 |
| 6 | BSO<br>Kneisel Quartet | 1893-1894 |
| 7 | BSO<br>Kneisel Quartet | 1894-1895 |
| 8 | BSO | 1895-1896 |
| 9 | Promenade (Pops) | 1895-1896 |
| 10 | BSO | 1896-1897 |
| 11 | BSO | 1897-1898 |
| 12 | Promenade (Pops) | 1897-1898 |
| 13 | BSO | 1898-1899 |
| 14 | BSO | 1899-1900 |
| 15 | Pops | 1899-1900 |
| 16 | BSO | 1900-1901 |
| 17 | BSO | 1901-1902 |
| 18 | Pops | 1901-1903 |
| 19 | BSO | 1902-1903 |
| 20 | BSO | 1903-1904 |
| 21 | BSO | 1904-1905 |
| 22 | Pops | 1904-1905 |
| 23 | BSO | 1905-1906 |
| 24 | BSO | 1906-1907 |
| 25 | BSO | 1907-1908 |
| 26 | BSO | 1908-1909 |
| 27 | BSO<br>Pops | 1909-1910 |
| 28 | BSO<br>Pops | 1910-1911 |
| 29 | BSO Advertisements | 1910-1911 |
| 30 | BSO<br>Pops | 1911-1912 |
| 31 | BSO<br>Pops | 1912-1913 |
| 32 | BSO<br>Pops | 1913-1914 |
| 33 | BSO<br>Pops | 1914-1915 |
| 34 | BSO<br>Pops | 1915-1916 |
| 35 | BSO<br>Pops | 1916-1917 |
| 36 | BSO<br>Pops | 1917-1918 |
| 37 | Karl Muck | 1918 |
| 38 | BSO<br>Pops | 1918-1919 |
| 39 | BSO<br>Pops | 1919-1920 |
| 40 | BSO Advertisements | 1919-1920 |
| 41 | BSO<br>Pops | 1920-1921 |
| 42 | BSO<br>Pops | 1921-1922 |
| 43 | BSO<br>BSO Advertisements<br>Pops Advertisements | 1922-1923 |
| 44 | BSO<br>Pops | 1922-1924 |
| 45 | BSO<br>Pops | 1924 |
| 46 | BSO<br>BSO Advertisements<br>Pops Advertisements | 1924-1926 |
| 47 | BSO<br>Pops | 1925-1926 |
| 48 | BSO Advertisements<br>Pops Advertisements | 1926-1927 |
| 49 | BSO<br>Pops | 1926-1928 |
| 50 | BSO | 1928 |
| 51 | BSO<br>Pops | 1928-1929 |
| 52 | BSO<br>Pops<br>U.S. Tour | 1929-1930 |
| 53 | BSO | 1930-1931 |
| 54 | BSO<br>Pops | 1931-1932 |
| 55 | BSO<br>Pops | 1932-1933 |
| 56 | BSO | 1933-1934 |
| 57 | BSO | 1934-1935 |
| 58 | BSO | 1935-1936 |
| 59 | BSO | 1936-1937 |

| VOL | TITLE | DATES |
|---|---|---|
| 60 | Pops | |
| | Tanglewood | 1936-1937 |
| 61 | BSO | 1937 |
| 62 | BSO | 1937-1938 |
| 63 | Pops | |
| | Tanglewood | 1938 |
| 64 | BSO | 1938-1939 |
| 65 | Pops | |
| | Tanglewood | 1939 |
| 66 | BSO | 1939-1940 |
| 67 | Tanglewood | 1939-1941 |
| 68 | BSO | |
| | Pops | 1940 |
| 69 | BSO | 1940-1941 |
| 70 | Tanglewood | 1940-1944 |
| 71 | BSO | 1941-1942 |
| 72 | BSO | 1942-1943 |
| 73 | BSO | 1943-1944 |
| 74 | BSO | |
| | Pops | |
| | Tanglewood | 1944-1945 |
| 75 | BSO | |
| | Pops | |
| | Tanglewood | 1945-1946 |
| 76 | BSO | |
| | Pops | |
| | Tanglewood | 1946-1947 |
| 77 | Tanglewood | 1947-1948 |
| 78 | BSO | 1947-1949 |
| 79 | Tanglewood | 1949-1950 |
| 80 | BSO | 1949-1951 |
| 81 | Tanglewood | 1950-1951 |
| 82 | BSO | |
| | Pops | 1951-1952 |
| 83 | BSO | |
| | Pops | 1952-1953 |
| 84 | Tanglewood | 1952-1953 |
| 85 | BSO | 1953-1955 |
| 86 | Tanglewood | 1953-1954 |
| 87 | Tanglewood | 1954-1955 |
| 88 | BSO | |
| | Pops | 1955-1956 |
| 89 | Tanglewood | 1955-1956 |
| 90 | Tanglewood | 1955-1956 |
| 91 | European Tour | 1956 |
| 92 | European Tour | 1956-1957 |
| 93 | BSO | |
| | Pops | 1956-1957 |
| 94 | Tanglewood | 1957 |
| 95 | BSO | 1957-1958 |
| 96 | BSO | |
| | Pops | 1958-1959 |
| 97 | BSO | 1958-1959 |
| 98 | Tanglewood | 1958-1959 |
| 99 | Tanglewood | 1959 |
| 100 | BSO | |
| | Pops | 1959-1960 |
| 101 | Tanglewood | 1959-1960 |
| 102 | Far Eastern Tour | 1959-1960 |
| 103 | BSO | |
| | Pops | 1960-1961 |
| 104 | Tanglewood | 1961 |
| 105 | BSO | |
| | Pops | 1961-1962 |
| 106 | Tanglewood | 1962 |
| 107 | BSO | |
| | Pops | 1962-1963 |
| 108 | Tanglewood | 1963 |
| 109 | BSO | |
| | Pops | 1963-1964 |
| 110 | Tanglewood | 1963-1964 |
| 111 | BSO | |
| | Pops | 1964-1966 |
| 112 | Tanglewood | 1965 |
| 113 | BSO 85th Anniversary | 1965 |
| 114 | BSO | |
| | Pops | 1965-1966 |
| 115 | Tanglewood | 1966 |
| 116 | BSO | |
| | Pops | 1966-1967 |
| 117 | Tanglewood | 1967 |
| 118 | BSO | |
| | Pops | 1967-1968 |
| 119 | Tanglewood | 1968-1969 |
| 120 | BSO | |
| | Pops | 1968-1969 |
| 121 | Tanglewood | 1969 |
| 122 | BSO | |
| | Pops | 1969-1970 |
| 123 | Tanglewood | 1970 |
| 124 | BSO | |
| | Pops | 1970-1971 |
| 125 | Tanglewood | 1971 |
| 126 | BSO | |
| | Pops | 1971-1972 |
| 127 | European Tour | 1970-1971 |
| 128 | European Tour | 1971 |
| 129 | Tanglewood | 1972 |
| 130 | BSO | |
| | Pops | 1972-1973 |
| 131 | Tanglewood | 1973 |
| 132 | BSO | |
| | Pops | 1973-1974 |

## MATERIALS NOT FILMED

| SUB-SERIES NUMBER | SUB-SERIES NAME | SUB-SERIES DATES |
|---|---|---|
| 2 | Loose Clippings | 1931-1991 |
| 3 | Oversize Newspapers and Journals | 1919-1979 |

# COPYRIGHT STATEMENT

The copyright law of the Unites States - Title 17, United States Code - concerns the making of photocopies or other reproductions of copyrighted material.

Under certain conditions specified in the law, libraries and archives are authorized to furnish a photocopy or other reproduction. One of these specified conditions is that the photocopy or other reproduction is not to be "used for any purpose other than private study, scholarship, or research." If a user makes a request for, or later uses, a photocopy or reproduction for purposes in excess of "fair use," that user may be liable for copyright infringement.

This institution reserves the right to refuse to accept a copy order if, in its judgment, fulfillment of the order would involve violation of the copyright law.

# TECHNICAL DATA

**IMAGE PLACEMENT:** (IA) IB IIA IIB

**REDUCTION RATION:** 12X

**FILM STOCK:**

# REEL 9

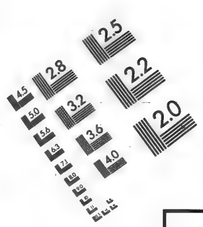
# Volume 18-19

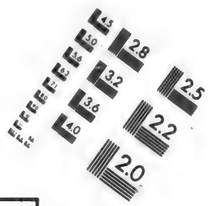
## Pops
## 1901-1903
## to
## BSO
## 1902-1903

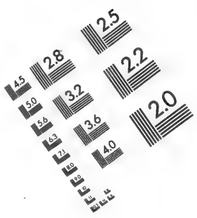
1.5 mm

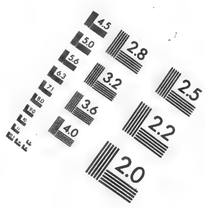
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz1234567890

# PM-MGP 13″x18″
# METRIC GENERAL PURPOSE TARGET
# PHOTOGRAPHIC







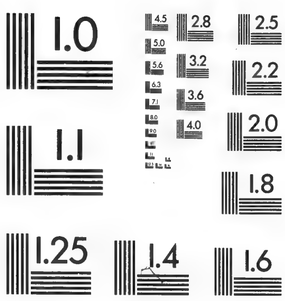


150 mm

100 mm

A4

A5

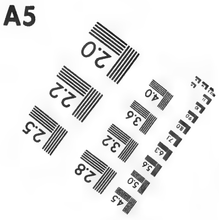


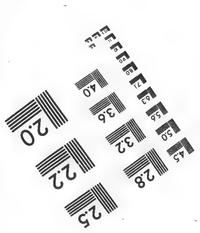
1.0 mm

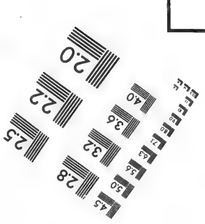
1.5 mm

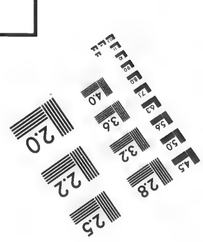
2.0 mm

2.5 mm









## PRECISION℠ RESOLUTION TARGETS

Century

1303 Geneva Avenue
St. Paul, MN 55119

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

4.5 mm

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz1234567890

3.5 mm

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz1234567890

3.0 mm

# MULTIPLE EXPOSURES DUE TO COLOR VARIATIONS AND OVERLAPPING MATERIAL

# VOLUME 18

# Pops

# 1901 - 1903

# SHIPMAN'S
# Invoice & Scrap BOOK

HILL, SMITH & Co
STATIONERS
180 DEVONSHIRE ST.
BOSTON.

BLANK PAGE

- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

# THE "POPS." SYMPHONY HALL.

Boston, Monday, May 6, 1901. Sixteenth Season. Summer 1901
Vol. II. No. 1
Published by C. A. ELLIS.
C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager
Mr. MAX ZACH, Conductor.

## MONDAY, MAY 6.

### PROGRAMME.

| | | |
|---|---|---|
| 1. | MARCH, "Szechenyi" | Fahrbach |
| 2. | WALTZ, "Vienna Bons-bons" | Strauss |
| 3. | OVERTURE, "Le Domino Noir" | Auber |
| 4. | SELECTION, "Viceroy" (First time) | Herbert |
| 5. | SUITE, from "Jocelyn" (a) In the Hills (b) Gavotte (c) Carillon | Godard |
| 6. | WALTZ, "Les Patineurs" | Waldteufel |
| 7. | HABANERA | Chabrier |
| 8. | TWO HUNGARIAN DANCES | Brahms |
| 9. | OVERTURE, "Hansel and Gretel" | Humperdinck |
| 10. | WALTZ, "Harlequin's Journey" | Zach |
| 11. | POLKA, "Tic-Tac" | Strobel |
| 12. | MARCH, "Wien, bleibt Wien" | Schrammel |

You Can

Have your last season's outfit dyed or cleansed and refinished so it will look like new by our French process. Why discard soiled clothing when it can be overhauled and worn as second best? You can

Rely On

Our methods of cleansing, and need not hesitate to trust us with articles of the most delicate textures.

We dye or cleanse and refinish PROPERLY *all* materials of household use and clothing of all kinds.

Lewando's

W. L. CROSBY,
General Manager.

French Cleansers, Fancy Dyers,
Fine Launderers.

PRINCIPAL OFFICES:
17 Temple Place, Boston.
479 Fifth Avenue, New York.

*Established 70 years.*
*Largest in America.*

Bundles called for and delivered.
Telephones in all offices.

TO OBTAIN THE MOST SUCCESSFUL VOCAL COMPOSITIONS OF THE DAY

ASK YOUR DEALER FOR

Boosey & Company's Latest English Songs and Ballads,

Selected from the principal catalogues of England.

OR WRITE TO

BOOSEY & CO., 9 East 17th Street, New York City.

J. MARSHALL

WILSON

May be engaged for

Dramatic Recitals

In English, French, German, Spanish, or Italian.

Address,
STEINERT HALL.

ESTABLISHED 1823

Chickering & Sons

ESTABLISHED 1823

PIANOFORTE MAKERS

*RETAIL WAREROOMS, 791 TREMONT STREET, BOSTON*

RECIPIENTS OF 129 FIRST MEDALS & AWARDS

THESE CELEBRATED INSTRUMENTS

*Have Been for Seventy-eight Years the Exponents of all that is Best in Pianoforte Construction*

THEY ARE TO-DAY BETTER THAN EVER

The only Beer on Draught served at these concerts is **BARTHOLOMAY'S** ROCHESTER LAGER.

- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

# THE "POPS." SYMPHONY HALL.

SYMPHONY HALL "POP" PROGRAMME.
PUBLISHED EVERY EVENING DURING THE SUMMER SEASON.

Boston, Tuesday, May 7, 1901. Sixteenth Season. Summer 1901
Published by C. A. ELLIS. Vol. II. No. 2
C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager
Mr. MAX ZACH, Conductor.

NOTICE TO ADVERTISERS.
The advertising columns in the Programme are controlled SOLELY by F. R. COMEE, Mechanics' Hall, to whom all communications should be addressed.

## TUESDAY, MAY 7.

### PROGRAMME.

1. MARCH, "Merry Soldiers" . . . . . Sabatil
2. OVERTURE, "Oberon" . . . . . Weber
3. WALTZ, "Gross Wien" . . . . . Strauss
4. SELECTION, "Foxy Quiller" . . . . . De Koven
   (First time.)

5. TWO ENTR'ACTES, from "Carmen" . . . . . Bizet
6. KAISER WALTZ . . . . . Strauss
7. RONDE D'AMOUR . . . . . Westerhout
8. OVERTURE, "Tannhauser" . . . . . Wagner

9. SERENADE, "Roccoco" . . . . . Meyer-Helmund
   (For String Orchestra)
   (The audience are respectfully requested to preserve silence during the performance of this number.)
10. OVERTURE, "Mignon" . . . . . A. Thomas
11. WALTZ, "La Gitana" . . . . . Bucalossi
12. MARCH, "Feurig Blut" . . . . . Vollstedt

In order to thoroughly enjoy the Concerts smoke

DANIEL FRANK & CO.'S

Barrister Perfecto . . . 10c
3 for 25c.
Barrister Conchas . . . 10c
3 for 25c.
N. S. Londres . . . . 10c
3 for 25c.
Celebridad Perfecto, 10c each
Garcia, D. F. & Co., Conchas, . . . 10c each
Knight Tempter Puritanos, 15c
2 for 25c.
La Fernandina Conchas, 10c
3 for 25c.
La Celestina Puritanos . 15c
2 for 25c.
La Celestina Perfecto . . 20c
3 for 50c.

On sale at the "Pops"

President Suspenders.
Comfort, Style, Service.
Don't take imitations. Look for the name "President" on the buckles. Metal parts cannot rust. Every pair guaranteed.
Sold by representative Dealers everywhere.

S. S. PIERCE & CO.,
BOSTON,
BROOKLINE.

BOSTON & ALBANY R.R.
N. Y. C. & H. R. R. CO., LESSEE.

RATES AND CONDITIONS FOR EXCURSION TICKETS TO

Buffalo or Niagara Falls
AND RETURN.

*B. & A. R. R. to Albany, N. Y. C. & H. R. R.R. to Buffalo or Niagara Falls. Return same way.*

ACCOUNT OF

Pan-American Exposition May 1 to Nov. 1, 1901.

| From | Class A. | Class B. | Class C. | From | Class A. | Class B. | Class C. |
|---|---|---|---|---|---|---|---|
| BOSTON, | $19.00 | $16.00 | $12.00 | TEMPLETON, | $18.00 | $14.75 | $10.50 |
| S. FRAMINGHAM, | 18.70 | 15.70 | 11.60 | ATHOL, | 16.90 | 14.50 | 10.50 |
| WORCESTER, | 18.00 | 14.75 | 75.00 | WESTFIELD, | 15.30 | 13.50 | 10.00 |
| PALMER, | 16.25 | 14.00 | 10.50 | PITTSFIELD, | 13.70 | 12.50 | 9.00 |
| SPRINGFIELD, | 15.65 | 13.50 | 10.00 | NORTH ADAMS, | 14.00 | 12.50 | 9.00 |
| WARE, | 16.75 | 14.00 | 10.50 | CHATHAM, | 13.10 | 11.50 | 7.00 |
| WINCHENDON, | 18.00 | 14.75 | 10.50 | | | | |

CONDITIONS.

**Class A.**— On sale daily, and good for passage, in either direction, May 1 to October 28, final limit November 2, and in Pullman cars on payment of additional charges for such accommodations.

**Class B.**— On sale daily, and good for fifteen (15) days, including date of sale, and for continuous passage only in each direction; and are non-transferable, requiring signature of purchaser, and must be stamped by agent at Buffalo or Niagara Falls before same will be good for return passage. Good in Pullman cars on payment of additional charges for such accommodations.

**Class C.**— On sale daily, and good for eight (8) days, including date of sale, and for continuous passage in each direction, and on *day* coach train only. Not good in Pullman sleeping or drawing room cars. Tickets are non-transferable, and require signature of purchaser, and must be stamped by agent at Buffalo or Niagara Falls before same will be good for return passage.

A. S. HANSON, General Passenger Agent.

The Berkeley.

Berkeley and Boylston Streets, Boston.

A modern hotel, particularly adapted to transient guests. Easy of access to all parts of the city and suburbs.

American and European Plan.
Cafe and Billiards.
Restaurant Open until Midnight.

JOHN A. SHERLOCK.

The only Beer on Draught served at these concerts is BARTHOLOMAY'S ROCHESTER LAGER.

- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

# THE "POPS." SYMPHONY HALL.

Boston, Wednesday, May 8, 1901. Sixteenth Season. Summer 1901

Published by C. A. ELLIS. Vol. II. No. 3

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager

Mr. MAX ZACH, Conductor.

## WEDNESDAY, MAY 8.

### PROGRAMME.

1. MARCH, "Queen of Sheba" . . . . . Gounod
2. OVERTURE, "Ruy Blas" . . . . . Mendelssohn
3. WALTZ, "Meerleuchten" . . . . . Ziehrer
4. SELECTION, "Singing Girl" . . . . . Herbert

5. "SPRING SONG" . . . . . Mendelssohn
6. OVERTURE, "Le Roi l'a dit" . . . . . Délibes
7. WALTZ, "Fledermaus" . . . . . Strauss
8. SUITE L'ARLESIENNE, No. 1 . . . . . Bizet
   (*a*) Menuet
   (*b*) Adagietto
   (*c*) Carillon

(The audience are respectfully requested to preserve silence during the performance of this number.)

9. OVERTURE, "Pique Dame" . . . . . Suppé
10. WALTZ, "Jolly Fellows" . . . . . Vollstedt
11. KOSAKENRITT . . . . . Milloecker
12. MARCH, "Under the Double Eagle" . . . . . Wagner

**All the music played at these concerts for sale by C. W. THOMPSON & COMPANY, Music Publishers, 13 West Street, Boston.**

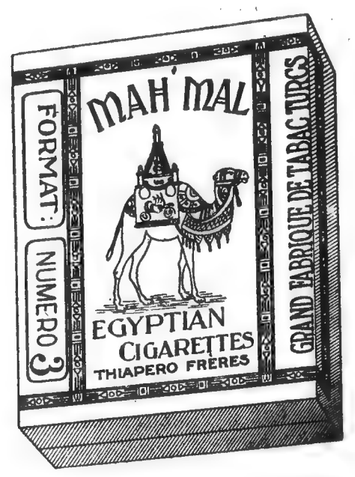
GREAT WESTERN
CHAMPAGNE

A natural, genuine champagne, of the finest quality produced in America.

Sold by Wine Merchants, Grocers, and Druggists.

MAH MAL.

EGYPTIAN CIGARETTES.




THE ONLY
Egyptian Cigarettes
SOLD AT
These Concerts.

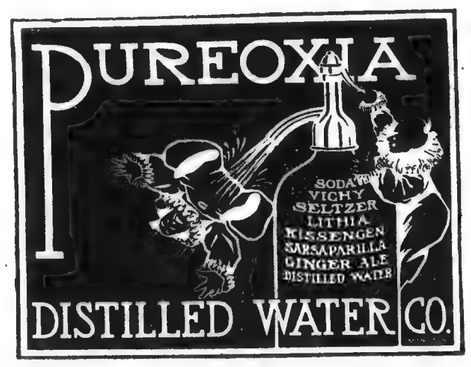
No. 5s, . 15 cents per box
No. 3s, . 25 cents per box
No. 1s, . 30 cents per box

Also sold by
S. S. PIERCE CO.,
BOSTON, BROOKLINE.

THOMPSON & LEAVITT

WINES
SPIRITS
TEAS AND
CIGARS

185 and 187 State Street, Boston



- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

# THE "POPS." SYMPHONY HALL.

Boston, Thursday, May 9, 1901. Sixteenth Season. Summer 1901

Published by C. A. ELLIS. Vol. II. No. 4

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager

Mr. MAX ZACH, Conductor.

## THURSDAY, MAY 9.

### PROGRAMME.

1. MARCHE HONGROISE . . . . . Berlioz
2. WALTZ, "Vienna Blood" . . . . . Strauss
3. SELECTION, "Il Trovatore" . . . . . Verdi
4. OVERTURE, "Fingal's Cave" . . . . . Mendelssohn

5. RHAPSODY, "Pesther Carneval" . . . . . Liszt
6. ENTR' ACTE, Gavotte for String Orchestra . . . . Gillet
7. THE MOUSE-TRAP . . . . . Koehler
   (The mice are playing in front of the trap. One, more reckless, ventures too far and is caught. The others run away.)
   (The audience are respectfully requested to preserve silence during the performance of this number.)
8. ENTRÉE TRIOMPHALE DES BAYARDS . . . Halvorsen

9. WALTZ, "Harlequin's Wedding" . . . . . Zach
10. ENTR'ACTE, "La Colombe" . . . . . Gounod
11. POLKA, "Tyrolean" . . . . . Zeller
12. MARCH, "Höch Habsburg" . . . . . Kral

## SYMPHONY HALL

## TELEPHONE, 1492 BACK BAY

TICKETS ORDERED BY TELEPHONE WILL BE HELD UNTIL EIGHT O'CLOCK : : : : : :

The United States Hotel,

Saratoga Springs, N.Y.

Under a continuous management for twenty-five years.

Without a peer in its appointments, service, and liberal management.

The largest structure of its kind in the world.
Built entirely of brick.

The Hotel and court cover over seven acres.

For further information, rates, etc., address

GAGE & PERRY,
Proprietors,
UNITED STATES HOTEL,
Saratoga Springs, N.Y.

JUST WHAT YOU WANT

SOLD AT THESE CONCERTS

Codman & Hall Co.

WINES AND CIGARS

Opposite South Station

Dewey Square

OCKENHEIMER BERG, Near Bingen
On the Rhine, GERMANY.

Philip Krim's Own Importation of Rhine Wines.

FOR THIRTY YEARS AT

163 SHAWMUT AVENUE.

OUR WINES SOLD AT THESE CONCERTS.

Norfolk Cabinet Lager Beer

SOLD AT THE "POPS" FOR YEARS, AND ALWAYS A FAVORITE. NOTHING BETTER BREWED. ORDERS BY THE CASE SHOULD BE SENT TO

Massachusetts Breweries Co.,

17 Otis Street, Boston.

- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES


# THE "POPS." SYMPHONY HALL.

Boston, Friday, May 10, 1901. Sixteenth Season. Summer 1901

Published by C. A. ELLIS. Vol. II. No. 5

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager

Mr. MAX ZACH, Conductor.


## A TYPICAL BOHEMIAN RESORT.

**The "Danish Inn" which forms a part of "The Hayward," proves a popular place with music as a great feature.**

Just where to dine and at the same time derive the greatest possible pleasure from the hour or more given over to the dinner is a problem which confronts Bostonians, who in time become tired of even the best opportunities which this city affords, and to whom something novel always is most welcome. One solution of this problem is found in the new "Danish Inn" just opened as a part of The Hayward, at 16 to 26 Hayward Place.

All the world like a glimpse of "Bohemia," as it popularly is supposed to exist, and so few are the opportunities in this city to find this phase of life, that the opening of this important addition to The Hayward has filled a much desired need of a conveniently situated, well conducted Bohemian resort.

From the street, the passer-by sees in the front of the inn a quaint suggestion of some foreign city. Upon entering, one's curiosity is at once aroused, and admiration of the charming scene is felt at once. It is a reproduction of the ancient "Riebenhus" in Riebe, Denmark, which dates back to the sixteenth century.

In the evening, when the Neapolitan Orchestra is in full swing, with its music, the charm of the place is most felt. The native songs and airs are much used by this band of players, among whom are some with remarkably good voices, and that their vocal efforts also give great pleasure to those that are dining, is shown by the attention paid when they sing, and the applause and demonstration which follows.

For a regular table d'hote dinner served at the Hayward, no more delightful or Behemian place can be imagined. Anything delicious, in or out of season, also may be had a la carte, for the larder of this place embraces all that could be desired.

Often one cannot secure seats, so large is the attendance, unless care in telephoning or arranging otherwise in advance for a table to be reserved, has been taken.—*Boston Transcript.*

## FRIDAY, MAY 10.

### PROGRAMME.

1. MARCH. "The Continentals" . . . . . Brooke
2. OVERTURE, "Merry Wives of Windsor" . . . . Nicolai
3. WALTZ, "Joy of Life" . . . . . Strauss
4. SELECTION, "Fortune-teller" . . . . . Herbert

5. BALLET MUSIC, from "Queen of Sheba" . . . . Goldmark
   'Cello obligato, Mr. J. Keller.
6. WALTZ, "Neu Wien" . . . . . Strauss
7. SELECTION, "Faust" . . . . . Gounod
8. MARCHE DES BATTEURS, from "Xavière" . . . Dubois

9. OVERTURE, "Light Cavalry" . . . . . Suppé
10. LARGO . . . . . Händel
    Violin obligato, Mr. Otto Roth.
    (The audience are respectfully requested to preserve silence during the performance of this number.)
11. PIZZICATO POLKA . . . . . Strauss
12. MARCH, "Austria" . . . . . Zach


**Copley Square Hotel,**

Restaurant and Gentlemen's Cafe. Open until 12.30.

F. S. RISTEEN & CO.

DRINK VAN NOSTRAND'S Oh be Jolly P.B. ALE

Welcome, "Pops," welcome Zach!
Give us Strauss along with Bach.
Music's good, but gracious me!
What were the "Pops" without P.B.?

**P.B. Ale**

SOLD AT THESE CONCERTS.

**THE POPS.**

Admission, 50 Cents.

Reserved Seats,

25 Cents Extra.

**Rochester Brewing Company's Standard**

IN BOTTLES.

ALBRECHT & KOELLNER,

BOSTON.

To be had at all Clubs

Hotel Touraine
Parker's
Young's
Adams House
Somerset Hotel
Brunswick
Victoria
The Hayward
The Raleigh
Westminster
Hotel Essex
Hotel Bellevue
And many others

This Scotch comes direct to us from the distillers, and we can sell it less than brands bought through New York agents. It is excellent value.

CODMAN & HALL COMPANY
Importers
DEWEY SQUARE, BOSTON

- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES


# THE "POPS." SYMPHONY HALL.

Boston, Saturday, May 11, 1901. Sixteenth Season. Summer 1901

Published by C. A. ELLIS. Vol. II. No. 6

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager

Mr. MAX ZACH, Conductor.


## SATURDAY, MAY 11.

### PROGRAMME.

1. MARCH, "Vienna Dudes" . . . . . Wagner
2. OVERTURE, "Martha" . . . . . Flotow
3. WALTZ, "Pomone" . . . . . Waldteufel
4. SELECTION, "The Rounders" . . . . . Engländer

5. "BLISSFUL DREAM" . . . . . Meyer-Helmund
(The audience are respectfully requested to preserve silence during the performance of this number.)
6. SELECTION, "Carmen" . . . . . Bizet
7. WALTZ AND POLKA, from "Ballet Sylvia" . . . . Délibes
8. OVERTURE, "William Tell" . . . . . Rossini
'Cello obligato, Mr. Keller.

9. SELECTION, "Cavalleria Rusticana" . . . . . Mascagni
10. WALTZ, "Grubenlichter" . . . . . Zeller
11. HUSARENRITT . . . . . Spindler
12. MARCH, "Up the Street" . . . . . Morse


ALWAYS ORDER AT THESE CONCERTS

**ROSS'S ROYAL BELFAST GINGER ALE.**

The original and best, and the only imported Ginger Ale supplied by the United States government to our soldiers in the Philippines.

We are also agents for the

**"Great Auk's Head"**

brand of BASS'S ALE and GUINNESS'S STOUT, YOUNGERS' SPARKLING SCOTCH ALE, and

**"VICTOR CROSS" SCOTCH WHISKEY.**

This is a grand old blended Glenlivet, thoroughly matured in sherry casks, possessing great body, softness and delicacy of flavor, and the delight of all good judges, connoisseurs, and lovers of

PERFECTION IN SCOTCH WHISKEY.

**W. A. ROSS & BROTHER,**

NEW YORK.

29 Central Street, BOSTON.

**COAT ROOM A.**

HUNTINGTON AVENUE ENTRANCE,

**Garments, Umbrellas, and Bicycles**

CHECKED FREE.

**Hygeia Lithia Water,**

**Sparkling and Still.**

By its use you will avoid the germs of disease which natural MINERAL WATERS are liable to contain.

**The only Lithia Water**

**Sold at these Concerts.**

**S. S. PIERCE CO.**

**ON SALE AT THESE CONCERTS.**

King's Food Beer Bohemian Beer

CASE ORDERS SHOULD BE SENT

*Massachusetts Breweries Co.,*

17 Otis Street, Boston.

You recognize the trade-mark. A trial of the ale will convince you of its superior merit.

- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

# THE "POPS." SYMPHONY HALL.

Boston, Monday, May 13, 1901. Sixteenth Season. Summer 1901
Published by C. A. ELLIS. Vol. II. No. 7
C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager
Mr. MAX ZACH, Conductor.

## MONDAY, MAY 13.

### PROGRAMME.

1. MARCH, from "Probe Kuss" . . . . . Milloecker
2. OVERTURE, "Zampa" . . . . . Herold
3. WALTZ, "Snowballs" . . . . . Ziehrer
4. SELECTION, "The Viking." (Pi Eta Society, 1901) . . . Loud

5. MENUET AND FARANDOLE from Suite L'Arlésienne, No. 2, Bizet
(The audience are respectfully requested to preserve silence during the performance of this number.)
6. WALTZ, "Barcarolle" . . . . . Waldteufel
7. HYMN TO ST. CECILIA . . . . . Gounod
Violin, Mr. Roth. Organ, Mr. John P. Marshall.
8. OVERTURE, "Phèdre" . . . . . Massenet

9. TWO SPANISH DANCES . . . . . Moszkowski
10. SELECTION, "Aïda" . . . . . Verdi
11. "TRAEUMEREI" . . . . . Schumann
12. PERSIAN MARCH . . . . . Strauss

ASK FOR Schlitz
THE BEER THAT MADE MILWAUKEE FAMOUS
SOLD
UNEQUALLED FOR TABLE USE.
JOS. GAHM & SON, Agents,
125 Purchase Street. Tel., Main 954.

PHILADELPHIA ALE ON DRAUGHT SOLD AT THESE CONCERTS.

TANNHAEUSER EXPORT BEER IN BOTTLES.

SOL. BACHARACH,
New England Agent,
508-510 Atlantic Avenue, Boston.
Telephone 3805.

PILSENER BEER
IN BOTTLES
ON SALE AT THESE CONCERTS
AND BY THE
Harrison Bottling Co., 160 Commercial Street.
Telephone, Richmond 306.
Also New England Agents for Baravian Beers and William A. Miles & Co.'s New York Ales.

Kennedy's Biscuit.
Lightly Salted, Crisp and Dainty.

Kennedy Biscuit Works.
Just the thing For "Pop" Concerts.
Symphony

ESTABROOK AND EATON. IMPORTERS OF CIGARS. 222-224 WASHINGTON ST. BOSTON.
ON SALE AT THE "POPS"
ESTABROOK & EATON'S

| | |
|---|---|
| Marguerite, Conchas, | 10c, 3 for 25c |
| Merchants & Bankers, U. C. Espls, (All Havana) | 10c, 3 for 25c |
| Salerosa, Ideals, | 10c each |
| El Deletosa, Puritanos Extra (All Havana), | 10c each |
| E. & E., Invincibles, | 15c, 2 for 25c |
| Manuel Garcia, Stilettos (Imported), | 15c, 2 for 25c |
| Bock & Co., Especiales de E. & E., (Imported) | 20c, 5 for $1.00 |

Standard Goods, some of our well-known and popular Brands which we recommend.

We are serving
A delicious quality of
Ginger Ale
AND
Sarsaparilla
VARTRAY
Have YOU tried it?
VARTRAY WATER CO.
BUFFALO, N.Y.
ASK THE WAITER

The only Beer on Draught served at these concerts is BARTHOLOMAY'S ROCHESTER LAGER.

- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES


# THE "POPS." SYMPHONY HALL.

Boston, Tuesday, May 14, 1901. Sixteenth Season. Summer 1901

Published by C. A. ELLIS. Vol. II. No. 8

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager

Mr. MAX ZACH, Conductor.


## TUESDAY, MAY 14.

### PROGRAMME.

1. MILITARY MARCH . . . . . Zach
2. WALTZ, "Blue Danube" . . . . . Strauss
3. OVERTURE, "Fra Diavolo" . . . . . Auber
4. SELECTION, "Wizard of the Nile" . . . . . Herbert

5. PRELUDE TO ACT I., "LOHENGRIN" . . . . Wagner
6. SCÈNE RELIGIEUSE ET INVOCATION . . . Massenet
   'Cello Solo, Mr. Keller.
7. WALTZ, "Morgenblätter" . . . . . Strauss
8. POLONAISE, from "Eugene Oneguin" . . . . Tschaikowsky

9. OVERTURE, "Raymond" . . . . . Thomas
10. MENUET, for String Orchestra . . . . . Bolzoni
11. WALTZ, "Meerleuchten" . . . . . Ziehrer
12. TEUFELS MARCH . . . . . Suppé


**THE DEMAND IN BOSTON IS INCREASING for Good English Songs and Ballads, by Eminent Composers.**

**TRY THESE:**

"JAPANESE LOVE SONG," by Clayton Thomas. Keys F, G, and A-flat.
"CUPID ON THE CLOCK," by H. Farjeon. Keys C and D.
"DOWN THE VALE," by F. L. Moir. Keys C, D-flat, E-flat, F and G.
"ROSES OF JUNE," by E. German. Keys D, F, and G.
"THE ROSE," "THE RIVER BY THE SEA," } by Noel Johnson.
"PHYLLIS," by Edwin Carey. Keys D and F.
"O PUREST PEARL OF PARADISE," by F. Lambert.

CAN BE HAD AT ALL LEADING DEALERS OR 4

**BOOSEY & CO., 9 East 17th Street, New York City.**

You Can

Have your last season's outfit dyed or cleansed and refinished so it will look like new by our French process. Why discard soiled clothing when it can be overhauled and worn as second best? You can

Rely On

Our methods of cleansing, and need not hesitate to trust us with articles of the most delicate textures.

We dye or cleanse and refinish PROPERLY *all* materials of household use and clothing of all kinds.

**Lewando's**

W. L. CROSBY, General Manager.

French Cleansers, Fancy Dyers, Fine Launderers.

PRINCIPAL OFFICES:
17 Temple Place, Boston.
479 Fifth Avenue, New York.

*Established 70 years. Largest in America.*

Bundles called for and delivered. Telephones in all offices.

J. MARSHALL

**WILSON**

May be engaged for

Dramatic Recitals

In English, French, German, Spanish, or Italian.

Address,

STEINERT HALL.

ESTABLISHED 1823 **Chickering & Sons** ESTABLISHED 1823

PIANOFORTE MAKERS

*RETAIL WAREROOMS, 791 TREMONT STREET, BOSTON*

RECIPIENTS OF 129 FIRST MEDALS & AWARDS

THESE CELEBRATED INSTRUMENTS

*Have Been for Seventy-eight Years the Exponents of all that is Best in Pianoforte Construction*

THEY ARE TO-DAY BETTER THAN EVER

The only Beer on Draught served at these concerts is **BARTHOLOMAY'S** ROCHESTER LAGER.

- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

# THE "POPS." SYMPHONY HALL.

SYMPHONY HALL "POP" PROGRAMME.
PUBLISHED EVERY EVENING DURING THE SUMMER SEASON.

Boston, Wednesday, May 15, 1901. Sixteenth Season. Summer 1901
Vol. II. No. 9
Published by C. A. ELLIS.
C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager
Mr. MAX ZACH, Conductor.

NOTICE TO ADVERTISERS.
The advertising columns in the Programme are controlled SOLELY by F. R. COMEE, Symphony Hall, to whom all communications should be addressed.

## WEDNESDAY, MAY 15.
### PROGRAMME.

1. MARCH, "Obersteiger" . . . . . Zeller
2. OVERTURE, "Mireille" . . . . . Gounod
3. WALTZ, "Seid Umschlungen Millionen" . . . . . Strauss
4. SELECTION, "La Fille de Mme. Angot" . . . . . Lecocq

5. FINALE TO ACT I., LOHENGRIN . . . . . Wagner
6. NOCTURNE AND SCHERZO . . . . . Mendelssohn
(The audience are respectfully requested to preserve silence during the performance of this number.)
7. WALTZ, "Landeskinder" . . . . . E. Strauss
8. SUITE, "Peer Gynt" . . . . . Grieg
Aase's Death. Anitra's Dance. In the Hall of the Mountain King.

9. SELECTION, "Erminie" . . . . . Jacobowsky
10. GAVOTTE, from "Mignon" . . . . . Thomas
11. WALTZ, "Artist's Life" . . . . . Strauss
12. MARCH, "Serenade" . . . . . Herbert

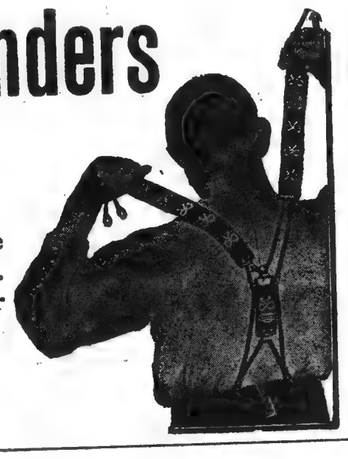
In order to thoroughly enjoy the Concerts smoke

DANIEL FRANK & CO.'S

Barrister Perfecto . . . 10c
3 for 25c.
Barrister Conchas . . . 10c
3 for 25c.
N. S. Londres . . . . 10c
3 for 25c.
Celebridad Perfecto, 10c each
Garcia, D. F. & Co., Conchas, . . . 10c each
Knight Tempter Puritanos, 15c
2 for 25c.
La Fernandina Conchas, 10c
3 for 25c.
La Celestina Puritanos . 15c
2 for 25c.
La Celestina Perfecto . . 20c
3 for 50c.

On sale at the "Pops"

President Suspenders
Comfort, Style, Service.
Don't take imitations. Look for the name "President" on the buckles. Metal parts cannot rust. Every pair guaranteed.
Sold by representative Dealers everywhere.



Veuve Chaffard.
Pure Olive Oil
In Honest Bottles.

BOSTON & ALBANY R.R.
N. Y. C. & H. R. R. CO., LESSEE.

RATES AND CONDITIONS FOR EXCURSION TICKETS TO
Buffalo or Niagara Falls
AND RETURN.
*B. & A. R. R. to Albany; N. Y. C. & H. R. R.R. to Buffalo or Niagara Falls. Return same way.*
ACCOUNT OF
Pan-American Exposition
May 1 to Nov. 1, 1901.

| From | Class A. | Class B. | Class C. | From | Class A. | Class B. | Class C. |
|---|---|---|---|---|---|---|---|
| BOSTON, | $19.00 | $16.00 | $12.00 | TEMPLETON, | $18.00 | $14.75 | $10.50 |
| S. FRAMINGHAM, | 18.70 | 15.50 | 11.60 | ATHOL, | 16.90 | 14.50 | 10.50 |
| WORCESTER, | 18.00 | 14.75 | 75.00 | WESTFIELD, | 15.30 | 13.50 | 10.00 |
| PALMER, | 16.25 | 14.00 | 10.50 | PITTSFIELD, | 13.70 | 12.50 | 9.00 |
| SPRINGFIELD, | 15.65 | 13.50 | 10.00 | NORTH ADAMS, | 14.00 | 12.50 | 9.00 |
| WARE, | 16.75 | 14.00 | 10.50 | CRATHAM, | 13.10 | 11.50 | 7.00 |
| WINCHENDON, | 18.00 | 14.75 | 10.50 | | | | |

CONDITIONS.
**Class A.**— On sale daily, and good for passage, in either direction, May 1 to October 28, final limit November 2, and in Pullman cars on payment of additional charges for such accommodations.
**Class B.**— On sale daily, and good for fifteen (15) days, including date of sale, and for continuous passage only in each direction; and are non-transferable, requiring signature of purchaser, and must be stamped by agent at Buffalo or Niagara Falls before same will be good for return passage. Good in Pullman cars on payment of additional charges for such accommodations.
**Class C.**— On sale daily, and good for eight (8) days, including date of sale, and for continuous passage in each direction, and on *day* coach train only. Not good in Pullman sleeping or drawing room cars. Tickets are non-transferable, and require signature of purchaser, and must be stamped by agent at Buffalo or Niagara Falls before same will be good for return passage.
A. S. HANSON, General Passenger Agent.

The Berkeley.
Berkeley and Boylston Streets, Boston.
A modern hotel, particularly adapted to transient guests. Easy of access to all parts of the city and suburbs.
American and European Plan.
Cafe and Billiards.
Restaurant Open until Midnight.
JOHN A. SHERLOCK.

The only Beer on Draught served at these concerts is BARTHOLOMAY'S ROCHESTER LAGER.

- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES


# THE "POPS." SYMPHONY HALL.

Boston, Thursday, May 16, 1901. Sixteenth Season. Summer 1901

Published by C. A. ELLIS. Vol. II. No. 10

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager

Mr. MAX ZACH, Conductor.



Grand Vin

Chateau Lafite, 1895.

SOLD HERE.

D. LEIDEN'S
Sparkling Hock
AND
Sparkling Moselle
at these Concerts.


## THURSDAY, MAY 16.

### PROGRAMME.

1. FLAG MARCH . . . . . Ziehrer
2. WALTZ, "Fesche Geister" . . . . . E. Strauss
3. OVERTURE, "Le Roi d'Ys" . . . . . Lalo
4. SELECTION, "The Serenade" . . . . . Herbert

5. OVERTURE, "Orpheus aux Enfers" . . . . . Offenbach
6. WALTZ, "Arabian Nights" . . . . . Strauss
7. "LOST IN DREAMS" . . . . . Zach
   (The audience are respectfully requested to preserve silence during the performance of this number.)
8. POLONAISE" . . . . . Liszt

9. AU CLAIR DE LA LUNE . . . . . Gillet
10. RIDE OF THE VALKYRIES . . . . . Wagner
11. WALTZ, "Sentiers Fleuris" . . . . . Waldteufel
12. MARCH, "Szechenyi" . . . . . Fahrbach


## NEW MUSIC for SUMMER PLAYING.

| | |
|---|---|
| Amorita Waltz. Hortense Paul | $0.50 |
| Dream World Waltzes. F. A. Spalding | .75 |
| Echoes from Coontown. Two-step. F. C. Rodman | .50 |
| Dartmouth March. E. D. Anderson | .50 |
| Russian Story. Gavotte. G. H. Wilder | .50 |

All the music played at these concerts for sale by

C. W. THOMPSON & CO., Music Publishers,
13 WEST STREET, BOSTON.

MAH MAL.

EGYPTIAN CIGARETTES.

THE ONLY
Egyptian Cigarettes
SOLD AT
These Concerts.

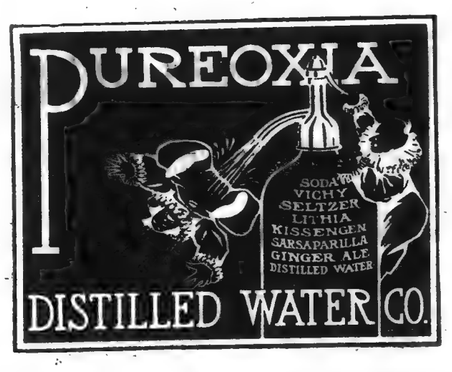
| | |
|---|---|
| No. 5s, | 15 cents per box |
| No. 3s, | 25 cents per box |
| No. 1s, | 30 cents per box |

Also sold by
S. S. PIERCE CO.,
BOSTON, BROOKLINE.

THOMPSON & LEAVITT

WINES
SPIRITS
TEAS AND
CIGARS

185 and 187 State Street, Boston



- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES


# THE "POPS." SYMPHONY HALL.

Boston, Friday, May 17, 1901. Sixteenth Season. Summer 1901

Published by C. A. ELLIS. Vol. II. No. 11

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager

Mr. MAX ZACH, Conductor.


## FRIDAY, MAY 17.

### PROGRAMME.

1. MARCH, "Stein Song" . . . . . Bullard
2. WALTZ, "Doctrinen" . . . . . E. Strauss
3. OVERTURE, "Zanetta" . . . . . Auber
4. SELECTION, "Florodora" . . . . . Stuart

5. OVERTURE, "Piccolino" . . . . . Guiraud
6. "LE DERNIER SOMMEIL DE LA VIERGE" (For String Orchestra) . . . Massenet
7. WALTZ, "Trau, schau, wem," from "Waldmeister" . . . Strauss
8. SELECTION, "Giroflé-Giroflá" . . . . . Lecocq

9. MANDOLIN, "Serenade" . . . . . Eilenberg
10. WALTZ, "Faschingskinder" . . . . . Zuhrer
11. POLKA, "Papa, Mama,' } from "Puppenfee" . . . . Bayer
12. MARCH, }


The United States Hotel,

Saratoga Springs, N.Y.

Under a continuous management for twenty-five years.

Without a peer in its appointments, service, and liberal management.

The largest structure of its kind in the world.
Built entirely of brick.

The Hotel and court cover over seven acres.

For further information, rates, etc., address

GAGE & PERRY,
Proprietors,
UNITED STATES HOTEL,
Saratoga Springs, N.Y.

Charles B. Perkins & Co.

The following choice selection of our CIGARS Always on sale at Pop Concerts:

| | |
|---|---|
| Ginita Deliciosos Extra | 10 cents, 3 for 25 cents |
| Ginita Puritano | 10 cents each |
| Ginita Perfecto | 15 cents, 2 for 25 cents |
| Susette Conchas Especial | 10 cents, 3 for 25 cents |
| Catriona Perfecto | 10 cents each |
| Elena Deliciosos Extra | 15 cents each |
| Monte Rosa Violetas | 20 cents each |

JUST WHAT YOU WANT

SOLD AT THESE CONCERTS

Codman & Hall Co.

WINES AND CIGARS

Opposite South Station

Dewey Square

OCKENHEIMER BERG, Near Bingen
On the Rhine, GERMANY.

Philip Krim's Own Importation of Rhine Wines.

FOR THIRTY YEARS AT

163 SHAWMUT AVENUE.

OUR WINES SOLD AT THESE CONCERTS.

Norfolk Cabinet Lager Beer

SOLD AT THE "POPS" FOR YEARS, AND ALWAYS A FAVORITE. NOTHING BETTER BREWED. ORDERS BY THE CASE SHOULD BE SENT TO

Massachusetts Breweries Co.,

17 Otis Street, Boston.

- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES


# THE "POPS." SYMPHONY HALL.

Boston, Saturday, May 18, 1901. Sixteenth Season. Summer 1901

Published by C. A. ELLIS. Vol. II. No. 12

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager

Mr. MAX ZACH, Conductor.


## A TYPICAL BOHEMIAN RESORT.

**The "Danish Inn" which forms a part of "The Hayward," proves a popular place with music as a great feature.**

Just where to dine and at the same time derive the greatest possible pleasure from the hour or more given over to the dinner is a problem which confronts Bostonians, who in time become tired of even the best opportunities which this city affords, and to whom something novel always is most welcome. One solution of this problem is found in the new "Danish Inn" just opened as a part of The Hayward, at 16 to 26 Hayward Place.

All the world like a glimpse of "Bohemia," as it popularly is supposed to exist, and so few are the opportunities in this city to find this phase of life, that the opening of this important addition to The Hayward has filled a much desired need of a conveniently situated, well conducted Bohemian resort.

From the street, the passer-by sees in the front of the inn a quaint suggestion of some foreign city. Upon entering, one's curiosity is at once aroused, and admiration of the charming scene is felt at once. It is a reproduction of the ancient "Riebenhus" in Riebe, Denmark, which dates back to the sixteenth century.

In the evening, when the Neapolitan Orchestra is in full swing, with its music, the charm of the place is most felt. The native songs and airs are much used by this band of players, among whom are some with remarkably good voices, and that their vocal efforts also give great pleasure to those that are dining, is shown by the attention paid when they sing, and the applause and demonstration which follows.

For a regular table d'hote dinner served at the Hayward, no more delightful or Behemian place can be imagined. Anything delicious, in or out of season, also may be had *a la carte*, for the larder of this place embraces all that could be desired.

Often one cannot secure seats, so large is the attendance, unless care in telephoning or arranging otherwise in advance for a table to be reserved, has been taken.—*Boston Transcript.*

## SATURDAY, MAY 18.

### PROGRAMME.

1. ORIENTAL MARCH . . . . . Zach
2. WALTZ, "Gross Wien" . . . . . Strauss
3. OVERTURE, "Raymond" . . . . . Thomas
4. SELECTION, "The Belle of New York" . . . . Kerker

5. INTERMEZZO, "Naila" . . . . . Délibes
6. "NARCISSUS" . . . . . Nevin
7. WALTZ, "Dream of Love" . . . . . Fahrbach
8. OVERTURE, "Rienzi" . . . . . Wagner

9. WALTZ, "Près de Toi." . . . . . Waldteufel
10. OVERTURE, "Poet and Peasant" . . . . . Suppé
    'Cello obligato, Mr. Josef Keller.
11. "IN THE MILL" . . . . . Gillet
12. MARCH, "Runaway Girl" . . . . . Monckton


DRINK VAN NOSTRAND'S P.B. ALE

Oh be Jolly

Welcome, "Pops," welcome Zach!
Give us Strauss along with Bach.
Music's good, but gracious me!
What were the "Pops" without P.B.?

P.B. Ale

SOLD AT THESE CONCERTS.

Copley Square Hotel,

Restaurant and Gentlemen's Cafe. Open until 12.30.

F. S. RISTEEN & CO.

THE POPS.

Admission, 50 Cents.

Reserved Seats,

25 Cents Extra.

Rochester Brewing Company's Standard

IN BOTTLES.

ALBRECHT & KOELLNER,

BOSTON.

To be had at all Clubs

Hotel Touraine
Parker's
Young's
Adams House
Somerset Hotel
Brunswick
Victoria
The Hayward
The Raleigh
Westminster
Hotel Essex
Hotel Bellevue
And many others

This Scotch comes direct to us from the distillers, and we can sell it less than brands bought through New York agents. It is excellent value.

CODMAN & HALL COMPANY
Importers
DEWEY SQUARE, BOSTON

- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

# THE "POPS." SYMPHONY HALL.

ALWAYS ORDER AT THESE CONCERTS

ROSS'S ROYAL BELFAST GINGER ALE.

The original and best, and the only imported Ginger Ale supplied by the United States government to our soldiers in the Philippines.

We are also agents for the

"Great Auk's Head"

brand of BASS'S ALE and GUINNESS'S STOUT, YOUNGERS' SPARKLING SCOTCH ALE, and

"VICTOR CROSS" SCOTCH WHISKEY.

This is a grand old blended Glenlivet, thoroughly matured in sherry casks, possessing great body, softness and delicacy of flavor, and the delight of all good judges, connoisseurs, and lovers of

PERFECTION IN SCOTCH WHISKEY.

W. A. ROSS & BROTHER,

NEW YORK.

29 Central Street, BOSTON.

Boston, Monday, May 20, 1901. Sixteenth Season. Summer 1901

Published by C. A. ELLIS. Vol. II. No. 13

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager

Mr. MAX ZACH, Conductor.

## MONDAY, MAY 20.

### PROGRAMME.

1. MARCH, "Serenade" . . . . . Herbert
2. WALTZ, "Vienna Beauties" . . . . . Ziehrer
3. OVERTURE, "La Part du Diable" . . . . . Auber
4. SELECTION, "Singing Girl" . . . . . Herbert

5. (*a*) SCHERZO VALSE, from "Boabdil" . . . . Moszkowski
   (*b*) MALAGAENA, from "Boabdil" . . . . Moszkowski
6. OVERTURE, "Barber of Seville" . . . . . Rossini
7. WALTZ, "Harlequin's Wedding" . . . . . Zach
8. POLONAISE . . . . . Chopin

9. WALTZ, "Tales from the Woods," . . . . . Strauss
   Zither Obligato, Mr. C. KELLER.
10. "RONDE D'AMOUR" . . . . . Westerhout
11. POLKA, "Hunter's Yarns" . . . . . Komzák
12. MARCH, "Pro Patria" . . . . . Milloecker

MONDAY, MAY 27 . . . . . WAGNER NIGHT
WEDNESDAY, MAY 29 . . . . . TUFTS NIGHT
THURSDAY, MAY 30 . . . . . SOLOIST NIGHT

## COAT ROOM A.

HUNTINGTON AVENUE ENTRANCE,

**Garments, Umbrellas, and Bicycles**

CHECKED FREE.

Hygeia Lithia Water,

Sparkling and Still.

By its use you will avoid the germs of disease which natural MINERAL WATERS are liable to contain.

The only Lithia Water

Sold at these Concerts.

S. S. PIERCE CO.

ON SALE AT THESE CONCERTS.

King's Bohemian Beer

FOOD BEER TRADE MARK

CASE ORDERS SHOULD BE SENT

*Massachusetts Breweries Co.,*

17 Otis Street, Boston.

You recognize the trade-mark. A trial of the ale will convince you of its superior merit.

- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

# THE "POPS." SYMPHONY HALL.

Boston, Tuesday, May 21, 1901. Sixteenth Season. Summer 1901

Published by C. A. ELLIS. Vol. II. No. 14

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager

Mr. MAX ZACH, Conductor.

## TUESDAY, MAY 21.

### PROGRAMME.

1. MARCH, "Under the Double Eagle" . . . . . Wagner
2. WALTZ, "Myrthenblüthen" . . . . . Strauss
3. OVERTURE, "Anacreon" . . . . . Cherubini
4. SELECTION, "Fortune-teller" . . . . . Herbert
5. (*a*) GAVOTTE . . . . . Marshall
   (For String Orchestra.)
   (*b*) LOVE SONG . . . . . Marshall
   (For String Orchestra and Harp.)
   (The audience are respectfully requested to preserve silence during the performance of this number.)
6. SUITE, "Coppelia" . . . . . Délibes
   Dance of the Automatons, Waltz, Czardas.
7. WALTZ, "Nachtschwärmer" . . . . . Ziehrer
8. SELECTION, "Gondoliers" . . . . . Sullivan
9. OVERTURE, "Le Brasseur de Preston" . . . . . Adam
10. SELECTION, "Robin Hood" . . . . . De Koven
11. PIZZICATI . . . . . Gillet
12. MARCH, "Fra Bombarda" . . . . . Czibulka

MONDAY, MAY 27 . . . . . WAGNER NIGHT
WEDNESDAY, MAY 29 . . . . . TUFTS NIGHT
THURSDAY, MAY 30 . . . . . SOLOIST NIGHT

HERE

ASK FOR Schlitz

THE BEER THAT MADE MILWAUKEE FAMOUS.

UNEQUALLED FOR TABLE USE.

SOLD

JOS. GAHM & SON, Agents,
125 Purchase Street. Tel., Main 954.

PHILADELPHIA ALE ON DRAUGHT SOLD AT THESE CONCERTS.

TANNHAEUSER EXPORT BEER IN BOTTLES.

SOL. BACHARACH,
New England Agent,
508-510 Atlantic Avenue, Boston.
Telephone 3805.

PILSENER BEER
IN BOTTLES
ON SALE AT THESE CONCERTS
AND BY THE
Harrison Bottling Co., 160 Commercial Street.
Telephone, Richmond 306.
Also New England Agents for Bavarian Beers and William A. Miles & Co.'s New York Ales.

Kennedy's Biscuit

Lightly Salted, Crisp and Dainty.

Kennedy Biscuit Works.

Symphony

Just the thing For "Pops" Concerts.

ESTABROOK AND EATON. IMPORTERS OF CIGARS. 222-224 WASHINGTON ST. BOSTON

ON SALE AT THE "POPS"

ESTABROOK & EATON'S

| | |
|---|---|
| Marguerite, Conchas, | 10c, 3 for 25c |
| Merchants & Bankers, U. C. Espls, (All Havana) | 10c, 3 for 25c |
| Salerosa, Ideals, | 10c each |
| El Deletosa, Puritanos Extra (All Havana), | 10c each |
| E. & E., Invincibles, | 15c, 2 for 25c |
| Manuel Garcia, Stilettos (Imported), | 15c, 2 for 25c |
| Bock & Co., Especiales de E. & E., (Imported) | 20c, 5 for $1.00 |

Standard Goods, some of our well-known and popular Brands which we recommend.

*We are serving*
A delicious quality of
*Ginger Ale*
AND
*Sarsaparilla*

VARTRAY

Have YOU tried it?

VARTRAY WATER CO.
BUFFALO, N.Y.

ASK THE WAITER

The only Beer on Draught served at these concerts is **BARTHOLOMAY'S** ROCHESTER LAGER.

- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES


# THE "POPS." SYMPHONY HALL.

Boston, Wednesday, May 22, 1901. Sixteenth Season. Summer 1901

Published by C. A. ELLIS. Vol. II. No. 15

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager

Mr. MAX ZACH, Conductor.



## You Can

Have your last season's outfit dyed or cleansed and refinished so it will look like new by our French process. Why discard soiled clothing when it can be overhauled and worn as second best? You can

## Rely On

Our methods of cleansing, and need not hesitate to trust us with articles of the most delicate textures.

We dye or cleanse and refinish PROPERLY *all* materials of household use and clothing of all kinds.

## Lewando's

W. L. CROSBY,
General Manager.

French Cleansers, Fancy Dyers,
Fine Launderers.

PRINCIPAL OFFICES:
17 Temple Place, Boston.
479 Fifth Avenue, New York.

*Established 70 years.*
*Largest in America.*

Bundles called for and delivered.
Telephones in all offices.


## WEDNESDAY, MAY 22.

PROGRAMME.

1. MARCH, "The Ameer" . . . . . Herbert
2. OVERTURE, "Oberon" . . . . . Weber
3. WALTZ, "Wine, Woman, and Song" . . . . . Strauss
4. SELECTION, "Fatinitza" . . . . . Suppé

5. PROLOGUE to "Pagliacci" . . . . . Leoncavallo
6. (*a*) HERZWUNDEN . . . . . Grieg
   (For String Orchestra.)
   (*b*) FRUEHLING . . . . . Grieg
   (For String Orchestra.)

(The audience are respectfully requested to preserve silence during the performance of this number.)

7. PRELUDE TO ACT III. "LOHENGRIN" . . . Wagner
8. DANSE MACABRE . . . . . Saint-Saëns

9. OFFENBACHIANA . . . . . Conradi
10. WALTZ, "L'Amour et Printemps" . . . . . Waldteufel
11. GALOP, "Wespennest" . . . . . Zach
12. MARCH, "Obersteiger" . . . . . Zeller

MONDAY, MAY 27 . . . . . WAGNER NIGHT
WEDNESDAY, MAY 29 . . . . . TUFTS NIGHT
THURSDAY, MAY 30 . . . . . SOLOIST NIGHT


THE RAGE OF THE PARIS SEASON.

## "MON SECRET."

VALSE LENTE.

BY

MARIO COSTA,

Composer of the famous "A FRANCESA," as played at these Concerts.

To be had at all leading music dealers or 3

BOOSEY & CO., 9 East 17th Street, New York City.

J. MARSHALL

## WILSON

May be engaged for

## Dramatic Recitals

In English, French, German, Spanish, or Italian.

Address,

STEINERT HALL.

ESTABLISHED 1823

## Chickering & Sons

ESTABLISHED 1823

PIANOFORTE MAKERS

*RETAIL WAREROOMS, 791 TREMONT STREET, BOSTON*

RECIPIENTS OF 129 FIRST MEDALS & AWARDS

THESE CELEBRATED INSTRUMENTS

*Have Been for Seventy-eight Years the Exponents of all that is Best in Pianoforte Construction*

THEY ARE TO-DAY BETTER THAN EVER

The only Beer on Draught served at these concerts is **BARTHOLOMAY'S** ROCHESTER LAGER.

- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

# THE "POPS." SYMPHONY HALL.

SYMPHONY HALL "POP" PROGRAMME.
PUBLISHED EVERY EVENING DURING THE SUMMER SEASON.

Boston, Thursday, May 23, 1901. Sixteenth Season. Summer 1901
Published by C. A. ELLIS. Vol. II. No. 16
C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager
Mr. MAX ZACH, Conductor.

**NOTICE TO ADVERTISERS.**
The advertising columns in the Programme are controlled SOLELY by F. R. COMEE, Symphony Hall, to whom all communications should be addressed.

In order to thoroughly enjoy the Concerts smoke

**DANIEL FRANK & CO.'S**

Barrister Perfecto . . . 10c
3 for 25c.
Barrister Conchas . . . 10c
3 for 25c.
N. S. Londres . . . . 10c
3 for 25c.
Celebridad Perfecto, 10c each
Garcia, D. F. & Co., Conchas, . . . 10c each
Knight Tempter Puritanos, 15c
2 for 25c.
La Fernandina Conchas, 10c
3 for 25c.
La Celestina Puritanos . 15c
2 for 25c.
La Celestina Perfecto . . 20c
3 for 50c.

On sale at the "Pops"

## THURSDAY, MAY 23.

### PROGRAMME.

1. MARCH, "Princess Ninetta" . . . . . Strauss
2. OVERTURE, "Fra Diavolo" . . . . . Auber
3. WALTZ, "Harlequin's Return" . . . . . Zach
4. SELECTION, "The Brigands" . . . . . Offenbach

5. GAVOTTE, AIR, GIGUE, from Suite in D . . . . . Bach
(The audience are respectfully requested to preserve silence during the performance of this number.)
6. WALTZ, "La Gitana" . . . . . Bucalossi
7. MELODY IN F . . . . . Rubinstein
8. BALLET MUSIC, "Faust" . . . . . Gounod

9. SELECTION, "Aïda" . . . . . Verdi
10. LOIN DU BAL . . . . . Gillet
11. MAZURKA, "Unparteiische Kritik" . . . . . Strauss
12. BOCCACCIO MARCH . . . . . Suppé

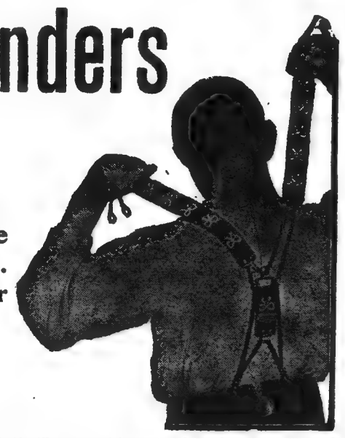
MONDAY, MAY 27 . . . . . WAGNER NIGHT
WEDNESDAY, MAY 29 . . . . . TUFTS NIGHT
THURSDAY, MAY 30 . . . . . SOLOIST NIGHT

**President Suspenders**

Comfort, Style, Service.

Don't take imitations. Look for the name "President" on the buckles. Metal parts cannot rust. Every pair guaranteed.

Sold by representative Dealers everywhere.



S. S. PIERCE CO.,
BOSTON,
BROOKLINE.

**BOSTON & ALBANY R.R.**
N. Y. C. & H. R. R. CO., LESSEE.

RATES AND CONDITIONS FOR EXCURSION TICKETS TO

**Buffalo or Niagara Falls**
AND RETURN.

*B. & A. R. R. to Albany, N. Y. C. & H. R. R.R. to Buffalo or Niagara Falls. Return same way.*

ACCOUNT OF

**Pan-American Exposition** May 1 to Nov. 1, 1901.

| From | Class A. | Class B. | Class C. | From | Class A. | Class B. | Class C. |
|---|---|---|---|---|---|---|---|
| BOSTON, | $19.00 | $16.00 | $12.00 | TEMPLETON, | $18.00 | $14.75 | $10.50 |
| S. FRAMINGHAM, | 18.70 | 15.50 | 11.60 | ATHOL, | 16.90 | 14.50 | 10.50 |
| WORCESTER, | 18.00 | 14.75 | 75.00 | WESTFIELD, | 15.30 | 13.50 | 10.00 |
| PALMER, | 16.25 | 14.00 | 10.50 | PITTSFIELD, | 13.70 | 12.50 | 9.00 |
| SPRINGFIELD, | 15.65 | 13.50 | 10.00 | NORTH ADAMS, | 14.00 | 12.50 | 9.00 |
| WARE, | 16.75 | 14.00 | 10.50 | CHATHAM, | 13.10 | 11.50 | 7.00 |
| WINCHENDON, | 18.00 | 14.75 | 10.50 | | | | |

**CONDITIONS.**

**Class A.**—On sale daily, and good for passage, in either direction, May 1 to October 28, final limit November 2, and in Pullman cars on payment of additional charges for such accommodations.

**Class B.**—On sale daily, and good for fifteen (15) days, including date of sale, and for continuous passage only in each direction; and are non-transferable, requiring signature of purchaser, and must be stamped by agent at Buffalo or Niagara Falls before same will be good for return passage. Good in Pullman cars on payment of additional charges for such accommodations.

**Class C.**—On sale daily, and good for eight (8) days, including date of sale, and for continuous passage in each direction, and on *day* coach train only. Not good in Pullman sleeping or drawing room cars. Tickets are non-transferable, and require signature of purchaser, and must be stamped by agent at Buffalo or Niagara Falls before same will be good for return passage.

A. S. HANSON, General Passenger Agent.

**The Berkeley.**

Berkeley and Boylston Streets, Boston.

A modern hotel, particularly adapted to transient guests. Easy of access to all parts of the city and suburbs.

American and European Plan.
Cafe and Billiards.
Restaurant Open until Midnight.

JOHN A. SHERLOCK.

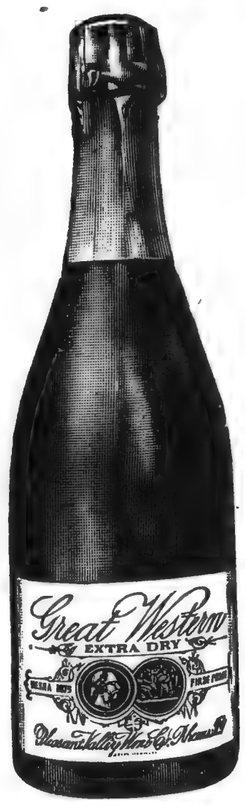
The only Beer on Draught served at these concerts is **BARTHOLOMAY'S** ROCHESTER LAGER.

- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

# THE "POPS." SYMPHONY HALL.

Boston, Friday, May 24, 1901. Sixteenth Season. Summer 1901
Published by C. A. ELLIS. Vol. II. No. 17
C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager
Mr. MAX ZACH, Conductor.

GREAT WESTERN
CHAMPAGNE




A natural, genuine champagne, of the finest quality produced in America.

Sold by Wine Merchants, Grocers, and Druggists.

## FRIDAY, MAY 24.
### PROGRAMME.

1. MARCH, "Szechenyi" . . . . . Fahrbach
2. WALTZ, "Vienna Bonbons," . . . . . Strauss
3. OVERTURE, "Le Roi l'a dit" . . . . . Délibes
4. SELECTION, "Viceroy" . . . . . Herbert

5. OVERTURE, to "Hansel and Gretel" . . . . Humperdinck
6. INTERMEZZO, . . . . . Carroll
(The audience are respectfully requested to preserve silence during the performance of this number.)
7. WALTZ, "Harlequin's Wedding" . . . . . Zach
8. TWO HUNGARIAN DANCES . . . . . Brahms

9. WALTZ, "Artist's Life" . . . . . Strauss
10. SELECTION, "Traviata" . . . . . Verdi
11. MAZOURKA, "Die Libelle" . . . . . Josef Strauss
12. MARCH, "Wien bleibt Wien" . . . . . Schrammel

**MONDAY, MAY 27 . . . . . WAGNER NIGHT**
**WEDNESDAY, MAY 29 . . . . . TUFTS NIGHT**
**THURSDAY, MAY 30 . . . . . SOLOIST NIGHT**

## NEW MUSIC for SUMMER PLAYING.

| | |
|---|---|
| Amorita Waltz. Hortense Paul | $0.50 |
| Dream World Waltzes. F. A. Spalding | .75 |
| Echoes from Coontown. Two-step. F. C. Rodman | .50 |
| Dartmouth March. E. D. Anderson | .50 |
| Russian Story. Gavotte. G. H. Wilder | .50 |

All the music played at these concerts for sale by
C. W. THOMPSON & CO., Music Publishers,
13 WEST STREET, BOSTON.

MAH MAL.
EGYPTIAN CIGARETTES.

THE ONLY
Egyptian Cigarettes
SOLD AT
These Concerts.

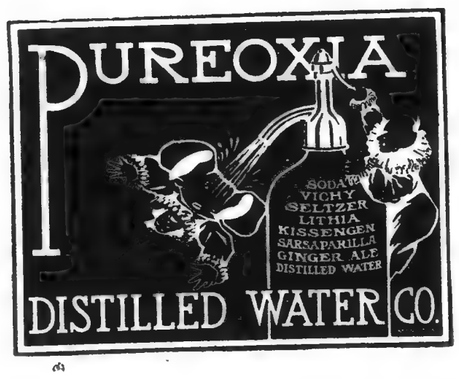
No. 5s, . 15 cents per box
No. 3s, . 25 cents per box
No. 1s, . 30 cents per box

Also sold by
S. S. PIERCE CO.,
BOSTON, BROOKLINE.

THOMPSON & LEAVITT

WINES
SPIRITS
TEAS AND
CIGARS

185 and 187 State Street, Boston



- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES


# THE "POPS." SYMPHONY HALL.

Boston, Saturday, May 25, 1901. Sixteenth Season. Summer 1901

Published by C. A. ELLIS. Vol. II. No. 18

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager

Mr. MAX ZACH, Conductor.


## SATURDAY, MAY 25.

### PROGRAMME.

1. MILITARY MARCH, . . . . . Zach
2. OVERTURE, "Pique Dame," . . . . . Suppé
3. WALTZ, "Grubenlichter" . . . . . Zeller
4. SELECTION, "Florodora" . . . . . Stuart

5. SUITE, "Peer Gynt" . . . . . Grieg
   (*a*) Aase's Death.
   (*b*) Anitra's Dance.
   (*c*) In the Hall of the Mountain King.
6. THE MOUSE-TRAP . . . . . Koehler
   (The mice are playing in front of the trap. One, more reckless, ventures too far and is caught. The others run away.)
   (The audience are respectfully requested to preserve silence during the performance of this number.)
7. "VALSE BLEUE" . . . . . Margis
   (First time.)
8. OVERTURE, "Tannhäuser" . . . . . Wagner

9. OVERTURE, "Mignon" . . . . . Thomas
10. (*a*) SPRING SONG . . . . . Mendelssohn
    (*b*) SERENATA . . . . . Moszkowski
11. "LOVE'S DREAM AFTER THE BALL" . . . . . Czibulka
12. MARCH, "Merry Soldiers" . . . . . Sabathil

MONDAY, MAY 27 . . . . . WAGNER NIGHT
WEDNESDAY, MAY 29 . . . . . TUFTS NIGHT
THURSDAY, MAY 30 . . . . . SOLOIST NIGHT


The United States Hotel,

Saratoga Springs, N.Y.

Under a continuous management for twenty-five years.

Without a peer in its appointments, service, and liberal management.

The largest structure of its kind in the world.
Built entirely of brick.

The Hotel and court cover over seven acres.

For further information, rates, etc., address

GAGE & PERRY,
Proprietors,
UNITED STATES HOTEL,
Saratoga Springs, N.Y.

Charles B. Perkins & Co.

The following choice selection of our CIGARS Always on sale at Pop Concerts:

| | |
|---|---|
| Ginita Deliciosos Extra | 10 cents, 3 for 25 cents |
| Ginita Puritano | 10 cents each |
| Ginita Perfecto | 15 cents, 2 for 25 cents |
| Susette Conchas Especial | 10 cents, 3 for 25 cents |
| Catriona Perfecto | 10 cents each |
| Elena Deliciosos Extra | 15 cents each |
| Monte Rosa Violetas | 20 cents each |

TRY M. S.

(Myles Standish)

THE ONLY DOMESTIC GINGER ALE THAT WILL COMPETE WITH THE IMPORTED.

For sale at these concerts and elsewhere.

CODMAN & HALL CO.,
Wines and Cigars,
DEWEY SQUARE.

OCKENHEIMER BERG, Near Bingen
On the Rhine, GERMANY.

Philip Krim's Own Importation of Rhine Wines.

FOR THIRTY YEARS AT

163 SHAWMUT AVENUE.

OUR WINES SOLD AT THESE CONCERTS.

Norfolk Cabinet Lager Beer

SOLD AT THE "POPS" FOR YEARS, AND ALWAYS A FAVORITE. NOTHING BETTER BREWED. ORDERS BY THE CASE SHOULD BE SENT TO

Massachusetts Breweries Co.,
17 Otis Street, Boston.

- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES


# THE "POPS." SYMPHONY HALL.

Boston, Monday, May 27, 1901. Sixteenth Season. Summer 1901

Published by C. A. ELLIS. Vol. II. No. 19

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager

Mr. MAX ZACH, Conductor.


## Dining and Diners.

**A place that is highly appreciated for its excellent repasts.**

To dine at "The Hayward" is a phrase having specific implication of enjoyment. It implies choice food excellently served amidst artistic surroundings, in the atmosphere of genteel Bohemia that is particularly conducive to the effect described by Shakespeare's line, "Let good digestion wait on appetite, and health on both." "The Hayward," 16, 18, 20, 22, 26, Hayward Place, is a subtly attractive place, containing three large dining-rooms, beautifully embellished, and twenty private dining-rooms, examples of the decorator's beautifying skill. The service is excellent, and the cuisine of the best.

At "The Hayward" one may indulge his Epicurean taste with all the luxuries. Nothing that is pleasant to the palate and delighting to the eye is impossible to the chef's craftsmanship. Moreover, the wine cellar is well stocked with the best.

A feature of "The Hayward" is the fineness of the music.

The Neapolitan Quartette, Signor Vincenzo Portonova, tenor, entertains the assemblage during the repast with excellent selections.

The table d'hôte dinners, with a pint of wine, served from 5.30 to 8.30 P.M., at a very reasonable price of 75 cents, are very popular.— *Boston Courier.*

## MONDAY, MAY 27.

WAGNER NIGHT.

PROGRAMME.

1. TANNHAEUSER MARCH . . . . . Wagner
2. WALTZ, "Vienna Blood" . . . . . Strauss
3. SELECTION, "Cavalleria Rusticana" . . . . . Mascagni
4. PRELUDE to the "Master Singers of Nuremberg" . . . Wagner

5. PRELUDES to Act I. and Act III., "Lohengrin" . . . Wagner
6. WALTZ, "Freut euch des Lebens" . . . . . Strauss
7. ALBUMBLATT . . . . . Wagner
   (The audience are respectfully requested to preserve silence during the performance of this number.)
8. OVERTURE, to "Rienzi" . . . . . Wagner

9. "TRAUMBILDER" FANTASY . . . . . Lumbye
   (Zither obligato, Mr. Keller.)
10. "FIRE-CHARM," from "Walküre" . . . . . Wagner
11. WALTZ, "Jolly Fellows" . . . . . Vollstedt
12. AUSTRIA MARCH . . . . . Zach

WEDNESDAY, MAY 29 . . . . . TUFTS NIGHT
THURSDAY, MAY 30 . . . . . SOLOIST'S NIGHT
SATURDAY, JUNE 1 . . . FAREWELL APPEARANCE OF CONDUCTOR, MR. MAX ZACH.
TUESDAY, JUNE 4 . . . . . TECHNOLOGY NIGHT


CAUTION.— All persons are warned against selling spurious ale as P. B. Ale. Prompt legal measures will be taken as heretofore to prevent such substitution.

**A. G. Van Nostrand, Bunker Hill Breweries.**

POPULARITY.

**The "Pops" are Boston's own,**
**All other fads o'ertopping,**
**With merry hearts and faces glad**
**And P. B. corks a-popping.**

# P. B. ALE

**The Standard.**

## Copley Square Hotel,

**Restaurant and Gentlemen's Cafe. Open until 12.30.**

**F. S. RISTEEN & CO.**

THE POPS.

**Admission, 50 Cents.**

**Reserved Seats,**

**25 Cents Extra.**

# Rochester Brewing Company's Standard

IN BOTTLES.

ALBRECHT & KOELLNER,

BOSTON.

**To be had at all Clubs**

Hotel Touraine
Parker's
Young's
Adams House
Somerset Hotel
Brunswick
Victoria
The Hayward
The Raleigh
Westminster
Hotel Essex
Hotel Bellevue
And many others

This Scotch comes direct to us from the distillers, and we can sell it less than brands bought through New York agents. It is excellent value.

**CODMAN & HALL COMPANY**
**Importers**
**DEWEY SQUARE, BOSTON**

- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

# THE "POPS." SYMPHONY HALL.

Boston, Tuesday, May 28, 1901. Sixteenth Season. Summer 1901

Published by C. A. ELLIS. Vol. II. No. 20

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager

Mr. MAX ZACH, Conductor.

## TUESDAY, MAY 28.

### PROGRAMME.

1. MARCH, "Way Down East" . . . . . Catlin
2. SELECTION, "Faust" . . . . . Gounod
3. WALTZ, "Violets" . . . . . Waldteufel
4. OVERTURE, "Benvenuto Cellini" . . . . . Berlioz

5. SELECTION, "Wizard of the Nile" . . . . . Herbert
6. "LOST IN DREAMS," Reverie . . . . . Zach
   (The audience are respectfully requested to preserve silence during the performance of this number.)
7. ENTR'ACTE. Waltz, "Amorello" . . . . . Loud
8. SELECTION, "Carmen" . . . . . Bizet

9. OVERTURE, "Banditenstreiche" . . . . . Suppé
10. WALTZ, "Landeskinder" . . . . . Strauss
11. "IN THE MILL" . . . . . Gillet
12. MARCH, "Jamaica" . . . . . Whipple

WEDNESDAY, MAY 29 . . . . . TUFTS NIGHT
THURSDAY, MAY 30 . . . . . SOLOIST'S NIGHT
SATURDAY, JUNE 1 . . FAREWELL APPEARANCE OF CONDUCTOR, MR. MAX ZACH.
TUESDAY, JUNE 4 . . . . TECHNOLOGY NIGHT

ALWAYS ORDER AT THESE CONCERTS

ROSS'S ROYAL BELFAST GINGER ALE.

The original and best, and the only imported Ginger Ale supplied by the United States government to our soldiers in the Philippines.

We are also agents for the

"Great Auk's Head"

brand of BASS'S ALE and GUINNESS'S STOUT, YOUNGERS' SPARKLING SCOTCH ALE, and

"VICTOR CROSS" SCOTCH WHISKEY.

This is a grand old blended Glenlivet, thoroughly matured in sherry casks, possessing great body, softness and delicacy of flavor, and the delight of all good judges, connoisseurs, and lovers of

PERFECTION IN SCOTCH WHISKEY.

W. A. ROSS & BROTHER,

NEW YORK.

29 Central Street, BOSTON.

COAT ROOM A.

HUNTINGTON AVENUE ENTRANCE,

Garments, Umbrellas, and Bicycles

CHECKED FREE.

Hygeia Lithia Water, Sparkling and Still.

By its use you will avoid the germs of disease which natural MINERAL WATERS are liable to contain.

The only Lithia Water

Sold at these Concerts.

S. S. PIERCE CO.

ON SALE AT THESE CONCERTS.

King's Bohemian Beer

FOOD BEER KING'S TRADE MARK

CASE ORDERS SHOULD BE SENT

Massachusetts Breweries Co.,

17 Otis Street, Boston.

You recognize the trade-mark. A trial of the ale will convince you of its superior merit.

BLANK PAGE

- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES


# THE "POPS." SYMPHONY HALL.

Boston, Thursday, May 30, 1901. Sixteenth Season. Summer 1901

Published by C. A. ELLIS. Vol. II. No. 22

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager

Mr. MAX ZACH, Conductor.


## THURSDAY, MAY 30.
### SOLOIST'S NIGHT.
### PROGRAMME.

1. MARCH, "Merry Soldiers" . . . . . Sabathil
2. WALTZ, "Neu-Wien" . . . . . Strauss
3. OVERTURE, "Le Roi d'Ys" . . . . . Lalo
4. (*a*) TARANTELLA, for four violins . . . . Hellmesberger
   (*b*) ROMANZA, for four violins . . . . Hellmesberger
   Messrs. Roth, Hoffman, Moldauer, Fiedler.
5. FLUTE SOLO, Grand Air Varie, "Le Tremolo" . Demesserman
   Mr. Maquarre.
6. GAVOTTE AND CARILLON, from Suite, "Jocelyn" . Godard
7. WALTZ, "Dream of Love" . . . . . Fahrbach
8. ZITHER SOLO, "Schmerzvergessen" . . . . . Umlauff
   Mr. C. Keller.
9. ENTRÉE TRIOMPHALE DES BOYARDS . . Halvorsen
10. SERENADE . . . . . Henry
    (The audience are respectfully requested to preserve silence during the performance of this number.)
11. WALTZ, "Artist's Life" . . . . . Strauss
12. MARCH, "Hochlandsklänge" . . . . . Milloecker

THE PIANO USED IS A STEINWAY.

SATURDAY, JUNE 1 . . . FAREWELL APPEARANCE OF CONDUCTOR, MR. MAZ ZACH.

TUESDAY, JUNE 4 . . . . . TECHNOLOGY NIGHT


## New Dance Music for the Summer Season.

| | PRICE |
|---|---|
| "RIVERSIDE WALTZ," by Caroline Lowthian, . . . . . | 75 cents |
| "MAY TWO-STEP," by J. Radcliffe, . . . . . | 50 cents |
| "SAN TOY, A LITTLE BIT OF FUN," Two-step on Monckton's famous melody, . . . . . | 60 cents |

"MESSENGER BOY WALTZ, SCHOTTISCHE," etc.

SALON PIANO MUSIC.

"SELECTIONS FROM PUCCINI'S TOSCA, LA BOHEME," as Solos and Duets.

E. German's New Dances from "NELL GWYNNE," as played at these Concerts.

BOOSEY & CO., 9 East 17th Street, New York City.

You Can

Have your last season's outfit dyed or cleansed and refinished so it will look like new by our French process. Why discard soiled clothing when it can be overhauled and worn as second best? You can

Rely On

Our methods of cleansing, and need not hesitate to trust us with articles of the most delicate textures.

We dye or cleanse and refinish PROPERLY *all* materials of household use and clothing of all kinds.

Lewando's

W. L. CROSBY, General Manager.

French Cleansers, Fancy Dyers, Fine Launderers.

PRINCIPAL OFFICES:
17 Temple Place, Boston.
479 Fifth Avenue, New York.

*Established 70 years. Largest in America.*

Bundles called for and delivered. Telephones in all offices.

J. MARSHALL

WILSON

May be engaged for

Dramatic Recitals

In English, French, German, Spanish, or Italian.

Address,

STEINERT HALL.

ESTABLISHED 1823 Chickering & Sons ESTABLISHED 1823

PIANOFORTE MAKERS

*RETAIL WAREROOMS, 791 TREMONT STREET, BOSTON*

RECIPIENTS OF 129 FIRST MEDALS & AWARDS

THESE CELEBRATED INSTRUMENTS

*Have Been for Seventy-eight Years the Exponents of all that is Best in Pianoforte Construction*

THEY ARE TO-DAY BETTER THAN EVER

The only Beer on Draught served at these concerts is **BARTHOLOMAY'S** ROCHESTER LAGER.

- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

# THE "POPS." SYMPHONY HALL.

SYMPHONY HALL "POP" PROGRAMME.
PUBLISHED EVERY EVENING DURING THE SUMMER SEASON.

**NOTICE TO ADVERTISERS.**

The advertising columns in the Programme are controlled SOLELY by F. R. COMEE, Symphony Hall, to whom all communications should be addressed.

Boston, Friday, May 31, 1901. Sixteenth Season. Summer 1901
Published by C. A. ELLIS. Vol. II. No. 23
C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager
Mr. MAX ZACH, Conductor.

## FRIDAY, MAY 31.
### PROGRAMME.

1. MARCH, from "Mother Goose's Jubilee" . . . . . Orth
2. KAISER WALTZ . . . . . Strauss
3. SELECTION, "Serenade" . . . . . Herbert
4. OVERTURE, "Mireille" . . . . . Gounod

5. *a.* OVERTURE from "Mother Goose's Jubilee" . . . Orth
   *b.* MINUET from "Mother Goose's Jubilee" . . . . Orth
6. HYMN TO ST. CECILIA . . . . . Gounod
   Violin, Mr. Roth. Harp, Mr. Schuecker. Organ, Mr. Marshall.
7. *a.* GAVOTTE, "Floralma" for String Orchestra . . . Gilbert
   *b.* ANDANTE, "Eulah," for String Orchestra . . . . Gilbert
   (The audience are respectfully requested to preserve silence during the performance of this number.)
8. OVERTURE, "Phèdre" . . . . . Massenet

9. OVERTURE, "Pique Dame" . . . . . Suppé
10. FIRE-CHARM from "Walküre" . . . . . Wagner
11. WALTZ, "Jolly Fellows" . . . . . Vollstedt
12. ST. PAUL SCHOOL MARCH . . . . . Hadley

SATURDAY, JUNE 1 . . . FAREWELL APPEARANCE OF CONDUCTOR, MR. MAZ ZACH.
TUESDAY, JUNE 4 . . . . . TECHNOLOGY NIGHT

In order to thoroughly enjoy the Concerts smoke

DANIEL FRANK & CO.'S

Barrister Perfecto . . . 10c
3 for 25c.
Barrister Conchas . . . 10c
3 for 25c.
N. S. Londres . . . . . 10c
3 for 25c.
Celebridad Perfecto, 10c each
Garcia, D. F. & Co., Conchas, . . . 10c each
Knight Tempter Puritanos, 15c
2 for 25c.
La Fernandina Conchas, 10c
3 for 25c.
La Celestina Puritanos . 15c
2 for 25c.
La Celestina Perfecto . . 20c
3 for 50c.

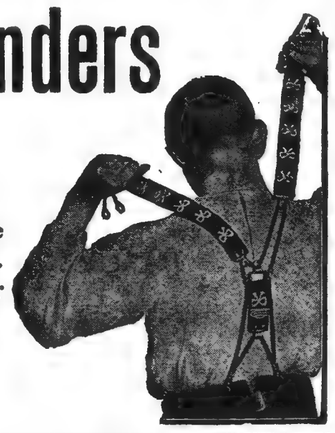
On sale at the "Pops"

President Suspenders

Comfort, Style, Service.

Don't take imitations. Look for the name "President" on the buckles. Metal parts cannot rust. Every pair guaranteed.

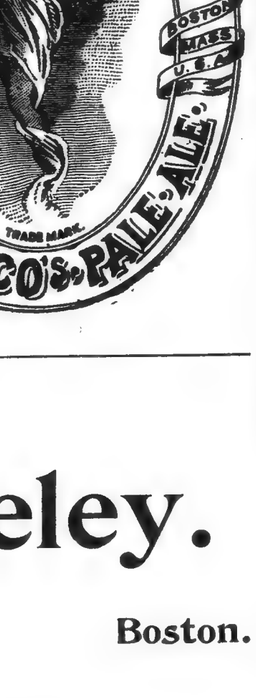
Sold by representative Dealers everywhere.



Veuve Chaffard.

Pure Olive Oil

In Honest Bottles.



BOSTON & ALBANY R.R.
N. Y. C. & H. R. R. CO., LESSEE.

RATES AND CONDITIONS FOR EXCURSION TICKETS TO

Buffalo or Niagara Falls
AND RETURN.

*B. & A. R. R. to Albany, N. Y. C. & H. R. R.R. to Buffalo or Niagara Falls. Return same way.*

ACCOUNT OF

Pan-American Exposition May 1 to Nov. 1, 1901.

| From | Class A. | Class B. | Class C. | From | Class A. | Class B. | Class C. |
|---|---|---|---|---|---|---|---|
| BOSTON, | $19.00 | $16.00 | $12.00 | TEMPLETON, | $18.00 | $14.75 | $10.50 |
| S. FRAMINGHAM, | 18.70 | 15.50 | 11.60 | ATHOL, | 16.90 | 14.50 | 10.50 |
| WORCESTER, | 18.00 | 14.75 | 75.00 | WESTFIELD, | 15.30 | 13.50 | 10.00 |
| PALMER, | 16.25 | 14.00 | 10.50 | PITTSFIELD, | 13.70 | 12.50 | 9.00 |
| SPRINGFIELD, | 15.65 | 13.50 | 10.00 | NORTH ADAMS, | 14.00 | 12.50 | 9.00 |
| WARE, | 16.75 | 14.00 | 10.50 | CHATHAM, | 13.10 | 11.50 | 7.00 |
| WINCHENDON, | 18.00 | 14.75 | 10.50 | | | | |

CONDITIONS.

**Class A.**— On sale daily, and good for passage, in either direction, May 1 to October 28, final limit November 2, and in Pullman cars on payment of additional charges for such accommodations.

**Class B.**— On sale daily, and good for fifteen (15) days, including date of sale, and for continuous passage only in each direction; and are non-transferable, requiring signature of purchaser, and must be stamped by agent at Buffalo or Niagara Falls before same will be good for return passage. Good in Pullman cars on payment of additional charges for such accommodations.

**Class C.**— On sale daily, and good for eight (8) days, including date of sale, and for continuous passage in each direction, and on *day* coach train only. Not good in Pullman sleeping or drawing room cars. Tickets are non-transferable, and require signature of purchaser, and must be stamped by agent at Buffalo or Niagara Falls before same will be good for return passage.

A. S. HANSON, General Passenger Agent.

The Berkeley.

Berkeley and Boylston Streets, Boston.

A modern hotel, particularly adapted to transient guests. Easy of access to all parts of the city and suburbs.

American and European Plan.
Cafe and Billiards.
Restaurant Open until Midnight.

JOHN A. SHERLOCK.

The only Beer on Draught served at these concerts is BARTHOLOMAY'S ROCHESTER LAGER.

[25]

- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

# THE "POPS." SYMPHONY HALL.

Boston, Saturday, June 1, 1901. Sixteenth Season. Summer 1901

Published by C. A. ELLIS. Vol. II. No. 24

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager

Mr. MAX ZACH, Conductor.

## SATURDAY, JUNE 1.

### FAREWELL APPEARANCE OF CONDUCTOR, MAX ZACH.

### PROGRAMME.

1. MARCH, "Hoch Habsburg" . . . . . Kral
2. OVERTURE, "Zampa" . . . . . Herold
3. WALTZ, "Harlequin's Voyage" . . . . . Zach
4. SELECTION, "Fortune-teller" . . . . Herbert

5. ENTR'ACTE, "La Colombe" . . . . . Gounod
6. 'CELLO SOLO. *a.* Sur le Lac . . . . . Godard
   *b.* Spinning Song. . . . . Popper
   Mr. J. Keller.

(The audience are respectfully requested to preserve silence during the performance of this number.)

7. WALTZ, "Harlequin's Return" . . . . . Zach
8. OVERTURE, "1812" . . . . . Tschaikowsky

9. SELECTION, "The Viking" . . . . . Loud
10. WALTZ, "Harlequin's Wedding" . . . . . Zach
11. HUSARENRITT . . . . . Spindler
12. MARCH, "Up the Street" . . . . . Morse

TUESDAY, JUNE 4 . . . . TECHNOLOGY NIGHT

## NEW MUSIC for SUMMER PLAYING.

| | |
|---|---|
| Amorita Waltz. Hortense Paul | $0.50 |
| Dream World Waltzes. F. A. Spalding | .75 |
| Echoes from Coontown. Two-step. F. C. Rodman | .50 |
| Dartmouth March. E. D. Anderson | .50 |
| Russian Story. Gavotte. G. H. Wilder | .50 |

All the music played at these concerts for sale by

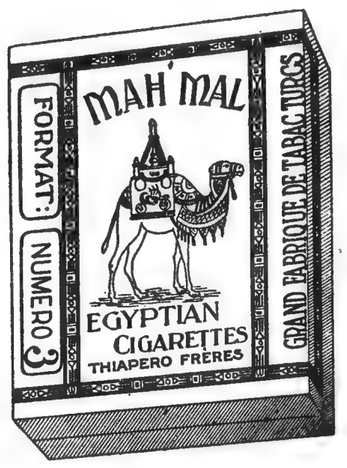
**C. W. THOMPSON & CO., Music Publishers,**
13 WEST STREET, BOSTON.

Grand Vin
Chateau Lafite, 1895.

SOLD HERE.

D. LEIDEN'S
Sparkling Hock
AND
Sparkling Moselle
at these Concerts.

MAH MAL.
EGYPTIAN
CIGARETTES.




THE ONLY
Egyptian Cigarettes
SOLD AT
These Concerts.

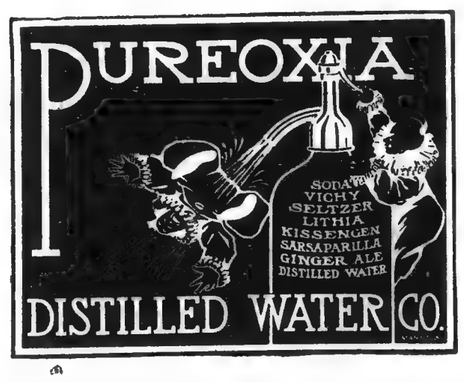
No. 5s, . 15 cents per box
No. 3s, . 25 cents per box
No. 1s, . 30 cents per box

Also sold by
S. S. PIERCE CO.,
BOSTON, BROOKLINE.

THOMPSON & LEAVITT

WINES
SPIRITS
TEAS AND
CIGARS

185 and 187 State Street, Boston



- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

# THE "POPS." SYMPHONY HALL.

Boston, Monday, June 3, 1901. Sixteenth Season. Summer 1901

Published by C. A. ELLIS. Vol. II. No. 25

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager

Mr. GUSTAV STRUBE, Conductor.

## MONDAY, JUNE 3.

FIRST APPEARANCE OF MR. GUSTAV STRUBE.

PROGRAMME.

| | | |
|---|---|---|
| 1. | CORONATION MARCH | Meyerbeer |
| 2. | OVERTURE, "Masaniello" | Auber |
| 3. | WALTZ, "Acceleration" | Strauss |
| 4. | SELECTION, "Freischuetz" (First time.) | Weber |
| 5. | OVERTURE, "Sakuntala" | Goldmark |
| 6. | SERENADE, "Good-bye" (First time) Trumpet Obligato, Mr. Karl Kloepfel. (The audience are respectfully requested to preserve silence during the performance of this number.) | Strube |
| 7. | BACCHANALE, from "Samson and Delila" | Saint-Saëns |
| 8. | INTRODUCTION TO ACT III. AND DANCE OF APPRENTICES, from "The Meistersingers of Nuremberg" | Wagner |
| 9. | SELECTION, "Burgomaster" | Lüders |
| 10. | TWO SPANISH DANCES | Moszkowski |
| 11. | WALTZ, "Amour et Printemps" | Waldteufel |
| 12. | MARCH, "Wien bleibt Wien" | Schrammel |

TUESDAY, JUNE 4 . . . . TECHNOLOGY NIGHT
THURSDAY, JUNE 6 . . . . NAVAL NIGHT
WEDNESDAY, JUNE 19 . . . . REQUEST NIGHT

The United States Hotel,

Saratoga Springs, N.Y.

Under a continuous management for twenty-five years.

Without a peer in its appointments, service, and liberal management.

The largest structure of its kind in the world.
Built entirely of brick.

The Hotel and court cover over seven acres.

For further information, rates, etc., address

GAGE & PERRY,
Proprietors,
UNITED STATES HOTEL,
Saratoga Springs, N.Y.

Charles B. Perkins & Co.

The following choice selection of our CIGARS Always on sale at Pop Concerts:

| | |
|---|---|
| Ginita Deliciosos Extra | 10 cents, 3 for 25 cents |
| Ginita Puritano | 10 cents each |
| Ginita Perfecto | 15 cents, 2 for 25 cents |
| Susette Conchas Especial | 10 cents, 3 for 25 cents |
| Catriona Perfecto | 10 cents each |
| Elena Deliciosos Extra | 15 cents each |
| Monte Rosa Violetas | 20 cents each |

ST. LOUIS A. B. C. BOHEMIAN PALE EXPORT BEER.

Try a quart or a pint and notice the fine hop flavor.

The perfection of American brewing.

CODMAN & HALL CO.,
DEWEY SQUARE.

OCKENHEIMER BERG, Near Bingen
On the Rhine, GERMANY.

Philip Krim's Own Importation of Rhine Wines.

FOR THIRTY YEARS AT

163 SHAWMUT AVENUE.

OUR WINES SOLD AT THESE CONCERTS.

SOLD AT THE "POPS" FOR YEARS, AND ALWAYS A FAVORITE. NOTHING BETTER BREWED. ORDERS BY THE CASE SHOULD BE SENT TO

Massachusetts Breweries Co.,
17 Otis Street, Boston.

- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES


# THE "POPS." SYMPHONY HALL.

Boston, Tuesday, June 4, 1901. Sixteenth Season. Summer 1901

Published by C. A. ELLIS. Vol. II. No. 26

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager

Mr. GUSTAV STRUBE, Conductor.


## TUESDAY, JUNE 4.

### TECHNOLOGY NIGHT.

### PROGRAMME.

1. MARCH, "King Karl" . . . . . Unrath
2. "ARTIST'S LIFE," Waltz . . . . . Strauss
3. "SEMIRAMIDE," OVERTURE . . . . . Rossini
4. SELECTION, "Cavalleria Rusticana" . . . . . Mascagni

5. INTRODUCTION ACT III., "Lohengrin" . . . . Wagner
6. "NARCISSUS" . . . . . Nevin
7. SELECTION, "Florodora" . . . . . Stuart
8. TECH PRODUCTION 1901, "Grand Duke."

9. "TANNHAEUSER" OVERTURE . . . . . Wagner
10. ERWACHEN DES LOEWEN . . . . . Kontski
11. COSSACK'S RIDE . . . . . Milloecker
12. HOBSON'S CHOICE MARCH . . . . . Strube

THURSDAY, JUNE 6 . . . . . NAVAL NIGHT
WEDNESDAY, JUNE 19 . . . . REQUEST NIGHT


## Dining and Diners.

**A place that is highly appreciated for its excellent repasts.**

To dine at "The Hayward" is a phrase having specific implication of enjoyment. It implies choice food excellently served amidst artistic surroundings, in the atmosphere of genteel Bohemia that is particularly conducive to the effect described by Shakespeare's line, "Let good digestion wait on appetite, and health on both." "The Hayward," 16, 18, 20, 22, 26, Hayward Place, is a subtly attractive place, containing three large dining-rooms, beautifully embellished, and twenty private dining-rooms, examples of the decorator's beautifying skill. The service is excellent, and the cuisine of the best.

At "The Hayward" one may indulge his Epicurean taste with all the luxuries. Nothing that is pleasant to the palate and delighting to the eye is impossible to the chef's craftsmanship. Moreover, the wine cellar is well stocked with the best.

A feature of "The Hayward" is the fineness of the music.

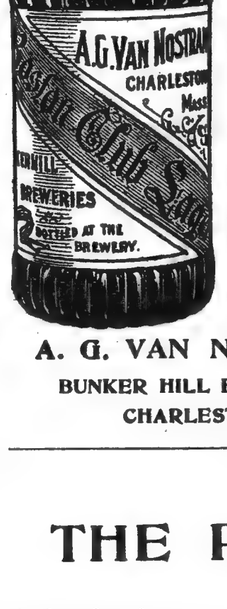
The Neapolitan Quartette, Signor Vincenzo Portonova, tenor, entertains the assemblage during the repast with excellent selections.

The table d'hôte dinners, with a pint of wine, served from 5.30 to 8.30 P.M., at a very reasonable price of 75 cents, are very popular.— *Boston Courier.*

## Copley Square Hotel,

**Restaurant and Gentlemen's Cafe. Open until 12.30.**

**F. S. RISTEEN & CO.**




## Boston Club Lager

**Is served at these Concerts.**

The best judges unreserve ly admit that this is the

**BEST BEER BREWED.**

It is brewed and bottled only by

**A. G. VAN NOSTRAND,**
**BUNKER HILL BREWERIES, CHARLESTOWN.**

## THE POPS.

**Admission, 50 Cents.**

**Reserved Seats, 25 Cents Extra.**

## Rochester Brewing Company's Standard

IN BOTTLES.

ALBRECHT & KOELLNER,
BOSTON.

**To be had at all Clubs**

Hotel Touraine
Parker's
Young's
Adams House
Somerset Hotel
Brunswick
Victoria
The Hayward
The Raleigh
Westminster
Hotel Essex
Hotel Bellevue
And many others

This Scotch comes direct to us from the distillers, and we can sell it less than brands bought through New York agents. It is excellent value.

**CODMAN & HALL COMPANY**
**Importers**
**DEWEY SQUARE, BOSTON**

- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES


# THE "POPS." SYMPHONY HALL.

Boston, Wednesday, June 5, 1901. Sixteenth Season. Summer 1901

Published by C. A. ELLIS. Vol. II. No. 27

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager

Mr. GUSTAV STRUBE, Conductor.


## WEDNESDAY, JUNE 5.

PROGRAMME.

| | | |
|---|---|---|
| 1. | GERMAN MARCH | Strube |
| 2. | OVERTURE, "Preciosa" | Weber |
| 3. | WALTZ, "Die Schönbrunner" | Lanner |
| 4. | SELECTION, "Carmen" | Bizet |
| 5. | OVERTURE, "Mignon" | Thomas |
| 6. | *a.* SOUS LES ÉTOILES, from Suite, "Gitanella" | Lacome |
| | *b.* VALSE BOHÈME, from Suite, "Gitanella" | Lacome |
| 7. | MELODIE | Rubinstein |
| 8. | *a.* INTRODUCTION TO ACT III., "Tannhäuser" | Wagner |
| | *b.* RIDE OF THE VALKYRIES | Wagner |
| 9. | OVERTURE, "Tantalusqualen" | Suppé |
| 10. | EN SOURDINE (For String Orchestra.) (The audience are respectfully requested to preserve silence during the performance of this number.) | Tellam |
| 11. | TURKISH PATROL | Michaelis |
| 12. | MARCH, "Under the Double Eagle" | Wagner |

THURSDAY, JUNE 6 . . . . . NAVAL NIGHT

WEDNESDAY, JUNE 19 . . . . REQUEST NIGHT


ALWAYS ORDER AT THESE CONCERTS

ROSS'S ROYAL BELFAST GINGER ALE.

The original and best, and the only imported Ginger Ale supplied by the United States government to our soldiers in the Philippines.

We are also agents for the

"Great Auk's Head"

brand of BASS'S ALE and GUINNESS'S STOUT, YOUNGERS' SPARKLING SCOTCH ALE, and

"VICTOR CROSS" SCOTCH WHISKEY.

This is a grand old blended Glenlivet, thoroughly matured in sherry casks, possessing great body, softness and delicacy of flavor, and the delight of all good judges, connoisseurs, and lovers of

PERFECTION IN SCOTCH WHISKEY.

W. A. ROSS & BROTHER,

NEW YORK.

29 Central Street, BOSTON.

COAT ROOM A.

HUNTINGTON AVENUE ENTRANCE,

Garments, Umbrellas, and Bicycles

CHECKED FREE.

Hygeia Lithia Water,

Sparkling and Still.

By its use you will avoid the germs of disease which natural MINERAL WATERS are liable to contain.

The only Lithia Water

Sold at these Concerts.

S. S. PIERCE CO.

ON SALE AT THESE CONCERTS.

King's Bohemian Beer

FOOD BEER

CASE ORDERS SHOULD BE SENT

Massachusetts Breweries Co.,

17 Otis Street, Boston.

You recognize the trade-mark. A trial of the ale will convince you of its superior merit.

- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

# THE "POPS." SYMPHONY HALL.

Boston, Thursday, June 6, 1901. Sixteenth Season. Summer 1901
Published by C. A. ELLIS. Vol. II. No. 28
C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager
Mr. GUSTAV STRUBE, Conductor.

## THURSDAY, JUNE 6.
### NAVAL NIGHT.
### PROGRAMME.

1. MARCH, "The Continentals" . . . . . Brooke
2. OVERTURE, "Magic Flute" . . . . . Mozart
3. WALTZ, "Vienna Blood" . . . . . Strauss
4. SELECTION, "Traviata" . . . . . Verdi

5. OVERTURE, "Zampa" . . . . . Herold
6. (*a*) ANGELUS . . . . . Masseret
   (*b*) FETE BOHÈME . . . . . Massenet
7. "PROCESSION OF THE WOMEN," from "Lohengrin," Wagner
8. CARNIVAL IN PARIS . . . . . Svendsen
   (First time.)

9. THE ADMIRAL'S MARCH . . . . . Strube
   Dedicated to Admiral Sampson, and composed for the occasion.
10. SERENADE . . . . . Pierné
    (The audience are respectfully requested to preserve silence during the performance of this number.)
11. RIDE OF THE HUSSARS . . . . . Spindler
12. MARCH, "Cruiser Harvard" . . . . . Strube

WEDNESDAY, JUNE 19 . . . . REQUEST NIGHT

ASK FOR Schlitz
THE BEER THAT MADE MILWAUKEE FAMOUS.
SOLD UNEQUALLED FOR TABLE USE.
JOS. GAHM & SON, Agents, 125 Purchase Street. Tel., Main 954.

PHILADELPHIA ALE ON DRAUGHT SOLD AT THESE CONCERTS.

TANNHAEUSER EXPORT BEER IN BOTTLES.

SOL. BACHARACH,
New England Agent,
508-510 Atlantic Avenue, Boston.
Telephone 3805.

PILSENER BEER
IN BOTTLES
ON SALE AT THESE CONCERTS
AND BY THE
Harrison Bottling Co., 160 Commercial Street.
Telephone, Richmond 306.
Also New England Agents for Bavarian Beers and William A. Miles & Co.'s New York Ales.

Kennedy's Biscuit
Lightly Salted, Crisp and Dainty.

Kennedy Biscuit Works.
Just the thing For "Pop" Concerts.

ESTABROOK AND EATON. IMPORTERS OF CIGARS. 222-224 WASHINGTON ST. BOSTON
ON SALE AT THE "POPS"
ESTABROOK & EATON'S

| | |
|---|---|
| Marguerite, Conchas, | 10c, 3 for 25c |
| Merchants & Bankers, U. C. Espls, (All Havana) | 10c, 3 for 25c |
| Salerosa, Ideals, | 10c each |
| El Deletosa, Puritanos Extra (All Havana), | 10c each |
| E. & E., Invincibles, | 15c, 2 for 25c |
| Manuel Garcia, Stilettos (Imported), | 15c, 2 for 25c |
| Bock & Co., Especiales de E. & E., (Imported) | 20c, 5 for $1.00 |

Standard Goods, some of our well-known and popular Brands which we recommend.

We are serving
A delicious quality of
Ginger Ale
AND
Sarsaparilla
VARTRAY
Have YOU tried it?
VARTRAY WATER CO.
BUFFALO, N.Y.
ASK THE WAITER

The only Beer on Draught served at these concerts is BARTHOLOMAY'S ROCHESTER LAGER.

[30]

- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES


# THE "POPS." SYMPHONY HALL.

Boston, Friday, June 7, 1901. Sixteenth Season. Summer 1901

Published by C. A. ELLIS. Vol. II. No. 29

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager

Mr. GUSTAV STRUBE, Conductor.


## FRIDAY, JUNE 7.

### PROGRAMME.

1. MARCH, "Queen of Sheba" . . . . . Gounod
2. OVERTURE, "Si j'étais Roi" . . . . . Adam
3. WALTZ, "Meerleuchten" . . . . . Ziehrer
4. SELECTION, "Madame Angot" . . . . . Lecocq

5. TWO SLAVONIC DANCES . . . . . Dvorák
6. OVERTURE, "William Tell" . . . . . Rossini
   'Cello obligato, Mr. Josef Keller.
7. LEGATO . . . . . Strube
   (The audience are respectfully requested to preserve silence during the performance of this number.)
8. HUNGARIAN RHAPSODY No. 2 . . . . . Liszt

9. SELECTION, "Aïda" . . . . . Verdi
10. TWO MOVEMENTS from "Peer Gynt" . . . . . Grieg
11. WALTZ, "Les Patineurs" . . . . . Waldteufel
12. MARCH, "Cruiser Harvard" . . . . . Strube

**WEDNESDAY, JUNE 19 . . . . REQUEST NIGHT**


# You Can

Have your last season's outfit dyed or cleansed and refinished so it will look like new by our French process. Why discard soiled clothing when it can be overhauled and worn as second best? You can

# Rely On

Our methods of cleansing, and need not hesitate to trust us with articles of the most delicate textures.

We dye or cleanse and refinish PROPERLY *all* materials of household use and clothing of all kinds.

# Lewando's

W. L. CROSBY,
General Manager.

French Cleansers, Fancy Dyers,
Fine Launderers.

PRINCIPAL OFFICES:
17 Temple Place, Boston.
479 Fifth Avenue, New York.

*Established 70 years.*
*Largest in America.*

Bundles called for and delivered.
Telephones in all offices.

TO OBTAIN THE MOST SUCCESSFUL VOCAL COMPOSITIONS OF THE DAY

ASK YOUR DEALER FOR

Boosey & Company's Latest English Songs and Ballads,

Selected from the principal catalogues of England.

OR WRITE TO

BOOSEY & CO., 9 East 17th Street, New York City.

Mr. J. Marshall

# Wilson

ANNOUNCES A SERIES OF

# Dramatic Readings

IN

AMERICAN,
ITALIAN,
FRENCH,
ENGLISH,
GERMAN, and
SPANISH
LITERATURES

On **Tuesday afternoons** in **November in Steinert Hall,** Boston.

ESTABLISHED 1823

# Chickering & Sons

ESTABLISHED 1823

PIANOFORTE MAKERS

*RETAIL WAREROOMS, 791 TREMONT STREET, BOSTON*

RECIPIENTS OF 129 FIRST MEDALS & AWARDS

THESE CELEBRATED INSTRUMENTS

*Have Been for Seventy-eight Years the Exponents of all that is Best in Pianoforte Construction*

THEY ARE TO-DAY BETTER THAN EVER

The only Beer on Draught served at these concerts is **BARTHOLOMAY'S** ROCHESTER LAGER.

- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

# THE "POPS." SYMPHONY HALL.

SYMPHONY HALL "POP" PROGRAMME.
PUBLISHED EVERY EVENING DURING THE SUMMER SEASON.

Boston, Saturday, June 8, 1901. Sixteenth Season. Summer 1901

Published by C. A. ELLIS. Vol. II. No. 30

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager

Mr. GUSTAV STRUBE, Conductor.

## SATURDAY, JUNE 8.

PROGRAMME.

1. MARCH, "Black Bess" . . . . . Strube
2. OVERTURE, "Fra Diavolo" . . . . . Auber
3. KAISER WALTZ . . . . . Strauss
4. SELECTION, "Serenade" . . . . . Herbert

5. OVERTURE, "Freischütz" . . . . . Weber
6. INTERMEZZO, "Naila" . . . . . Delibes
7. PRELUDE, ACT I., "Lohengrin" . . . . . Wagner
8. HUNGARIAN MARCH . . . . . Berlioz

9. SELECTION, "San Toy" . . . . . Jones
(First time.)
10. SERENADE . . . . . Moszkowski
11. WALTZ, "Jolly Fellows" . . . . . Vollstedt
12. MARCH, "Boccaccio" . . . . . Suppé

THURSDAY, JUNE 13 . . . . . WAGNER NIGHT
TUESDAY, JUNE 18 . . . . . HARVARD NIGHT
THURSDAY, JUNE 20 . . . . . BANK OFFICERS' NIGHT
FRIDAY, JUNE 21 . . . . . REQUEST NIGHT

NOTICE TO ADVERTISERS.
The advertising columns in the Programme are controlled SOLELY by F. R. COMEE, Symphony Hall, to whom all communications should be addressed.

In order to thoroughly enjoy the Concerts smoke

DANIEL FRANK & CO.'S

Barrister Perfecto . . . 10c
3 for 25c.
Barrister Conchas . . . 10c
3 for 25c.
N. S. Londres . . . . 10c
3 for 25c.
Celebridad Perfecto, 10c each
Garcia, D. F. & Co., Conchas, . . . 10c each
Knight Tempter Puritanos, 15c
2 for 25c.
La Fernandina Conchas, 10c
3 for 25c.
La Celestina Puritanos . 15c
2 for 25c.
La Celestina Perfecto . . 20c
3 for 50c.

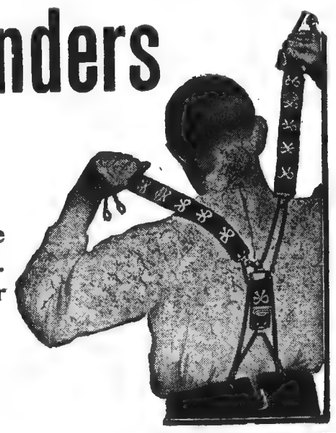
On sale at the "Pops"

President Suspenders

Comfort, Style, Service.

Don't take imitations. Look for the name "President" on the buckles. Metal parts cannot rust. Every pair guaranteed.

Sold by representative Dealers everywhere.



S. S. PIERCE CO.,

BOSTON,

BROOKLINE.

BOSTON & ALBANY R.R.

N. Y. C. & H. R. R. CO., LESSEE.

RATES AND CONDITIONS FOR EXCURSION TICKETS TO

Buffalo or Niagara Falls

AND RETURN.

*B. & A. R. R. to Albany, N. Y. C. & H. R. R.R. to Buffalo or Niagara Falls. Return same way.*

ACCOUNT OF

Pan-American Exposition May 1 to Nov. 1, 1901.

| From | Class A. | Class B. | Class C. |
|---|---|---|---|
| BOSTON, | $19.00 | $16.00 | $12.00 |
| S. FRAMINGHAM, | 18.70 | 15.50 | 11.60 |
| WORCESTER, | 18.00 | 14.75 | 75.00 |
| PALMER, | 16.25 | 14.00 | 10.50 |
| SPRINGFIELD, | 15.65 | 13.50 | 10.00 |
| WARE, | 16.75 | 14.00 | 10.50 |
| WINCHENDON, | 18.00 | 14.75 | 10.50 |

| From | Class A. | Class B. | Class C. |
|---|---|---|---|
| TEMPLETON, | $18.00 | $14.75 | $10.50 |
| ATHOL, | 16.90 | 14.50 | 10.50 |
| WESTFIELD, | 15.30 | 13.50 | 10.00 |
| PITTSFIELD, | 13.70 | 12.50 | 9.00 |
| NORTH ADAMS, | 14.00 | 12.50 | 9.00 |
| CHATHAM, | 13.10 | 11.50 | 7.00 |

CONDITIONS.

**Class A.**— On sale daily, and good for passage, in either direction, May 1 to October 28, final limit November 2, and in Pullman cars on payment of additional charges for such accommodations.

**Class B.**— On sale daily, and good for fifteen (15) days, including date of sale, and for continuous passage only in each direction; and are non-transferable, requiring signature of purchaser, and must be stamped by agent at Buffalo or Niagara Falls before same will be good for return passage. Good in Pullman cars on payment of additional charges for such accommodations.

**Class C.**— On sale daily, and good for eight (8) days, including date of sale, and for continuous passage in each direction, and on *day* coach train only. Not good in Pullman sleeping or drawing room cars. Tickets are non-transferable, and require signature of purchaser, and must be stamped by agent at Buffalo or Niagara Falls before same will be good for return passage.

A. S. HANSON, General Passenger Agent.

The Berkeley.

Berkeley and Boylston Streets, Boston.

A modern hotel, particularly adapted to transient guests. Easy of access to all parts of the city and suburbs.

American and European Plan.
Cafe and Billiards.
Restaurant Open until Midnight.

JOHN A. SHERLOCK.

The only Beer on Draught served at these concerts is BARTHOLOMAY'S ROCHESTER LAGER.

- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES


# THE "POPS." SYMPHONY HALL.

Boston, Monday, June 10, 1901. Sixteenth Season. Summer 1901

Published by C. A. ELLIS. Vol. II. No. 31

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager

Mr. GUSTAV STRUBE, Conductor.


## MONDAY, JUNE 10.

### PROGRAMME.

| | | |
|---|---|---|
| 1. | U.S. VOLUNTEERS' MARCH | Strube |
| 2. | OVERTURE, "La Dame Blanche" | Boïeldieu |
| 3. | WALTZ, "Ins Centrum" | Strauss |
| 4. | SELECTION, "Faust" | Gounod |
| 5. | OVERTURE, "Martha" | Flotow |
| 6. | HUNGARIAN DANCES, Nos. 3 and 1 | Brahms |
| 7. | NORWEGIAN RHAPSODY | Svendsen |
| 8. | WAR MARCH, from "Rienzi" (First time.) | Wagner |
| 9. | FINALE, "Ariele" | Bach |
| 10. | *a.* SERENADE | Bennett |
| | *b.* WALTZ | Bennett |
| | (The audience are respectfully requested to preserve silence during the performance of this number.) | |
| 11. | POLKA, "Sängerluft" | Strauss |
| 12. | MARCH, "Gruss in die Ferne" | Döring |

THURSDAY, JUNE 13 . . . . . WAGNER NIGHT
TUESDAY, JUNE 18 . . . . . HARVARD NIGHT
THURSDAY, JUNE 20 . . . . . BANK OFFICERS' NIGHT
FRIDAY, JUNE 21 . . . . . REQUEST NIGHT

## NEW MUSIC for SUMMER PLAYING.

| | | |
|---|---|---|
| ISIS. Gavotte | Hassler. | $0 40 |
| LOST IN DREAMS. (Traumverloren) | Max Zach. | .40 |
| CRUISER HARVARD. March | G. Strube. | .50 |
| BLACK BESS. March | G. Strube. | .50 |
| SUMMER MEMORIES. Waltzes | A. S. Daggett. | .75 |
| TANTALIZING TILLY. Two Step | H. T. Adams. | .50 |

All the music played at these concerts for sale by

C. W. THOMPSON & CO., Music Publishers,
13 WEST STREET, BOSTON.


Grand Vin
Chateau Lafite, 1895.

SOLD HERE.

D. LEIDEN'S
Sparkling Hock
AND
Sparkling Moselle
at these Concerts.

MAH MAL.
EGYPTIAN CIGARETTES.

THE ONLY
Egyptian Cigarettes
SOLD AT
These Concerts.

No. 5s, . 15 cents per box
No. 3s, . 25 cents per box
No. 1s, . 30 cents per box

Also sold by
S. S. PIERCE CO.,
BOSTON, BROOKLINE.

THOMPSON & LEAVITT

Sole Agents in New England for
Daniel Crawford, Glasgow,
Finest, Very Old
"Q SCOTCH"
WHISKEY.
To be had at the Leading Hotels and Clubs.

Importers of
Deinhard & Co.'s
Rhine Wines.
Grand Prix, Paris, 1900.
Niersteiner Riesling and Steinwein
(in box bottles)
on sale at these concerts.

Wines, Spirits, Teas, and Cigars.

185 and 187 State Street, Boston.

PUREOXIA
GINGER ALE

SIPHON SODA
Mineral Waters
In Siphons
Sparkling Lithia
CLUB SODA

YOUR GROCER, or DIRECT
(Telephone, 1147 Back Bay.)

Made from
Distilled
Water

Inspection of our model plant, Whipple St., Back Bay, earnestly solicited.

- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES


# THE "POPS." SYMPHONY HALL.

Boston, Tuesday, June 11, 1901. Sixteenth Season. Summer 1901

Published by C. A. ELLIS. Vol. II. No. 32

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager

Mr. GUSTAV STRUBE, Conductor.


## TUESDAY, JUNE 11.

PROGRAMME.

1. MARCH, "Hoch Habsburg" . . . . . Kral
2. OVERTURE, "A Night in Granada" . . . . . Kreutzer
3. WALTZ, "Blue Danube" . . . . . Strauss
4. SELECTION, "The Fortune-teller" . . . . . Herbert

5. JUBEL OVERTURE . . . . . Weber
6. *a.* SOLVEJG'S SONG . . . . . Grieg
   *b.* NORWEGIAN DANCE . . . . . Grieg
7. WALTZ, "Morgenblätter" . . . . . Strauss
8. SELECTION, "Cavalleria Rusticana" . . . . . Mascagni

9. SELECTION, "San Toy" . . . . . Jones
10. TWO MOVEMENTS from "Sylvia," Ballet Music . . Delibes
11. WALTZ, "Gypsy Baron" . . . . . Milloecker
12. MARCH, "King Karl" . . . . . Unrate

THURSDAY, JUNE 13 . . . . . WAGNER NIGHT
TUESDAY, JUNE 18 . . . . . HARVARD NIGHT
THURSDAY, JUNE 20 . . . . . BANK OFFICERS' NIGHT
FRIDAY, JUNE 21 . . . . . REQUEST NIGHT


The United States Hotel,

Saratoga Springs, N.Y.

Under a continuous management for twenty-five years.

Without a peer in its appointments, service, and liberal management.

The largest structure of its kind in the world.
Built entirely of brick.

The Hotel and court cover over seven acres.

For further information, rates, etc., address

GAGE & PERRY,
Proprietors,
UNITED STATES HOTEL,
Saratoga Springs, N.Y.

Charles B. Perkins & Co.

The following choice selection of our CIGARS Always on sale at Pop Concerts:

| | |
|---|---|
| Ginita Deliciosos Extra | 10 cents, 3 for 25 cents |
| Ginita Puritano | 10 cents each |
| Ginita Perfecto | 15 cents, 2 for 25 cents |
| Susette Conchas Especial | 10 cents, 3 for 25 cents |
| Catriona Perfecto | 10 cents each |
| Elena Deliciosos Extra | 15 cents each |
| Monte Rosa Violetas | 20 cents each |

ST. LOUIS

A.
B.
C.

BOHEMIAN
PALE EXPORT

BEER.

Try a quart or a pint and notice the fine hop flavor.

The perfection of American brewing.

CODMAN & HALL CO.,
DEWEY SQUARE.

OCKENHEIMER BERG, Near Bingen
On the Rhine, GERMANY.

Philip Krim's Own Importation of Rhine Wines.

FOR THIRTY YEARS AT

163 SHAWMUT AVENUE.

OUR WINES SOLD AT THESE CONCERTS.

SOLD AT THE "POPS" FOR YEARS, AND ALWAYS A FAVORITE. NOTHING BETTER BREWED. ORDERS BY THE CASE SHOULD BE SENT TO

Massachusetts Breweries Co.,
17 Otis Street, Boston.

- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES


# THE "POPS." SYMPHONY HALL.

Boston, Wednesday, June 12, 1901. Sixteenth Season. Summer 1901

Published by C. A. ELLIS. Vol. II. No. 33

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager

Mr. GUSTAV STRUBE, Conductor.


## Dining and Diners.

**A place that is highly appreciated for its excellent repasts.**

To dine at "The Hayward" is a phrase having specific implication of enjoyment. It implies choice food excellently served amidst artistic surroundings, in the atmosphere of genteel Bohemia that is particularly conducive to the effect described by Shakespeare's line, "Let good digestion wait on appetite, and health on both." "The Hayward," 16, 18, 20, 22, 26, Hayward Place, is a subtly attractive place, containing three large dining-rooms, beautifully embellished, and twenty private dining-rooms, examples of the decorator's beautifying skill. The service is excellent, and the cuisine of the best.

At "The Hayward" one may indulge his Epicurean taste with all the luxuries. Nothing that is pleasant to the palate and delighting to the eye is impossible to the chef's craftsmanship. Moreover, the wine cellar is well stocked with the best.

A feature of "The Hayward" is the fineness of the music.

The Neapolitan Quartette, Signor Vincenzo Portonova, tenor, entertains the assemblage during the repast with excellent selections.

The table d'hôte dinners, with a pint of wine, served from 5.30 to 8.30 P.M., at a very reasonable price of 75 cents, are very popular.— *Boston Courier.*

## WEDNESDAY, JUNE 12.

PROGRAMME.

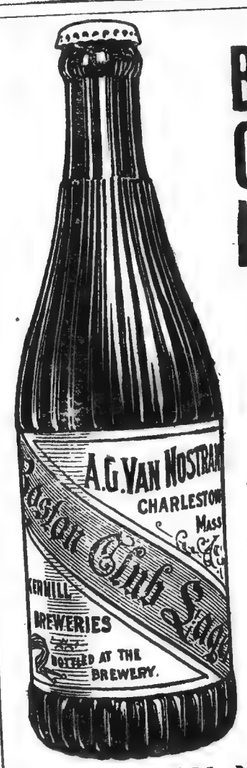
| | | |
|---|---|---|
| 1. | MARCH, "Teufels" | Suppé |
| 2. | OVERTURE, "La Gazza Ladra" | Rossini |
| 3. | WALTZ, "Roses of the South" | Strauss |
| 4. | SELECTION, "Wizard of the Nile" | Herbert |
| 5. | OVERTURE, "Merry Wives of Windsor" | Nicolai |
| 6. | ANDANTE for String Orchestra | Tschaikowsky |
| | (The audience are respectfully requested to preserve silence during the performance of this number.) | |
| 7. | THREE DANCES from "Henry VIII." | German |
| 8. | AN EVENING WITH BILSE | Scherz |
| 9. | OVERTURE, "Frau Meisterin" | Suppé |
| 10. | INVITATION TO DANCE | Weber |
| 11. | POLKA, "The Mill" | Eilenberg |
| 12. | MARCH, "Merry War" | Strauss |

THURSDAY, JUNE 13 . . . . . WAGNER NIGHT
TUESDAY, JUNE 18 . . . . . HARVARD NIGHT
THURSDAY, JUNE 20 . . . . . BANK OFFICERS' NIGHT
FRIDAY, JUNE 21 . . . . . REQUEST NIGHT


## Copley Square Hotel,

**Restaurant and Gentlemen's Cafe. Open until 12.30.**

**F. S. RISTEEN & CO.**




## Boston Club Lager

**Is served at these Concerts.**

The best judges unreservedly admit that this is the

**BEST BEER BREWED.**

It is brewed and bottled only by

**A. G. VAN NOSTRAND,**
**BUNKER HILL BREWERIES, CHARLESTOWN.**

## THE POPS.

**Admission, 50 Cents.**

**Reserved Seats, 25 Cents Extra.**

# Rochester Brewing Company's Standard

IN BOTTLES.

ALBRECHT & KOELLNER,
BOSTON.

**To be had at all Clubs**

Hotel Touraine
Parker's
Young's
Adams House
Somerset Hotel
Brunswick
Victoria
The Hayward
The Raleigh
Westminster
Hotel Essex
Hotel Bellevue
And many others

This Scotch comes direct to us from the distillers, and we can sell it less than brands bought through New York agents. It is excellent value.

**CODMAN & HALL COMPANY**
**Importers**
DEWEY SQUARE, BOSTON

- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES


# THE "POPS." SYMPHONY HALL.

Boston, Thursday, June 13, 1901. Sixteenth Season. Summer 1901

Published by C. A. ELLIS. Vol. II. No. 34

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager

Mr. GUSTAV STRUBE, Conductor.


## THURSDAY, JUNE 13.

WAGNER NIGHT.

PROGRAMME.

1. MARCH, "Yankee Recruit" . . . . . Whipple
2. OVERTURE, "Raymond" . . . . . A. Thomas
3. WALTZ, "Thousand and One Nights" . . . . . Strauss
4. SELECTION, "The Huguenots" . . . . . Meyerbeer

---

5. OVERTURE, "Tannhäuser" . . . . . Wagner
6. EVENING STAR . . . . . Wagner
   Solo Trombone, Mr. Carl Hampe.
7. *a.* SERENATA . . . . . Moszkowski
   *b.* SEVILLIANA . . . . . Massenet
8. INTRODUCTION TO ACTS I. AND II., "Lohengrin" . . . . . Wagner

---

9. WALDWEBEN . . . . . Wagner
10. GAVOTTE, "Stephanie" . . . . . Czibulka
11. WALTZ, "Snowballs" . . . . . Ziehrer
12. MARCH, "Nibelungen" . . . . . Sonntag

TUESDAY, JUNE 18 . . . . HARVARD NIGHT
THURSDAY, JUNE 20 . . . BANK OFFICERS' NIGHT
FRIDAY, JUNE 21 . . . . . REQUEST NIGHT


ALWAYS ORDER AT THESE CONCERTS

**ROSS'S ROYAL BELFAST GINGER ALE.**

The original and best, and the only imported Ginger Ale supplied by the United States government to our soldiers in the Philippines.

We are also agents for the

"Great Auk's Head"

brand of BASS'S ALE and GUINNESS'S STOUT, YOUNGERS' SPARKLING SCOTCH ALE, and

"VICTOR CROSS" SCOTCH WHISKEY.

This is a grand old blended Glenlivet, thoroughly matured in sherry casks, possessing great body, softness and delicacy of flavor, and the delight of all good judges, connoisseurs, and lovers of

PERFECTION IN SCOTCH WHISKEY.

W. A. ROSS & BROTHER,

NEW YORK.

29 Central Street, BOSTON.

**COAT ROOM A.**

HUNTINGTON AVENUE ENTRANCE,

Garments, Umbrellas, and Bicycles

CHECKED FREE.

**Hygeia Lithia Water,**

**Sparkling and Still.**

By its use you will avoid the germs of disease which natural MINERAL WATERS are liable to contain.

The only Lithia Water

Sold at these Concerts.

S. S. PIERCE CO.

ON SALE AT THESE CONCERTS.

King's Food Beer Bohemian Beer

CASE ORDERS SHOULD BE SENT

*Massachusetts Breweries Co.,*

17 Otis Street, Boston.

You recognize the trade-mark. A trial of the ale will convince you of its superior merit.

- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

# THE "POPS." SYMPHONY HALL.

Boston, Friday, June 14, 1901. Sixteenth Season. Summer 1901
Published by C. A. ELLIS. Vol. II. No. 35
C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager
Mr. GUSTAV STRUBE, Conductor.

## FRIDAY, JUNE 14.

### PROGRAMME.

| | | |
|---|---|---|
| 1. | MARCH, "Black Bess" | Strube |
| 2. | OVERTURE, "Felsenmühle" | Reissiger |
| 3. | WALTZ, "Morgenblätter" | Strauss |
| 4. | SELECTION, "San Toy" | Jones |
| 5. | OVERTURE, "Oberon" | Weber |
| 6. | SERENADE, "Good-bye" | Strube |

Solo Trumpet, Mr. Louis Klöpfel.

(The audience are respectfully requested to preserve silence during the performance of this number.)

| | | |
|---|---|---|
| 7. | POLONAISE | Liszt |
| 8. | SLAVIC MARCH (First time.) | Tschaikowsky |
| 9. | OVERTURE, "Pique Dame" | Suppé |
| 10. | NARCISSUS | Nevin |
| 11. | WALTZ, "Donauwellen" | Ivanovici |
| 12. | MARCH, "Vienna Dude" | Wagner |

TUESDAY, JUNE 18 . . . . HARVARD NIGHT
THURSDAY, JUNE 20 . . . BANK OFFICERS' NIGHT
FRIDAY, JUNE 21 . . . . . REQUEST NIGHT

ASK FOR Schlitz
THE BEER THAT MADE MILWAUKEE FAMOUS.
SOLD
UNEQUALLED FOR TABLE USE.
JOS. GAHM & SON, Agents,
125 Purchase Street. Tel., Main 954.

PHILADELPHIA ALE ON DRAUGHT SOLD AT THESE CONCERTS.

TANNHAEUSER EXPORT BEER IN BOTTLES.

SOL. BACHARACH,
New England Agent,
508-510 Atlantic Avenue, Boston.
Telephone 3805.

PILSENER BEER
IN BOTTLES
ON SALE AT THESE CONCERTS
AND BY THE
Harrison Bottling Co., 160 Commercial Street.
Telephone, Richmond 306.
Also New England Agents for Bavarian Beers and William A. Miles & Co.'s New York Ales.

Kennedy's Biscuit.
Lightly Salted, Crisp and Dainty.

Kennedy Biscuit Works.

Symphony
Just the thing For "Pop" Concerts.

ON SALE AT THE "POPS"
ESTABROOK & EATON'S
ESTABROOK AND EATON. IMPORTERS OF CIGARS. 222-224 WASHINGTON ST. BOSTON

| | |
|---|---|
| Marguerite, Conchas, | 10c, 3 for 25c |
| Merchants & Bankers, U. C. Espls, (All Havana) | 10c, 3 for 25c |
| Salerosa, Ideals, | 10c each |
| El Deletosa, Puritanos Extra (All Havana), | 10c each |
| E. & E., Invincibles, | 15c, 2 for 25c |
| Manuel Garcia, Stilettos (Imported), | 15c, 2 for 25c |
| Bock & Co., Especiales de E. & E., (Imported) | 20c, 5 for $1.00 |

Standard Goods, some of our well-known and popular Brands which we recommend.

We are serving
A delicious quality of
Ginger Ale
AND
Sarsaparilla
VARTRAY
Have YOU tried it?
VARTRAY WATER CO.
BUFFALO, N.Y.
ASK THE WAITER

The only Beer on Draught served at these concerts is BARTHOLOMAY'S ROCHESTER LAGER.

- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

# THE "POPS." SYMPHONY HALL.

Boston, Saturday, June 15, 1901. Sixteenth Season. Summer 1901

Published by C. A. ELLIS. Vol. II. No. 36

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager

Mr. GUSTAV STRUBE, Conductor.

## SATURDAY, JUNE 15.

### PROGRAMME.

1. MARCH, "Le Prophète" . . . . . Meyerbeer
2. OVERTURE, "Stradella" . . . . . Flotow
3. WALTZ, "Bei uns z' Haus" . . . . . Strauss
4. SELECTION, "Mikado" . . . . . Sullivan
5. THREE DANCES, from "Nell Gwyn" . . . . . German
   (First time.)
6. *a.* "LE DERNIER SOMMEIL DE LA VIERGE" . . Massenet
   *b.* AUBADE PRINTANIÈRE" . . . . . Lacome
   (The audience are respectfully requested to preserve silence during the performance of this number.)
7. BALLET MUSIC, from "Queen of Sheba" . . . Goldmark
   'Cello obligato, Mr. Josef Keller.
8. OVERTURE, "Rienzi" . . . . . Wagner
9. SELECTION, "Florodora" . . . . . Stuart
10. LOIN DU BAL . . . . . Gillet
11. MAZURKA, "Czarina" . . . . . Ganne
12. MARCH, "Runaway Girl" . . . . . Moncton

TUESDAY, JUNE 18 . . . . . HARVARD NIGHT
THURSDAY, JUNE 20 . . . BANK OFFICERS' NIGHT
FRIDAY, JUNE 21 . . . . . REQUEST NIGHT

**You Can**

Have your last season's outfit dyed or cleansed and refinished so it will look like new by our French process. Why discard soiled clothing when it can be overhauled and worn as second best? You can

**Rely On**

Our methods of cleansing, and need not hesitate to trust us with articles of the most delicate textures.

We dye or cleanse and refinish PROPERLY *all* materials of household use and clothing of all kinds.

**Lewando's**

W. L. CROSBY,
General Manager.

French Cleansers, Fancy Dyers,
Fine Launderers.

PRINCIPAL OFFICES:
17 Temple Place, Boston.
479 Fifth Avenue, New York.

*Established 70 years.*
*Largest in America.*

Bundles called for and delivered.
Telephones in all offices.

**THE DEMAND IN BOSTON IS INCREASING for Good English Songs and Ballads, by Eminent Composers.**

**TRY THESE:**

"JAPANESE LOVE SONG," by Clayton Thomas. Keys F, G, and A-flat.
"CUPID ON THE CLOCK," by H. Farjeon. Keys C and D.
"DOWN THE VALE," by F. L. Moir. Keys C, D-flat, E-flat, F and G.
"ROSES OF JUNE," by E. German. Keys D, F, and G.
"THE ROSE," "THE RIVER BY THE SEA," } by Noel Johnson.
"PHYLLIS," by Edwin Carey. Keys D and F.
"O PUREST PEARL OF PARADISE," by F. Lambert.

CAN BE HAD AT ALL LEADING DEALERS OR 4

**BOOSEY & CO., 9 East 17th Street, New York City.**

**Mr. J. Marshall Wilson**

ANNOUNCES A SERIES OF

**Dramatic Readings**

IN

AMERICAN,
ITALIAN,
FRENCH,
ENGLISH,
GERMAN, and
SPANISH
LITERATURES

On **Tuesday afternoons** in **November in Steinert Hall,** Boston.

ESTABLISHED 1823 **Chickering & Sons** ESTABLISHED 1823

PIANOFORTE MAKERS

*RETAIL WAREROOMS, 791 TREMONT STREET, BOSTON*

RECIPIENTS OF 129 FIRST MEDALS & AWARDS

THESE CELEBRATED INSTRUMENTS

*Have Been for Seventy-eight Years the Exponents of all that is Best in Pianoforte Construction*

THEY ARE TO-DAY BETTER THAN EVER

The only Beer on Draught served at these concerts is **BARTHOLOMAY'S** ROCHESTER LAGER.

- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

# THE "POPS." SYMPHONY HALL.

SYMPHONY HALL "POP" PROGRAMME.
PUBLISHED EVERY EVENING DURING THE SUMMER SEASON.

Boston, Monday, June 17, 1901. Sixteenth Season. Summer 1901
Vol. II. No. 37
Published by C. A. ELLIS.
C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager
Mr. GUSTAV STRUBE, Conductor.

NOTICE TO ADVERTISERS.
The advertising columns in the Programme are controlled SOLELY by F. R. COMEE, Symphony Hall, to whom all communications should be addressed.

## MONDAY, JUNE 17.
### PROGRAMME.

1. WEDDING MARCH . . . . . Mendelssohn
2. OVERTURE, "Euryanthe . . . . . Weber
3. WALTZ, "O Schöner Mai" . . . . . Strauss
4. SELECTION, "Trovatore" . . . . . Verdi

5. CZARDAS, "Der Geist des Wojewoden" . . . . . Grossman
6. KAISER VARIATIONS . . . . . Haydn
7. POLONAISE . . . . . Chopin
8. OVERTURE, "Le Roi d'Ys" . . . . . Lalo

9. OVERTURE, "Light Cavalry" . . . . . Suppé
10. TRAUMBILDER . . . . . Lumbye
Zither Solo, Mr. Karl Keller.
11. MAZOURKA, "Libelle" . . . . . Strauss
12. MARCH, "Puppenfee" . . . . . Bayer

TUESDAY, JUNE 18 . . . . HARVARD NIGHT
THURSDAY, JUNE 20 . . . . BANK OFFICERS' NIGHT
FRIDAY, JUNE 21 . . . . REQUEST NIGHT
MONDAY, JUNE 24 . . . . GRADUATES' NIGHT

In order to thoroughly enjoy the Concerts smoke

DANIEL FRANK & CO.'S

Barrister Perfecto . . . . . 10c
3 for 25c.
Barrister Conchas . . . . . 10c
3 for 25c.
N. S. Londres . . . . . 10c
3 for 25c.
Celebridad Perfecto, 10c each
Garcia, D. F. & Co., Conchas, . . . . 10c each
Knight Tempter Puritanos, 15c
2 for 25c.
La Fernandina Conchas, 10c
3 for 25c.
La Celestina Puritanos . 15c
2 for 25c.
La Celestina Perfecto . . 20c
3 for 50c.

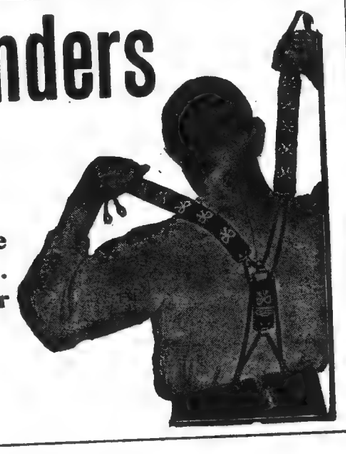
On sale at the "Pops"

President Suspenders

Comfort, Style, Service.

Don't take imitations. Look for the name "President" on the buckles. Metal parts cannot rust. Every pair guaranteed.

Sold by representative Dealers everywhere.



S. S. PIERCE CO.,
BOSTON,
BROOKLINE.

BOSTON & ALBANY R.R.
N. Y. C. & H. R. R. CO., LESSEE.

RATES AND CONDITIONS FOR EXCURSION TICKETS TO

Buffalo or Niagara Falls
AND RETURN.

*B. & A. R. R. to Albany, N. Y. C. & H. R. R. R. to Buffalo or Niagara Falls. Return same way.*

ACCOUNT OF

Pan-American Exposition May 1 to Nov. 1, 1901.

| From | Class A. | Class B. | Class C. |
|---|---|---|---|
| BOSTON, | $19.00 | $16.00 | $12.00 |
| S. FRAMINGHAM, | 18.70 | 15.70 | 11.60 |
| WORCESTER, | 18.00 | 14.75 | 75.00 |
| PALMER, | 16.25 | 14.00 | 10.50 |
| SPRINGFIELD, | 15.65 | 13.50 | 10.00 |
| WARE, | 16.75 | 14.00 | 10.50 |
| WINCHENDON, | 18.00 | 14.75 | 10.50 |

| From | Class A. | Class B. | Class C. |
|---|---|---|---|
| TEMPLETON, | $18.00 | $14.75 | $10.50 |
| ATHOL, | 16.90 | 14.50 | 10.50 |
| WESTFIELD, | 15.30 | 13.50 | 10.00 |
| PITTSFIELD, | 13.70 | 12.50 | 9.00 |
| NORTH ADAMS, | 14.00 | 12.50 | 9.00 |
| CHATHAM, | 13.10 | 11 50 | 7.00 |

CONDITIONS.

**Class A.**— On sale daily, and good for passage, in either direction, May 1 to October 28, final limit November 2, and in Pullman cars on payment of additional charges for such accommodations.

**Class B.**— On sale daily, and good for fifteen (15) days, including date of sale, and for continuous passage only in each direction; and are non-transferable, requiring signature of purchaser; and must be stamped by agent at Buffalo or Niagara Falls before same will be good for return passage. Good in Pullman cars on payment of additional charges for such accommodations.

**Class C.**— On sale daily, and good for eight (8) days, including date of sale, and for continuous passage in each direction, and on *day* coach train only. Not good in Pullman sleeping or drawing room cars. Tickets are non-transferable, and require signature of purchaser, and must be stamped by agent at Buffalo or Niagara Falls before same will be good for return passage.

A. S. HANSON, General Passenger Agent.

The Berkeley.

Berkeley and Boylston Streets, Boston.

A modern hotel, particularly adapted to transient guests. Easy of access to all parts of the city and suburbs.

American and European Plan.
Cafe and Billiards.
Restaurant Open until Midnight.

JOHN A. SHERLOCK.

The only Beer on Draught served at these concerts is BARTHOLOMAY'S ROCHESTER LAGER.

- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES


# THE "POPS." SYMPHONY HALL.

Boston, Tuesday, June 18, 1901. Sixteenth Season. Summer 1901

Published by C. A. ELLIS. Vol. II. No. 38

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager

Mr. GUSTAV STRUBE, Conductor.


## TUESDAY, JUNE 18.

### HARVARD NIGHT.

### PROGRAMME.

| | | |
|---|---|---|
| 1. | MARCH, "Cruiser Harvard" | Strube |
| 2. | OVERTURE, "Pique Dame" | Suppé |
| 3. | WALTZ, "Grubenlichter" | Zeller |
| 4. | SELECTION, "San Toy" | Jones |
| 5. | OVERTURE, "Sphinx" | Thompson |
| 6. | WALTZ, "Jolly Students" | Vollstedt |
| 7. | SELECTION, "The Viking" | Loud |
| 8. | AMERICAN FANTASY | Herbert |
| 9. | *a.* SERENADE | Whipple |
| | *b.* YANKEE RECRUIT | Whipple |
| 10. | SELECTION, "Florodora" | Stuart |
| 11. | FAIR HARVARD | |
| 12. | MARCH, "Up the Street" | Morse |

THURSDAY, JUNE 20 . . . BANK OFFICERS' NIGHT
FRIDAY, JUNE 21 . . . . . REQUEST NIGHT
MONDAY, JUNE 24 . . . . . GRADUATES' NIGHT


## NEW MUSIC for SUMMER PLAYING.

| | | |
|---|---|---|
| ISIS. Gavotte | Hassler. | $0.40 |
| LOST IN DREAMS. (Traumverloren) | Max Zach. | .40 |
| CRUISER HARVARD. March | G. Strube. | .50 |
| BLACK BESS. March | G. Strube. | .50 |
| SUMMER MEMORIES. Waltzes | A. S. Daggett. | .75 |
| TANTALIZING TILLY. Two Step | H. T. Adams. | .50 |

All the music played at these concerts for sale by

**C. W. THOMPSON & CO., Music Publishers,**
13 WEST STREET, BOSTON.

## GREAT WESTERN CHAMPAGNE

**A natural, genuine champagne, of the finest quality produced in America.**

Sold by Wine Merchants, Grocers, and Druggists.

## MAH MAL.

EGYPTIAN CIGARETTES.

THE ONLY
**Egyptian Cigarettes**
SOLD AT
**These Concerts.**

| | |
|---|---|
| No. 5s, | 15 cents per box |
| No. 3s, | 25 cents per box |
| No. 1s, | 30 cents per box |

Also sold by
**S. S. PIERCE CO.,**
BOSTON, BROOKLINE.

## THOMPSON & LEAVITT

Sole Agents in New England for
Daniel Crawford, Glasgow,
**Finest, Very Old**
**"Q SCOTCH" WHISKEY.**
To be had at the Leading Hotels and Clubs.

Importers of
**Deinhard & Co.'s Rhine Wines.**

**Grand Prix, Paris, 1900.**

**Niersteiner Riesling and Steinwein**
(in box bottles)
on sale at these concerts.

**Wines, Spirits, Teas, and Cigars.**

**185 and 187 State Street, Boston.**

## PUREOXIA GINGER ALE

SIPHON SODA
Mineral Waters
In Siphons
Sparkling Lithia
CLUB SODA

YOUR GROCER, or DIRECT
(Telephone, 1147 Back Bay.)

Made from
**Distilled Water**

Inspection of our model plant, Whipple St., Back Bay, earnestly solicited.

- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES


# THE "POPS." SYMPHONY HALL.

Boston, Wednesday, June 19, 1901. Sixteenth Season. Summer 1901

Published by C. A. ELLIS. Vol. II. No. 39

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager

Mr. GUSTAV STRUBE, Conductor.


## WEDNESDAY, JUNE 19.

PROGRAMME.

| | | |
|---|---|---|
| 1. | MARCH, "Ameer" | Herbert |
| 2. | OVERTURE, "Tabasco" | Chadwick |
| 3. | WALTZ, "Lagunen" | Strauss |
| 4. | SELECTION, "Robin Hood" | De Koven |
| 5. | AVANT LE COMBAT | Palfy |
| 6. | HUNGARIAN RHAPSODY IN F | Liszt |
| 7. | INTRODUCTION, ACT I., "Lohengrin" | Wagner |
| 8. | ACADEMIC FESTIVAL OVERTURE (First time.) | Grace |
| 9. | SELECTION, "Florodora" | Stuart |
| 10. | WALTZ, "Traumwelt" | Spalding |
| 11. | POLKA, "Hunter's Yarn" | Komzak |
| 12. | MARCH, "Wien bleibt Wien" | Schrammel |

THURSDAY, JUNE 20 . . . BANK OFFICERS' NIGHT
FRIDAY, JUNE 21 . . . . . REQUEST NIGHT
MONDAY, JUNE 24 . . . . . GRADUATES' NIGHT


The United States Hotel,

Saratoga Springs, N.Y.

Under a continuous management for twenty-five years.

Without a peer in its appointments, service, and liberal management.

The largest structure of its kind in the world.
Built entirely of brick.

The Hotel and court cover over seven acres.

For further information, rates, etc., address

GAGE & PERRY,
Proprietors,
UNITED STATES HOTEL,
Saratoga Springs, N.Y.

Charles B. Perkins & Co.

The following choice selection of our CIGARS Always on sale at Pop Concerts:

| | |
|---|---|
| Ginita Deliciosos Extra | 10 cents, 3 for 25 cents |
| Ginita Puritano | 10 cents each |
| Ginita Perfecto | 15 cents, 2 for 25 cents |
| Susette Conchas Especial | 10 cents, 3 for 25 cents |
| Catriona Perfecto | 10 cents each |
| Elena Deliciosos Extra | 15 cents each |
| Monte Rosa Violetas | 20 cents each |

ST. LOUIS
A.
B.
C.

BOHEMIAN
PALE EXPORT

BEER.

Try a quart or a pint and notice the fine hop flavor.

The perfection of American brewing.

CODMAN & HALL CO.,
DEWEY SQUARE.

OCKENHEIMER BERG, Near Bingen
On the Rhine, GERMANY.

Philip Krim's Own Importation of Rhine Wines.

FOR THIRTY YEARS AT

163 SHAWMUT AVENUE.

OUR WINES SOLD AT THESE CONCERTS.

SOLD AT THE "POPS" FOR YEARS, AND ALWAYS A FAVORITE. NOTHING BETTER BREWED. ORDERS BY THE CASE SHOULD BE SENT TO

Massachusetts Breweries Co.,
17 Otis Street, Boston.

- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES


# THE "POPS." SYMPHONY HALL.

Boston, Thursday, June 20, 1901. Sixteenth Season. Summer 1901

Published by C. A. ELLIS. Vol. II. No. 40

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager

Mr. GUSTAV STRUBE, Conductor.


## Dining and Diners.

**A place that is highly appreciated for its excellent repasts.**

To dine at "The Hayward" is a phrase having specific implication of enjoyment. It implies choice food excellently served amidst artistic surroundings, in the atmosphere of genteel Bohemia that is particularly conducive to the effect described by Shakespeare's line, "Let good digestion wait on appetite, and health on both." "The Hayward," 16, 18, 20, 22, 26, Hayward Place, is a subtly attractive place, containing three large dining-rooms, beautifully embellished, and twenty private dining-rooms, examples of the decorator's beautifying skill. The service is excellent, and the cuisine of the best.

At "The Hayward" one may indulge his Epicurean taste with all the luxuries. Nothing that is pleasant to the palate and delighting to the eye is impossible to the chef's craftsmanship. Moreover, the wine cellar is well stocked with the best.

A feature of "The Hayward" is the fineness of the music.

The Neapolitan Quartette, Signor Vincenzo Portonova, tenor, entertains the assemblage during the repast with excellent selections.

The table d'hôte dinners, with a pint of wine, served from 5.30 to 8.30 P.M., at a very reasonable price of 75 cents, are very popular.— *Boston Courier.*

## THURSDAY, JUNE 20.

BANK OFFICERS' NIGHT.

PROGRAMME.

1. MARCH, "Hoch Habsburg" . . . . . Kral
2. OPENING CHORUS, from "Miss Simplicity" . . . Heartz
3. WALTZ, "Grubenlichter" . . . . . Zeller
4. OVERTURE, "Raymond" . . . . . Thomas

5. SELECTIONS, "Miss Simplicity": —
   - *a.* "Stand back, bow low" . . . . . Heartz
   - *b.* "Rosalie" . . . . . Corliss
   - *c.* "The Nursery Grenadiers" . . . . . Corliss
   - *d.* "When will my dream come true" . . . . . Heartz
   - *e.* "Finale, Act I. . . . . Heartz
6. INTERMISSION, "Naila" . . . . . Delibes
7. OVERTURE, "Zampa" . . . . . Herold

8. OVERTURE, "Poet and Peasant" . . . . . Suppé
   'Cello obligato, Mr. Josef Keller.
9. *a.* GAVOTTE, "Floralma" . . . . . Gilbert
   *b.* ANDANTE, "Eulah" . . . . . Gilbert
10. FOREIGN DITTIES, from "Miss Simplicity" . . . . Heartz
11. MARCH, "The Continentals" . . . . . Brooke

FRIDAY, JUNE 21 . . . . . REQUEST NIGHT
MONDAY, JUNE 24 . . . . . GRADUATES' NIGHT


**Copley Square Hotel,**

Restaurant and Gentlemen's Cafe. Open until 12.30.

F. S. RISTEEN & CO.

**Boston Club Lager**

Is served at these Concerts.

The best judges unreservedly admit that this is the

BEST BEER BREWED.

It is brewed and bottled only by

A. G. VAN NOSTRAND,
BUNKER HILL BREWERIES,
CHARLESTOWN.

THE POPS.

Admission, 50 Cents.

Reserved Seats, 25 Cents Extra.

Rochester Brewing Company's Standard

IN BOTTLES.

ALBRECHT & KOELLNER,
BOSTON.

To be had at all Clubs

Hotel Touraine
Parker's
Young's
Adams House
Somerset Hotel
Brunswick
Victoria
The Hayward
The Raleigh
Westminster
Hotel Essex
Hotel Bellevue
And many others

This Scotch comes direct to us from the distillers, and we can sell it less than brands bought through New York agents. It is excellent value.

CODMAN & HALL COMPANY
Importers
DEWEY SQUARE, BOSTON

- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES


# THE "POPS." SYMPHONY HALL.

Boston, Friday, June 21, 1901. Sixteenth Season. Summer 1901

Vol. II. No. 41

Published by C. A. ELLIS.

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager

Mr. GUSTAV STRUBE, Conductor.


## FRIDAY, JUNE 21.

REQUEST NIGHT.

PROGRAMME.

| | | |
|---|---|---|
| 1. | MARCH, "Transcontinental" | Rice |
| 2. | OVERTURE, "Masaniello" | Auber |
| 3. | WALTZ, "Doctrinen" | Strauss |
| 4. | SELECTION, "Carmen" | Bizet |
| 5. | HUNGARIAN DANCES Nos. 5 and 6 | Brahms |
| 6. | OVERTURE, "Mignon" | A. Thomas |
| 7. | TALES FROM THE VIENNA WOODS (Zither Solo, Mr. Keller.) | Strauss |
| 8. | FINALE, ACT I., "Lohengrin" | Wagner |
| 9. | SELECTION, "The Brigands" | Offenbach |
| 10. | WALTZ, "Roses from the South" | Strauss |
| 11. | POLKA, "Mama, Papa" | Bayer |
| 12. | MARCH, "On the Links" | Churchill |

MONDAY, JUNE 24 . . . . . GRADUATES' NIGHT

## COAT ROOM A.

HUNTINGTON AVENUE ENTRANCE,

**Garments, Umbrellas, and Bicycles**

CHECKED FREE.


ALWAYS ORDER AT THESE CONCERTS

**ROSS'S ROYAL BELFAST GINGER ALE.**

The original and best, and the only imported Ginger Ale supplied by the United States government to our soldiers in the Philippines.

We are also agents for the

**"Great Auk's Head"**

brand of BASS'S ALE and GUINNESS'S STOUT, YOUNGERS' SPARKLING SCOTCH ALE, and

**"VICTORIA CROSS" SCOTCH WHISKEY.**

This is a grand old blended Glenlivet, thoroughly matured in sherry casks, possessing great body, softness and delicacy of flavor, and the delight of all good judges, connoisseurs, and lovers of

PERFECTION IN SCOTCH WHISKEY.

**W. A. ROSS & BROTHER,**

NEW YORK.

29 Central Street, BOSTON.

**Hygeia Lithia Water, Sparkling and Still.**

By its use you will avoid the germs of disease which natural MINERAL WATERS are liable to contain.

**The only Lithia Water Sold at these Concerts.**

**S. S. PIERCE CO.**

ON SALE AT THESE CONCERTS.

**King's Bohemian Beer**

CASE ORDERS SHOULD BE SENT

***Massachusetts Breweries Co.,***

17 Otis Street, Boston.

You recognize the trade-mark. A trial of the ale will convince you of its superior merit.

- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

# THE "POPS." SYMPHONY HALL.

Boston, Saturday, June 22, 1901. Sixteenth Season. Summer 1901

Published by C. A. ELLIS. Vol. II. No. 42

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager

Mr. GUSTAV STRUBE, Conductor.

## SATURDAY, JUNE 22.
### PROGRAMME.

1. MARCH, "Black Bess" . . . . . Strube
2. OVERTURE, "Si j'étais Roi" . . . . . Adam
3. KAISER WALTZ . . . . . Strauss
4. SELECTION, "Traviata" . . . . . Verdi

5. OVERTURE, "Merry Wives of Windsor" . . . . . Nicolai
6. PROCESSION OF THE WOMEN, from "Lohengrin" . Wagner
7. WALTZ, "Die Fledermaus" . . . . . Strauss
8. SLAVIC MARCH . . . . . Tschaikowsky

9. SELECTION, "Florodora" . . . . . Stuart
10. FORGET ME NOT . . . . . Macbeth
(The audience are respectfully requested to preserve silence during the performance of this number.)
11. WALTZ, "Grubenlichter" . . . . . Zeller
12. MARCH, "Teufel" . . . . . Suppé

MONDAY, JUNE 24 . . . . . GRADUATES' NIGHT
SATURDAY, JUNE 29 . . . . . CLOSING NIGHT

ASK FOR Schlitz
THE BEER THAT MADE MILWAUKEE FAMOUS.
SOLD UNEQUALLED FOR TABLE USE.
JOS. GAHM & SON, Agents, 125 Purchase Street. Tel., Main 954.

PHILADELPHIA ALE ON DRAUGHT SOLD AT THESE CONCERTS.

TANNHAEUSER EXPORT BEER IN BOTTLES.
SOL. BACHARACH,
New England Agent,
508-510 Atlantic Avenue, Boston.
Telephone 3805.

PILSENER BEER
IN BOTTLES
ON SALE AT THESE CONCERTS
AND BY THE
Harrison Bottling Co., 160 Commercial Street.
Telephone, Richmond 306.
Also New England Agents for Bavarian Beers and William A. Miles & Co.'s New York Ales.

Kennedy's Biscuit.

Lightly Salted, Crisp and Dainty.
Kennedy Biscuit Works.
Symphony
Just the thing For "Pop" Concerts.

ESTABROOK AND EATON. IMPORTERS OF CIGARS. 222-224 WASHINGTON ST. BOSTON.
ON SALE AT THE "POPS"
ESTABROOK & EATON'S

| | |
|---|---|
| Marguerite, Conchas, | 10c, 3 for 25c |
| Merchants & Bankers, U. C. Espls, (All Havana) | 10c, 3 for 25c |
| Salerosa, Ideals, | 10c each |
| El Deletosa, Puritanos Extra (All Havana), | 10c each |
| E. & E., Invincibles, | 15c, 2 for 25c |
| Manuel Garcia, Stilettos (Imported), | 15c, 2 for 25c |
| Bock & Co., Especiales de E. & E., (Imported) | 20c, 5 for $1.00 |

Standard Goods, some of our well-known and popular Brands which we recommend.

We are serving
A delicious quality of
Ginger Ale
AND
Sarsaparilla
VARTRAY
Have YOU tried it?
VARTRAY WATER CO.
BUFFALO, N.Y.
ASK THE WAITER

The only Beer on Draught served at these concerts is BARTHOLOMAY'S ROCHESTER LAGER.

- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES


# THE "POPS." SYMPHONY HALL.

Boston, Monday, June 24, 1901. Sixteenth Season. Summer 1901

Published by C. A. ELLIS. Vol. II. No. 43

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager

Mr. GUSTAV STRUBE, Conductor.



## You Can

Have your last season's outfit dyed or cleansed and refinished so it will look like new by our French process. Why discard soiled clothing when it can be overhauled and worn as second best? You can

## Rely On

Our methods of cleansing, and need not hesitate to trust us with articles of the most delicate textures.

We dye or cleanse and refinish PROPERLY *all* materials of household use and clothing of all kinds.

## Lewando's

W. L. CROSBY,
General Manager.

French Cleansers, Fancy Dyers,
Fine Launderers.

PRINCIPAL OFFICES:
17 Temple Place, Boston.
479 Fifth Avenue, New York.

*Established 70 years.*
*Largest in America.*

Bundles called for and delivered.
Telephones in all offices.


## MONDAY, JUNE 24.

GRADUATES' NIGHT.

PROGRAMME.

| | | |
|---|---|---|
| 1. | *a.* MARCH, "Cruiser Harvard" | Strube |
| | *b.* MARCH, "Hail to the Crimson!" | Henry, '86 |
| 2. | OVERTURE, "Light Cavalry" | Suppé |
| 3. | WALTZ, "Estudiantina" | Waldteufel |
| 4. | SELECTION, "Florodora" | Stuart |
| 5. | SELECTION, "The Viking" | Loud |
| 6. | WALTZ, "Grubenlichter" | Zeller |
| 7. | SELECTION, "Obispah" | Atkinson |
| 8. | AMERICAN FANTASY | Herbert |
| 9. | SELECTION, "Prince Pro Tem" | Thompson |
| 10. | WALTZ, "Jolly Students" | Vollstedt |
| 11. | FAIR HARVARD. | |
| 12. | MARCH, "Up the Street" | Morse |

SATURDAY, JUNE 29 . . . . . CLOSING NIGHT


THE RAGE OF THE PARIS SEASON.

## "MON SECRET."

VALSE LENTE.

BY

MARIO COSTA,

Composer of the famous "A FRANCESA," as played at these Concerts.

To be had at all leading music dealers or 3

BOOSEY & CO., 9 East 17th Street, New York City.

Mr.

SAMUEL ARTHUR KING

(M. A., of London University),

Announces that he may be engaged for

## Shakespearian Recitals and Lectures

During the coming season.

Address

Steinert Hall,

Boston.

ESTABLISHED 1823

## Chickering & Sons

ESTABLISHED 1823

PIANOFORTE MAKERS

*RETAIL WAREROOMS, 791 TREMONT STREET, BOSTON*

RECIPIENTS OF 129 FIRST MEDALS & AWARDS

THESE CELEBRATED INSTRUMENTS

*Have Been for Seventy-eight Years the Exponents of all that is Best in Pianoforte Construction*

THEY ARE TO-DAY BETTER THAN EVER

The only Beer on Draught served at these concerts is **BARTHOLOMAY'S** ROCHESTER LAGER.

- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

# THE "POPS." SYMPHONY HALL.

SYMPHONY HALL "POP" PROGRAMME.
PUBLISHED EVERY EVENING DURING THE SUMMER SEASON.

Boston, Tuesday, June 25, 1901. Sixteenth Season. Summer 1901
Published by C. A. ELLIS. Vol. II. No. 44
C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager
Mr. GUSTAV STRUBE, Conductor.

**NOTICE TO ADVERTISERS.**
The advertising columns in the Programme are controlled SOLELY by F. R. COMEE, Symphony Hall, to whom all communications should be addressed.

## TUESDAY, JUNE 25.
### PROGRAMME.

1. MARCH, "Queen of Sheba" . . . . . Gounod
2. OVERTURE, "Banditen Streiche" . . . . . Suppé
3. WALTZ, "Artist's Life" . . . . . Strauss
4. SELECTION, "Madame Angot" . . . . . Lecocq

5. OVERTURE, "Rienzi" . . . . . Wagner
6. *a.* SOLVEGJ'S SONG . . . . . Grieg
   *b.* NORWEGIAN DANCE . . . . . Grieg
   (The audience are respectfully requested to preserve silence during the performance of this number.)
7. MELODY . . . . . Rubinstein
8. WALTZ, "Seid umschlungen, Millionen" . . . . . Strauss

9. OVERTURE, "Frau Meisterin" . . . . . Suppé
10. EN SOURDINE . . . . . Tellam
11. WALZT, "Traumwelt" . . . . . Spalding
12. MARCH, "Under the Double Eagle" . . . . . Wagner

SATURDAY, JUNE 29 . . . . . CLOSING NIGHT

In order to thoroughly enjoy the Concerts smoke

**DANIEL FRANK & CO.'S**

Barrister Perfecto . . . 10c
3 for 25c.
Barrister Conchas . . . 10c
3 for 25c.
N. S. Londres . . . . 10c
3 for 25c.
Celebridad Perfecto, 10c each
Garcia, D. F. & Co., Conchas, . . . 10c each
Knight Tempter Puritanos, 15c
2 for 25c.
La Fernandina Conchas, 10c
3 for 25c.
La Celestina Puritanos . 15c
2 for 25c.
La Celestina Perfecto . . 20c
3 for 50c.

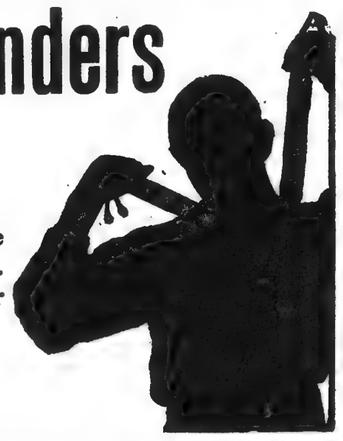
On sale at the "Pops"

**President Suspenders**

Comfort, Style, Service.

Don't take imitations. Look for the name "President" on the buckles. Metal parts cannot rust. Every pair guaranteed.

Sold by representative Dealers everywhere.



Veuve Chaffard.

Pure Olive Oil

In Honest Bottles.

**BOSTON & ALBANY R.R.**
N. Y. C. & H. R. R. CO., LESSEE.

RATES AND CONDITIONS FOR EXCURSION TICKETS TO

**Buffalo or Niagara Falls**
AND RETURN.

*B. & A. R. R. to Albany, N. Y. C. & H. R. R.R. to Buffalo or Niagara Falls. Return same way.*

ACCOUNT OF

**Pan-American Exposition** May 1 to Nov. 1, 1901.

| From | Class A. | Class B. | Class C. | From | Class A. | Class B. | Class C. |
|---|---|---|---|---|---|---|---|
| BOSTON, | $19.00 | $16.00 | $12.00 | TEMPLETON, | $18.00 | $14.75 | $10.50 |
| S. FRAMINGHAM, | 18.70 | 15.50 | 11.60 | ATHOL, | 16.90 | 14.50 | 10.50 |
| WORCESTER, | 18.00 | 14.75 | 75.00 | WESTFIELD, | 15.30 | 13.50 | 10.00 |
| PALMER, | 16.25 | 14.00 | 10.50 | PITTSFIELD, | 13.70 | 12.50 | 9.00 |
| SPRINGFIELD, | 15.65 | 13.50 | 10.00 | NORTH ADAMS, | 14.00 | 12.50 | 9.00 |
| WARE, | 16.75 | 14.00 | 10.50 | CHATHAM, | 13.10 | 11.50 | 7.00 |
| WINCHENDON, | 18.00 | 14.75 | 10.50 | | | | |

**CONDITIONS.**

**Class A.**—On sale daily, and good for passage, in either direction, May 1 to October 28, final limit November 2, and in Pullman cars on payment of additional charges for such accommodations.

**Class B.**—On sale daily, and good for fifteen (15) days, including date of sale, and for continuous passage only in each direction; and are non-transferable, requiring signature of purchaser, and must be stamped by agent at Buffalo or Niagara Falls before same will be good for return passage. Good in Pullman cars on payment of additional charges for such accommodations.

**Class C.**—On sale daily, and good for eight (8) days, including date of sale, and for continuous passage in each direction, and on *day* coach train only. Not good in Pullman sleeping or drawing room cars. Tickets are non-transferable, and require signature of purchaser, and must be stamped by agent at Buffalo or Niagara Falls before same will be good for return passage.

A. S. HANSON, General Passenger Agent.

**The Berkeley.**

Berkeley and Boylston Streets, Boston.

A modern hotel, particularly adapted to transient guests. Easy of access to all parts of the city and suburbs.

American and European Plan.
Cafe and Billiards.
Restaurant Open until Midnight.

JOHN A. SHERLOCK.

The only Beer on Draught served at these concerts is **BARTHOLOMAY'S** ROCHESTER LAGER.

- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES


# THE "POPS." SYMPHONY HALL.

Boston, Wednesday, June 26, 1901. Sixteenth Season. Summer 1901

Published by C. A. ELLIS. Vol. II. No. 45

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager

Mr. GUSTAV STRUBE, Conductor.


## WEDNESDAY, JUNE 26.

PROGRAMME.

| | | |
|---|---|---|
| 1. | GERMAN MARCH | Strube |
| 2. | OVERTURE, "Freischütz" | Weber |
| 3. | WALTZ, "Wiener Blut" | Strauss |
| 4. | SELECTION, "Fortune-teller" | Herbert |
| 5. | OVERTURE, "Zampa" | Herold |
| 6. | WALTZ, "Près de Toi" | Waldteufel |
| 7. | BALLET MUSIC, from "Queen of Sheba" 'Cello obligato, Mr. Josef Keller. | Goldmark |
| 8. | RIDE OF THE VALKYRIES | Wagner |
| 9. | SELECTION, "Fencing Master" | De Koven |
| 10. | NARCISSUS | Nevin |
| 11. | LOVE'S DREAM AFTER THE BALL | Czibulka |
| 12. | MARCH, "Wien bleibt Wien" | Schrammel |

SATURDAY, JUNE 29 . . . . . CLOSING NIGHT

## NEW MUSIC for SUMMER PLAYING.

| | | |
|---|---|---|
| ISIS. Gavotte | Hassler. | $0.40 |
| CASTINE. Two Step | W. Parker. | .50 |
| CRUISER HARVARD. March | G. Strube. | .50 |
| BLACK BESS. March | G. Strube. | .50 |
| DREAM WORLD. Waltzes | F. A. Spalding. | .75 |
| CARLETTA. Waltzes | Charles E. Gray. | .75 |
| DARTMOUTH. March | E. D. Anderson. | .50 |

All the music played at these concerts for sale by

**C. W. THOMPSON & CO., Music Publishers,**
13 WEST STREET, BOSTON.


Grand Vin
Chateau Lafite, 1895.

SOLD HERE.

D. LEIDEN'S
Sparkling Hock
AND
Sparkling Moselle
at these Concerts.

MAH MAL.
EGYPTIAN CIGARETTES.

THE ONLY
Egyptian Cigarettes
SOLD AT
These Concerts.

No. 5s, . 15 cents per box
No. 3s, . 25 cents per box
No. 1s, . 30 cents per box

Also sold by
S. S. PIERCE CO.,
BOSTON, BROOKLINE.

THOMPSON & LEAVITT

Sole Agents in New England for
Daniel Crawford, Glasgow,
Finest, Very Old
"Q SCOTCH"
WHISKEY.
To be had at the Leading Hotels and Clubs.

Importers of
Deinhard & Co.'s
Rhine Wines.

Grand Prix, Paris, 1900.

Niersteiner Riesling and Steinwein
(in box bottles)
on sale at these concerts.

Wines, Spirits, Teas, and Cigars.

185 and 187 State Street, Boston.

PUREOXIA
GINGER ALE

SIPHON SODA
Mineral Waters
In Siphons
Sparkling Lithia
CLUB SODA

YOUR GROCER, or DIRECT
(Telephone, 1147 Back Bay.)

Made from
Distilled
Water

Inspection of our model plant, Whipple St., Back Bay, earnestly solicited.

- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES


# THE "POPS." SYMPHONY HALL.

Boston, Thursday, June 27, 1901. Sixteenth Season. Summer 1901

Published by C. A. ELLIS. Vol. II. No. 46

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager

Mr. GUSTAV STRUBE, Conductor.


## THURSDAY, JUNE 27.

PROGRAMME.

1. MARCH, "Szechenyi" . . . . . Fahrbach
2. OVERTURE, "Stradella" . . . . . Flotow
3. WALTZ, "Vienna Beauties" . . . . . Ziehrer
4. SELECTION, "The Serenade" . . . . . Herbert

5. KAISER WALTZ . . . . . Strauss
6. PRELUDE TO ACT III., "Lohengrin" . . . Wagner
7. TWO MOVEMENTS from "Bal Costumé" . . . Rubinstein
8. OVERTURE, "William Tell" . . . . . Rossini

'Cello obligato, Mr. Josef Keller.

9. SELECTION, "Aïda" . . . . . Verdi
10. GAVOTTE . . . . . Gillet
11. HUSARENRITT . . . . . Spindler
12. MARCH, "Boccaccio" . . . . . Suppé

SATURDAY, JUNE 29 . . . . . CLOSING NIGHT


The United States Hotel,

Saratoga Springs, N.Y.

Under a continuous management for twenty-five years.

Without a peer in its appointments, service, and liberal management.

The largest structure of its kind in the world.
Built entirely of brick.

The Hotel and court cover over seven acres.

For further information, rates, etc., address

GAGE & PERRY,
Proprietors,
UNITED STATES HOTEL,
Saratoga Springs, N.Y.

Charles B. Perkins & Co.

The following choice selection of our CIGARS Always on sale at Pop Concerts:

| | |
|---|---|
| Ginita Deliciosos Extra | 10 cents, 3 for 25 cents |
| Ginita Puritano | 10 cents each |
| Ginita Perfecto | 15 cents, 2 for 25 cents |
| Susette Conchas Especial | 10 cents, 3 for 25 cents |
| Catriona Perfecto | 10 cents each |
| Elena Deliciosos Extra | 15 cents each |
| Monte Rosa Violetas | 20 cents each |

ST. LOUIS

A.
B.
C.

BOHEMIAN
PALE EXPORT

BEER.

Try a quart or a pint and notice the fine hop flavor.

The perfection of American brewing.

CODMAN & HALL CO.,
DEWEY SQUARE.

OCKENHEIMER BERG, Near Bingen
On the Rhine, GERMANY.

Philip Krim's Own Importation of Rhine Wines.

FOR THIRTY YEARS AT

163 SHAWMUT AVENUE.

OUR WINES SOLD AT THESE CONCERTS.

SOLD AT THE "POPS" FOR YEARS, AND ALWAYS A FAVORITE. NOTHING BETTER BREWED. ORDERS BY THE CASE SHOULD BE SENT TO

Massachusetts Breweries Co.,
17 Otis Street, Boston.

- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES


# THE "POPS." SYMPHONY HALL.

Boston, Friday, June 28, 1901. Sixteenth Season. Summer 1901

Published by C. A. ELLIS. Vol. II. No. 47

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager

Mr. GUSTAV STRUBE, Conductor.


## Dining and Diners.

**A place that is highly appreciated for its excellent repasts.**

To dine at "The Hayward" is a phrase having specific implication of enjoyment. It implies choice food excellently served amidst artistic surroundings, in the atmosphere of genteel Bohemia that is particularly conducive to the effect described by Shakespeare's line, "Let good digestion wait on appetite, and health on both." "The Hayward," 16, 18, 20, 22, 26, Hayward Place, is a subtly attractive place, containing three large dining-rooms, beautifully embellished, and twenty private dining-rooms, examples of the decorator's beautifying skill. The service is excellent, and the cuisine of the best.

At "The Hayward" one may indulge his Epicurean taste with all the luxuries. Nothing that is pleasant to the palate and delighting to the eye is impossible to the chef's craftsmanship. Moreover, the wine cellar is well stocked with the best.

A feature of "The Hayward" is the fineness of the music.

The Neapolitan Quartette, Signor Vincenzo Portonova, tenor, entertains the assemblage during the repast with excellent selections.

The table d'hôte dinners, with a pint of wine, served from 5.30 to 8.30 P.M., at a very reasonable price of 75 cents, are very popular.— *Boston Courier.*

## FRIDAY, JUNE 28.

### PROGRAMME.

| | | |
|---|---|---|
| 1. | MARCH, "Black Bess" | Strube |
| 2. | OVERTURE, "Fra Diavolo" | Auber |
| 3. | WALTZ, "Wine, Woman, and Song" | Strauss |
| 4. | SELECTION, "Cavalleria Rusticana" | Mascagni |
| 5. | OVERTURE, "Martha" | Flotow |
| 6. | ANDANTE, for String Orchestra | Tschaikowsky |

(The audience are respectfully requested to preserve silence during the performance of this number.)

| | | |
|---|---|---|
| 7. | TWO SLAVIC DANCES | Dvorak |
| 8. | CONGRESS OF MELODIES, | Conradi |
| 9. | SELECTION, "San Toy" | Jones |
| 10. | SPRING SONG | Mendelssohn |
| 11. | WALTZ, "Violets" | Waldteufel |
| 12. | MARCH, "Merry Soldiers" | Sabathil |

**SATURDAY, JUNE 29 . . . . . CLOSING NIGHT**


## Copley Square Hotel,

**Restaurant and Gentlemen's Cafe. Open until 12.30.**

**F. S. RISTEEN & CO.**

## Boston Club Lager

**Is served at these Concerts.**

The best judges unreservedly admit that this is the

**BEST BEER BREWED.**

It is brewed and bottled only by

**A. G. VAN NOSTRAND,**
**BUNKER HILL BREWERIES, CHARLESTOWN.**

## THE POPS.

**Admission, 50 Cents.**

**Reserved Seats, 25 Cents Extra.**

## Rochester Brewing Company's Standard

IN BOTTLES.

ALBRECHT & KOELLNER,
BOSTON.

**To be had at all Clubs**

Hotel Touraine
Parker's
Young's
Adams House
Somerset Hotel
Brunswick
Victoria
The Hayward
The Raleigh
Westminster
Hotel Essex
Hotel Bellevue
And many others

This Scotch comes direct to us from the distillers, and we can sell it less than brands bought through New York agents. It is excellent value.

**CODMAN & HALL COMPANY**
**Importers**
**DEWEY SQUARE, BOSTON**

- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES


# THE "POPS." SYMPHONY HALL.

Boston, Saturday, June 29, 1901. Sixteenth Season. Summer 1901

Published by C. A. ELLIS. Vol. II. No. 48

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager

Mr. GUSTAV STRUBE, Conductor.


## SATURDAY, JUNE 29.

CLOSING NIGHT.

PROGRAMME.

1. MARCH, "Teufel" . . . . . Suppé
2. OVERTURE, "Si j'étais Roi" . . . . . Adam
3. WALTZ, "Blue Danube" . . . . . Strauss
4. SELECTION, "Faust" . . . . . Gounod

5. ENTRÉE TRIOMPHALE DES BAYARDS . . . Halvorsen
6. HUNGARIAN RHAPSODY No. 2 . . . . . Liszt
7. LEGATO . . . . . Strube

(The audience are respectfully requested to preserve silence during the performance of this number.)

8. OVERTURE, "Tannhäuser" . . . . . Wagner

9. SELECTION, "Florodora" . . . . . Stuart
10. WALTZ, "Les Patineurs" . . . . . Waldteufel
11. HUSARENRITT . . . . . Milloecker
12. MARCH, "Cruiser Harvard" . . . . . Strube


ALWAYS ORDER AT THESE CONCERTS

**ROSS'S ROYAL BELFAST GINGER ALE.**

The original and best, and the only imported Ginger Ale supplied by the United States government to our soldiers in the Philippines.

We are also agents for the

"Great Auk's Head"

brand of BASS'S ALE and GUINNESS'S STOUT, YOUNGERS' SPARKLING SCOTCH ALE, and

"VICTORIA CROSS" SCOTCH WHISKEY.

This is a grand old blended Glenlivet, thoroughly matured in sherry casks, possessing great body, softness and delicacy of flavor, and the delight of all good judges, connoisseurs, and lovers of

PERFECTION IN SCOTCH WHISKEY.

W. A. ROSS & BROTHER,

NEW YORK.

29 Central Street, BOSTON.

**COAT ROOM A.**

HUNTINGTON AVENUE ENTRANCE,

Garments, Umbrellas, and Bicycles

CHECKED FREE.

**Hygeia Lithia Water,**

**Sparkling and Still.**

By its use you will avoid the germs of disease which natural MINERAL WATERS are liable to contain.

The only Lithia Water

Sold at these Concerts.

S. S. PIERCE CO.

ON SALE AT THESE CONCERTS.

King's Bohemian Beer

FOOD BEER

CASE ORDERS SHOULD BE SENT

*Massachusetts Breweries Co.,*

17 Otis Street, Boston.

You recognize the trade-mark. A trial of the ale will convince you of its superior merit.

[redacted] white gown.

There were the usual number of correct and faultless pale gray frocks in this brilliant company, and two or three elegant all black sequined gowns. Biscuit and pale blue were much in evidence as colors selected by those who are in the know, for ceremonious gowns particularly adapted for this season.

Later Symphony Hall will be a veritable Mecca for the display of diaphanous creations built for summer wear, and the fashionable element is sure to exploit the very latest modes in severe white shirt waists and seemingly simple outing hats. It is one of the rare occasions for studying correct modes, as well as a grand opportunity to hear the famous Symphony orchestra at popular fees. The recreation which is afforded by such delightful music cannot be overestimated.

G. M. P.

[51]

Herald May 6-01

# GOWNS AT THE "POPS."

## Artistic Creations Seen the Opening Night.

may 6

## No End of the Handsome Light-Tinted Foulards.

## Ample Opportunity to Wear the Skirt Trailing.

SUCH a fashionable crush filled Symphony Hall on the opening night of the "Pop" concerts! And what a splendid background for good gowns is that Pompeiian red tinting on the walls of this handsome hall! Then, too, the floors are so immaculate, even in the corridors, that it is possible for the women to wear their gowns trailing. This is a positive delight to both wearer and onlooker, for the season's modes demand that Parisian trait, the wearing of skirts without fear of soiling their skirt hems.

What a foreign atmosphere these concerts take on this season! Really the "Pops" in the old Music Hall days did not begin to compare with these delightful affairs in their present artistic environment. Everyone moves about visiting their acquaintances from table to table, and during the second intermission of the orchestra it is safe to say that every well gowned woman on the floor moves on to the promenade.

And, speaking of promenading, it is a real pleasure in Symphony Hall, for the corridor extends all about the house, and is amply wide to permit one to walk comfortably. Society was well represented on the promenade on Monday night, and the women's gowns and picturesque hats were extremely effective.

A well-known society girl looked no end smart in a costume of white India dimity figured with Dresden rosebuds and built over white taffeta. The foundation was circular, with a narrow bias ruffle on edge. The circular dimity drop-skirt had a shaped flounce, edged with a frill of cream Mechlin and latticed with rows of Mechlin insertion, with beading, run with moss green velvet baby ribbon. This filmy circular flounce was joined to the circular top with wide Mechlin insertion, with beading run with wider velvet ribbon, tying in a bow knot in front.

The fulness of the back of the skirt was laid in tiny lingerie tucks at the waist line. The blouse bodice was of the Mechlin insertion and muslin, opening over a V of finely tucked white mull, which was also used for a yoke and undersleeves. The sleeves were done with insertions and a frill of Mechlin, and velvet run beading, and her lace stock was run with velvet ribbon. A broad girdle of green panne, with long sash ends, finished her waistline.

Her hat was one of the mohair straws, faced with shirred white chiffon. The lace crown was decorated with clusters of white rosebuds all around the brim, and a huge bow of pink louisine ribbon lent the necessary touch of color to her toilet.

A stunning black and white satiny-finished foulard frock was conspicuous on the promenade. It was built with the circular flared skirt modishly feather-stitched with coarse black embroidery silk in graduated lengths about the hips, and laid in pinched tucks over the tournure. The bodice was tight-fitting at the back and opened Frenchily over a tucked white batiste, valenciennes run blouse front.

The stock of ecru cluny showed a narrow fold of cerise taffeta next the throat, and the waistline was girdled with three tones of cerise in the broad effect. The sleeves were wide to the elbow, with tiny turnbacks of cerise edged foulard, and there were undersleeves of val run tucked batiste. Her hat, an off the face affair, was of white chiffon sequined with silver and decorated with salmon pink roses.

One of the new smoke-colored grenadines, over cream taffeta, was smartly worn by one of society's leaders at a table pretty well near the centre of the hall. The bouffant effect was produced by the circular taffeta foundation being finished with a narrow bias ruffle, with an accordion-plaited chiffon flounce veiling this, edged by a tiny ruche. The grenadine drop skirt was seven gored, with insertions of twine-color Russian lace at each seam.

There were two flounces of twine-color La Tosca net, hand embroidered with silver bow knots, and finished on their edges with two quilled rows of smoke velvet baby ribbon across the front and sides. A box plait over the tournure ended in sort of a drapery near the centre of the back, beneath which the material flared out into a demi-train.

The bodice was pointed in front, sort of wrapped, as to material, and had a narrow girdle, following point, of smoke-gray panne velvet, with rosette and sash ends of La Tosca net, with silver embroidered ends. The stock was of the net, transparent, and held in place with feather bone. About her throat was tied a bit of black maline, which ended in rosette ends at the nape of her neck.

Her hat was a high at the left side, [illegible] pink chiffon affair, with long, pale [illegible] ostrich plume for its only decora-

There were no end of handsome light-

Herald May 7-01

# MUSIC AND COOL DRINKS.

## Symphony Hall Listens to Its First Pop Concert in Presence of a Big Audience.

The "Pops" are on!

With the Symphony—the same, incomparable Symphony—wresting melody from manuscript on the stage, with the balconies showering applause and the floor echoing rapid-fire volleys of exploding bottles beneath the smoke clouds of revelry, with Bacchus and Apollo embracing on the threshold of the century, the "Pops," that "sweet sixteen," have a birthday party and house warming in Symphony Hall last evening.

There were 2000 people there, come to differentiate between Strauss and Pabst, to gather new ideas in millinery and cull fresh inspiration from Zach, to sit at table and discuss "brands" and walk the promenade and grow enthusiastic over "technique," to ask their neighbors where they are going to "summer" and order the waiter to bring "the same," to give an attentive ear to gossip, a keen eye to fashion, a perfunctory hand to music, and a smile to everything.

Mr. Max Zach was on the conductor's stand, and was given the usual hearty greeting as he lifted his baton for the first selection.

At the first intermission there was some reluctance shown in leaving the hall, though at the second there was a general stampede for the spacious, attractive corridors outside. These corridors contribute a new and very pleasing feature to the pop concerts. They run around three sides of the hall, and are cool, well lighted and, being separate from the hall, allow the ladies some escape from the smoke laden atmosphere inside. They were very generally commended last evening.

An incident of the promenade period was the general handshaking and acknowledgment of congratulations that fell to the lot of Mr. C. A. Ellis, who, after an extended absence in Europe, has returned to the management of the "pops" as the official representative of Mr. F. L. Higginson. Mr. F. R. Comee, who has so ably managed the "pops" the past two seasons, was also on hand, and received the greetings of a host of friends. He is assisting Mr. Ellis in this season's concerts.

Cambridge Press
May 8-01

# The Pop Concerts.

Almost as an echo of the last notes of the Symphony season, which ended last Saturday night, comes the opening night of the Pops Monday evening, May 6, in the new Symphony hall. The same general plan which has made these concerts successful for fifteen years will be carried out during the eight weeks which they are to run. There will be the same splendid orchestra of fifty players, from the ranks of the Boston Symphony orchestra, under the direction of Mr. Max Zach for the first four weeks, and Mr. Gustav Strube for the balance of the season. There will be one radical change, as during the present season the admission fee will be fifty cents, with twenty-five cents extra for each reserved seat. The entire floor will be given up to tables, as usual, the same relative number to be reserved, with a generous allowance for the holders of admission tickets only. There will be no tables in the balcony. The beautiful interior of the new Symphony hall will offer a most delightful contrast to the sombre hues of the old Music hall, against which attempts at decoration seemed almost futile. When these summer concerts were inaugurated fifteen years ago, it was with the idea of playing light music of the best kind, which, for obvious reasons, could not find a place on a Symphony program, and the management wishes to announce that during the coming season the effort will be made to return to this class of music and to exclude from the programs selections of a cheap and ordinary character. Tickets at Symphony hall.

Home Journal
May 11-01

Symphony Hall was a feast of color Monday evening when the first Pop concert of the season brought out a tremendous audience. Among those there were Mr. and Mrs. William Hooper, who had a table near the stage. With them was Mrs. Hooper's father, Mr. Charles E. Perkins. Near them sat Mrs. Alexander Higginson and a party of friends. Mr. and Mrs. Herbert Messinger Leland and the latter's parents, Mr. and Mrs. James Gordon of Beacon Street, were seen at another table. Mrs. Leland was smartly gowned in a frock of blue silk. Her corsage bouquet was of pink sweet peas. Mrs. L. H. Mudgett wore black with touches of gold and a big black and white picture hat. With her were her sister, Miss Armstrong, and Mr. Mudgett. Miss Mary Russell looked very charming in dove gray crepon, the bodice covered with ecru lace. Miss Gertrude Russell wore castor veiling, with touches of pale blue and gold on the bodice. Miss Marion Richardson wore old rose veiling, with a knot of black velvet at the corsage, and a rice straw hat trimmed with black velvet and white lilac. Others noted in the company were Mr. and Mrs. Philip Hale, Mr. and Mrs. Charles P. Searle, Mrs. Gordon Dexter, Miss Hester Lawrence and Miss Amory.

Malden Mirror
May 11-01

The "Pops" at Symphony hall, Boston, are most fascinating to Malden folk, and during the season our city is largely represented among the fashionable throng.

[52]

Boston Courier
May 11-01

—The opening of the Pop concert season, Monday evening, brought together one of the largest audiences of the season, and every table on the floor was taken within a few hours after the sale began. Mr. Ellis and Mr. Comee, the managers, were congratulated on all sides on the auspicious advent of the eight weeks of concerts. Quite the largest party on the opening night was entertained by Mr. Richard Heard, and occupied five tables. The guests were Signor and Signora Rotoli, Judge Everett C. Bumpus, Mr. and Mrs. A. Forbes Conant, Mr. Howard Brown, Mr. and Mrs. William Beals, jr., Mrs. John M. Corse, Mr. Harold Porter Wardwell, Miss McNichol, Mr. and Mrs. Charles P. Searle and Mr. and Mrs. Eliot Pratt. Mrs. Gordon Dexter took a large party, and presented an elegant appearance in a beautiful white bodice, applique with black, and a black skirt and black and white hat. Mrs. Alex. H. Higginson, who entertained a party of three, was entirely in black, with a toque of blue tulle, having a knot of black velvet at the front. Mrs. Fred R. Comee looked very stylish in bluet cloth, the bolero opening over a white blouse. Her hat was of black and white. Mr. and Mrs. Wilhelm Gericke had a party of friends at their table and Mrs. Gericke looked extremely well in a gown of foulard silk, and a black hat. Captain and Mrs. William H. Alline were present, with the latter's sister, Mrs. Merrill. Mrs. Alline wore a becoming toilette of India silk. Miss Sallie Hecht, whose engagement to Dr. Ehrlich has recently been announced, was present with her fiance and her brother. Miss Hecht was distingaished in a black gown, with black hat. Mrs. James B. Forsyth was stylishly attired in black, the bodice trimmed with white and red. Mr. Forsyth was with her. A party of young people who distinguished themselves in the Criterion Club theatricals, last week, included Mr. Walter H. Dugan, Mr. Samuel Oliver, Miss Richardson and Miss Ramsdell. Others noted were Mr. and Mrs. James Gordon, Mr. and Mrs. Herbert Messinger Leland, Mr. Charles Hayden and party, Mrs. Fenollosa and guests, Mr. and Mrs. Charles Denee, Dr. J. Foster Bush, Prof. and Mrs. Carmichael, Mrs. L. H. Mudgett and her sister, Miss Armstrong, Mr and Mrs. Alexander Steinert, Mr. George Ellis, Mr. and Mrs. E. H. Kramer, with Mr. and Mrs. Henry T. Dobson, Miss Ethel Sims Nowell, Mr. Willoughby Richardson and friends, Mr. and Mrs. Mark Andrews, Col. Woods, of the Herald, Mrs. Max Zach and party, Mr. Fritz Kreisler, Dr. Charles Galloupe and guests, Mr Codman and party, Mrs. George M. Richardson, Mr. and Mrs. David Noyes, Dr. Hewes, Mr. and Mrs. Charles Kimball Crane, Gen. Curtis Guild, with Mrs Watson and several more. Mr. Schuyler Bartlett, Mr. and Mrs. Edward H. Clement, Mr. Charles E. Perkins with his son-in-law and daughter, Mr. and Mrs. William Hooper and a long list of prominent people.

Post - May 11-01

The surroundings of the "Pop" concerts in Symphony Hall add much to the pleasure of the patrons. The audience this evening promises to be the largest of the week, and the selections to be played by the orchestra under the direction of Mr. Max Zach include the march "Up the Street," "Carmen," "William Tell," "Grubenlichter" and many other favorite pieces of past seasons.

Journal May 11-01

The surroundings of the "Pop" concerts in Symphony Hall add much to the pleasure of the patrons of these popular entertainments. The orchestra this evening under the direction of Max Zach will play the popular music of past seasons, which includes "Up the Street," "Carmen," "William Tell," "Grubenlichter," and other favorites.

Herald May 11-01

The new surroundings of the Pop concerts in Symphony Hall add much to the pleasure of the many patrons of these entertainments. The audience this evening promises to be the largest of the week. Among the selections to be played by the orchestra, under the direction of Mr. Max Zach, are "Up the Street," "Carmen," "William Tell," "Grubenlichter," and many other favorite pieces of past seasons.

Chelsea Gazette
May 11 01

Conductor Max Zach has made an orchestral selection from "The Viking," by Mr. John Loud, and it will be played at the "pop" concert at Symphony Hall next Monday evening.

Transcript May 11-01

The first week of the sixteenth season of "Pop" concerts in Symphony Hall has been a decided success. The new hall is admirably adapted for the accommodation of the patrons, and the spacious corridors for promenading adds much to the enjoyment of the large number who attend these popular entertainments. The orchestra under the direction of Mr. Max Zach are rendering excellent programmes, as will be seen by the following selections which are to be given this evening: March, "Vienna Dudes," Wagner; overture, "Martha," Flotow; waltz, "Pomone," Waldteufel; selection, "The Rounders," Englander; "Blissful Dream," Meyer-Helmund; selection, "Carmen," Bizet; waltz and polka, from "Ballet Sylvia," Delibes; overture, "William Tell," Rossini, 'cello obbligato, Mr. [illegible]; selection, "Cavalleria Rusticana," Mascagni; waltz, "Grubenlichter," Zeller; "Husarenritt," Spindler; march, "Up the Street," Morse.

Gazette May 11-01

—The "Pops" have had large and eminently swagger audiences through their first week, and everything indicates that they will be as fashionable as ever. In the brilliant audiences of this week have been Mr. and Mrs. David Noyes, Mr. Schuyler Bartlett, Mr. and Mrs. Herbert Drake, Dr. C. A. Galloupe, Mrs. Gordon Dexter and party, Mrs. Alexander Higginson and party, Mrs. and Mrs. Francis Skinner, Jr., Mr. and Mrs. Philip Hale, Mr. and Mrs. Leland Deland, Mr. Charles Hayden, Mrs. J. L. Gardner, Mr. Robert D. Evans, Mr. Parker Chandler, Mr. and Mrs. E. H. Clements, Col. and Mrs. E. H. Woods, Mr. and Mrs. Caleb Chase, Mr. and Mrs. Boylston Beal, Mr. and Mrs. I. Howland Jones, Col. and Mrs. Curtis Guild, Jr., Mr. and Mrs. C. E. Perkins, Judge Bumpus, Mr. and Mrs. William Beak, Jr., Mr. and Mrs. William Hooper, Mr. and Mrs. Frederick R. Comee, Mr. and Mrs. Gericke, Mr. Richard Hurd, Mrs. George Richardson, Mr. and Mrs. Louis Elson, Mr. Robert D. Meade, Jr., Mr. Walter Deland Came, Mrs. and Miss Fenollosa, Sig. and Mrs. Rotolli, Miss Ware and Mr. and Mrs. Louis F. Brainerd.

Cambridge Chronicle
May 11-01

THE POP CONCERTS.

Almost as an echo of the last notes of the Symphony season, which ended last Saturday night, comes the opening night of the Pops Monday evening, May 6, in the new Symphony hall. The same general plan which has made these concerts successful for fifteen years will be carried out during the eight weeks which they are to run. There will be the same splendid orchestra of fifty players, from the ranks of the Boston Symphony orchestra, under the direction of Mr. Max Zach for the first four weeks, and Mr. Gustav Strube for the balance of the season. There will be one radical change, as during the present season the admission fee will be fifty cents, with twenty-five cents extra for each reserved seat. The entire floor will be given up to tables, as usual, the same relative number to be reserved, with a generous allowance for the holders of admission tickets only. There will be no tables in the balcony. The beautiful interior of the new Symphony hall will offer a most delightful contrast to the sombre hues of the old Music hall, against which attempts at decoration seemed almost futile. When these summer concerts were inaugurated fifteen years ago, it was with the idea of playing light music of the best kind, which, for obvious reasons, could not find a place on a Symphony program, and the management wishes to announce that during the coming season the effort will be made to return to this class of music and to exclude from the programs selections of a cheap and ordinary character. Tickets at Symphony hall.

Herald May 6-01

# GOWNS AT THE "POPS."

## Artistic Creations Seen the Opening Night.

may 6

## No End of the Handsome Light-Tinted Foulards.

## Ample Opportunity to Wear the Skirt Trailing.

SUCH a fashionable crush filled Symphony Hall on the opening night of the "Pop" concerts! And what a splendid background for good gowns is that Pompeiian red tinting on the walls of this handsome hall! Then, too, the floors are so immaculate, even in the corridors, that it is possible for the women to wear their gowns trailing. This is a positive delight to both wearer and onlooker, for the season's modes demand that Parisian trait, the wearing of skirts without fear of soiling their skirt hems.

What a foreign atmosphere these concerts take on this season! Really the "Pops" in the old Music Hall days did not begin to compare with these delightful affairs in their present artistic environment. Everyone moves about visiting their acquaintances from table to table, and during the second intermission of the orchestra it is safe to say that every well gowned woman on the floor moves on to the promenade.

And, speaking of promenading, it is a real pleasure in Symphony Hall, for the corridor extends all about the house, and is amply wide to permit one to walk comfortably. Society was well represented on the promenade on Monday night, and the women's gowns and picturesque hats were extremely effective.

A well-known society girl looked no end smart in a costume of white India dimity figured with Dresden rosebuds and built over white taffeta. The foundation was circular, with a narrow bias ruffle on edge. The circular dimity drop-skirt had a shaped flounce, edged with a frill of cream Mechlin and latticed with rows of Mechlin insertion, with beading, run with moss green velvet baby ribbon. This filmy circular flounce was joined to the circular top with wide Mechlin insertion, with beading run with wider velvet ribbon, tying in a bow knot in front.

The fulness of the back of the skirt was laid in tiny lingerie tucks at the waist line. The blouse bodice was of the Mechlin insertion and muslin, opening over a V of finely tucked white mull, which was also used for a yoke and undersleeves. The sleeves were done with insertions and a frill of Mechlin, and velvet run beading, and her lace stock was run with velvet ribbon. A broad girdle of green panne, with long sash ends, finished her waistline.

Her hat was one of the mohair straws, faced with shirred white chiffon. The lace crown was decorated with clusters of white rosebuds all around the brim, and a huge bow of pink louisine ribbon lent the necessary touch of color to her toilet.

A stunning black and white satiny-finished foulard frock was conspicuous on the promenade. It was built with the circular flared skirt modishly feather-stitched with coarse black embroidery silk in graduated lengths about the hips, and laid in pinched tucks over the tournure. The bodice was tight-fitting at the back and opened Frenchily over a tucked white batiste, valenciennes run blouse front.

The stock of ecru cluny showed a narrow fold of cerise taffeta next the throat, and the waistline was girdled with three tones of cerise in the broad effect. The sleeves were wide to the elbow, with tiny turnbacks of cerise edged foulard, and there were under-sleeves of val run tucked batiste. Her hat, an off the face affair, was of white chiffon sequined with silver and decorated with salmon pink roses.

One of the new smoke-colored grenadines, over cream taffeta, was smartly worn by one of society's leaders at a table pretty well near the centre of the hall. The bouffant effect was produced by the circular taffeta foundation being finished with a narrow bias ruffle, with an accordion-plaited chiffon flounce veiling this, edged by a tiny ruche. The grenadine drop skirt was seven gored, with insertions of twine-color Russian lace at each seam.

There were two flounces of twine-color La Tosca net, hand embroidered with silver bow knots, and finished on their edges with two quilled rows of smoke velvet baby ribbon across the front and sides. A box plait over the tournure ended in sort of a drapery near the centre of the back, beneath which the material flared out into a demi-train.

The bodice was pointed in front, sort of wrapped, as to material, and had a narrow girdle, following point, of smoke-gray panne velvet, with rosette and sash ends of La Tosca net, with silver embroidered ends. The stock was of the net, transparent, and held in place with feather bone. About her throat was tied a bit of black maline, which ended in rosette ends at the nape of her neck.

Her hat was a high at the left side, pale pink chiffon affair, with long, pale pink ostrich plume for its only decoration.

There were no end of handsome light tinted foulards, and particularly distinctive are the Persian [illegible] delicate pale coloring[illegible]

Herald May 7-01

# MUSIC AND COOL DRINKS.

## Symphony Hall Listens to Its First Pop Concert in Presence of a Big Audience.

The "Pops" are on!

With the Symphony—the same, incomparable Symphony—wresting melody from manuscript on the stage, with the balconies showering applause and the floor echoing rapid-fire volleys of exploding bottles beneath the smoke clouds of revelry, with Bacchus and Apollo embracing on the threshold of the century, the "Pops," just "sweet sixteen," gave a birthday party and house warming in Symphony Hall last evening.

There were 2000 people there, come to differentiate between Strauss and Pabst, to gather new ideas in millinery and cull fresh inspiration from Zach, to sit at table and discuss "brands" and walk the promenade and grow enthusiastic over "technique," to ask their neighbors where they are going to "summer" and order the waiter to bring "the same," to give an attentive ear to gossip, a keen eye to fashion, a perfunctory hand to music, and a smile to everything.

Mr. Max Zach was on the conductor's stand, and was given the usual hearty greeting as he lifted his baton for the first selection.

At the first intermission there was some reluctance shown in leaving the hall, though at the second there was a general stampede for the spacious, attractive corridors outside. These corridors contribute a new and very pleasing feature to the pop concerts. They run around three sides of the hall, and are cool, well lighted and, being separate from the hall, allow the ladies some escape from the smoke laden atmosphere inside. They were very generally commended last evening.

An incident of the promenade period was the general handshaking and acknowledgment of congratulations that fell to the lot of Mr. C. A. Ellis, who, after an extended absence in Europe, has returned to the management of the "pops" as the official representative of Mr. F. L. Higginson. Mr. F. R. Comee, who has so ably managed the "pops" the past two seasons, was also on hand, and received the greetings of a host of friends. He is assisting Mr. Ellis in this season's concerts.

Cambridge [illegible]

# The Pop Concerts.

Almost as an echo of the last notes of the Symphony season, which ended last Saturday night, comes the opening night of the Pops Monday evening, May 6, in the new Symphony hall. The same general plan which has made these concerts successful for fifteen years will be carried out during the eight weeks which they are to run. There will be the same splendid orchestra of fifty players, from the ranks of the Boston Symphony orchestra, under the direction of Mr. Max Zach for the first four weeks, and Mr. Gustav Strube for the balance of the season. There will be one radical change, as during the present season the admission fee will be fifty cents, with twenty-five cents extra for each reserved seat. The entire floor will be given up to tables, as usual, the same relative number to be reserved, with a generous allowance for the holders of admission tickets only. There will be no tables in the balcony. The beautiful interior of the new Symphony hall will offer a most delightful contrast to the sombre hues of the old Music hall, against which attempts at decoration seemed almost futile. When these summer concerts were inaugurated fifteen years ago, it was with the idea of playing light music of the best kind, which, for obvious reasons, could not find a place on a Symphony program, and the management wishes to announce that during the coming season the effort will be made to return to this class of music and to exclude from the programs selections of a cheap and ordinary character. Tickets at Symphony hall.

Herald [illegible]

Symphony Hall was a feast of color Monday evening when the first Pop concert of the season brought out a tremendous audience. Among those there were Mr. and Mrs. William Hooper, who had a table near the stage. With them was Mrs. Hooper's father, Mr. Charles E. Perkins. Near them sat Mrs. Alexander Higginson and a party of friends. Mr. and Mrs. Herbert Messinger Leland and the latter's parents, Mr. and Mrs. James Gordon of Beacon Street, were seen at another table. Mrs. Leland was smartly gowned in a frock of blue silk. Her corsage bouquet was of pink sweet peas. Mrs. L. H. Mudgett wore black with touches of gold and a big black and white picture hat. With her were her sister, Miss Armstrong, and Mr. Mudgett. Miss Mary Russell looked very charming in dove gray crepon, the bodice covered with ecru lace. Miss Gertrude Russell wore castor veiling, with touches of pale blue and gold on the bodice. Miss Marion Richardson wore old rose veiling, with a knot of black velvet at the corsage, and a rice straw hat trimmed with black velvet and white lilac. Others noted in the company were Mr. and Mrs. Philip Hale, Mr. and Mrs. Charles P. Searle, Mrs. Gordon Dexter, Miss Hester Lawrence and Miss Amory.

Malden Mirror
May 11-01

The "Pops" at Symphony hall, Boston, are most fascinating to Malden folk, and during the season our city is largely represented among the fashionable throng.

[52]

Boston Courier
May 11-01

—The opening of the Pop concert season, Monday evening, brought together one of the largest audiences of the season, and every table on the floor was taken within a few hours after the sale began. Mr. Ellis and Mr. Comee, the managers, were congratulated on all sides on the auspicious advent of the eight weeks of concerts. Quite the largest party on the opening night was entertained by Mr. Richard Heard, and occupied five tables. The guests were Signor and Signora Rotoli, Judge Everett C. Bumpus, Mr. and Mrs. A. Forbes Conant, Mr. Howard Brown, Mr. and Mrs. William Beals, jr., Mrs. John M. Corse, Mr. Harold Porter Wardwell, Miss McNichol, Mr. and Mrs. Charles P. Searle and Mr. and Mrs. Eliot Pratt. Mrs. Gordon Dexter took a large party, and presented an elegant appearance in a beautiful white bodice, applique with black, and a black skirt and black and white hat. Mrs. Alex. H. Higginson, who entertained a party of three, was entirely in black, with a toque of blue tulle, having a knot of black velvet at the front. Mrs. Fred R. Comee looked very stylish in bluet cloth, the bolero opening over a white blouse. Her hat was of black and white. Mr. and Mrs. Wilhelm Gericke had a party of friends at their table and Mrs. Gericke looked extremely well in a gown of foulard silk, and a black hat. Captain and Mrs. William H. Alline were present, with the latter's sister, Mrs. Merrill. Mrs. Alline wore a becoming toilette of India silk. Miss Sallie Hecht, whose engagement to Dr. Ehrlich has recently been announced, was present with her fiance and her brother. Miss Hecht was distingaished in a black gown, with black hat. Mrs. James B. Forsyth was stylishly attired in black, the bodice trimmed with white and red. Mr. Forsyth was with her. A party of young people who distinguished themselves in the Criterion Club theatricals, last week, included Mr. Walter H. Dugan, Mr. Samuel Oliver, Miss Richardson and Miss Ramsdell. Others noted were Mr. and Mrs. James Gordon, Mr. and Mrs. Herbert Messinger Leland, Mr. Charles Hayden and party, Mrs. Fenollosa and guests, Mr. and Mrs. Charles Denee, Dr. J. Foster Bush, Prof. and Mrs. Carmichael, Mrs. L. H. Mudgett and her sister, Miss Armstrong, Mr. and Mrs. Alexander Steinert, Mr. George Ellis, Mr. and Mrs. E. H. Kramer, with Mr. and Mrs. Henry T. Dobson, Miss Ethel Sims Nowell, Mr. Willoughby Richardson and friends, Mr. and Mrs. Mark Andrews, Col. Woods, of the Herald, Mrs. Max Zach and party, Mr. Fritz Kreisler, Dr. Charles Galloupe and guests, Mr. Codman and party, Mrs. George M. Richardson, Mr. and Mrs. David Noyes, Dr. Hewes, Mr. and Mrs. Charles Kimball Crane, Gen. Curtis Guild, with Mrs. Watson and several more. Mr. Schuyler Bartlett, Mr. and Mrs. Edward H. Clement, Mr. Charles E. Perkins with his son-in-law and daughter, Mr. and Mrs. William Hooper and a long list of prominent people.

Post [illegible]

The surroundings of the "Pop" concerts in Symphony Hall add much to the pleasure of the patrons. The audience this evening promises to be the largest of the week, and the selections to be played by the orchestra under the direction of Mr. Max Zach include the march "Up the Street," "Carmen," "William Tell," "Grubenlichter" and many other favorite pieces of past seasons.

[illegible]

The surroundings of the "Pop" concerts in Symphony Hall add much to the pleasure of the patrons of these popular entertainments. The orchestra this evening under the direction of Max Zach will play the popular music of past seasons, which includes "Up the Street," "Carmen," "William Tell," "Grubenlichter," and other favorites.

[illegible]

The new surroundings of the Pop oncerts in Symphony Hall add much o the pleasure of the many patrons of hese entertainments. The audience this vening promises to be the largest of he week. Among the selections to be layed by the orchestra, under the irection of Mr. Max Zach, are "Up he Street," "Carmen," "William Tell," 'Grubenlichter," and many other favor-te pieces of past seasons.

Chelsea Gazette
May 11 01

Conductor Max Zach has made an orchestral selection from "The Viking," by Mr. John Loud, and it will be played at the "pop" concert at Symphony Hall next Monday evening.

Transcript May 11-01

The first week of the sixteenth season of "Pop" concerts in Symphony Hall has been a decided success. The new hall is admirably adapted for the accommodation of the patrons, and the spacious corridors for promenading adds much to the enjoyment of the large number who attend these popular entertainments. The orchestra under the direction of Mr. Max Zach are rendering excellent programmes, as will be seen by the following selections which are to be given this evening: March, "Vienna Dudes," Wagner; overture, "Martha," Flotow; waltz, "Pomone," Waldteufel; selection, "The Rounders," Engländer; "Blissful Dream," Meyer-Helmund; selection, "Carmen," Bizet; waltz and polka, from "Ballet Sylvia," Delibes; overture, "William Tell," Rossini, 'cello obbligato, Mr. [illegible]; selection, "Cavalleria Rusticana," Mascagni; waltz, "Grubenlichter," Zeller; "Hasarenritt," Spindler; march, "Up the Street," Morse.

Globe [illegible]

—The "Pops" have had large and eminently swagger audiences through their first week, and everything indicates that they will be as fashionable as ever. In the brilliant audiences of this week have been Mr. and Mrs. David Noyes, Mr. Schuyler Bartlett, Mr. and Mrs. Herbert Drake, Dr. C. A. Galloupe, Mrs. Gordon Dexter and party, Mrs. Alexander Higginson and party, Mrs. and Mrs. Francis Skinner, Jr., Mr. and Mrs. Philip Hale, Mr. and Mrs. Leland Deland, Mr. Charles Hayden, Mrs. J. L. Gardner, Mr. Robert D. Evans, Mr. Parker Chandler, Mr. and Mrs. E. H. Clements, Col. and Mrs. E. H. Woods, Mr. and Mrs. Caleb Chase, Mr. and Mrs. Boylston Beal, Mr. and Mrs. I. Howland Jones, Col. and Mrs. Curtis Guild, Jr., Mr. and Mrs. C. E. Perkins, Judge Bumpus, Mr. and Mrs. William Beak, Jr., Mr. and Mrs. William Hooper, Mr. and Mrs. Frederick R. Comee, Mr. and Mrs. Gericke, Mr. Richard Hurd, Mrs. George Richardson, Mr. and Mrs. Louis Elson, Mr. Robert D. Meade, Jr., Mr. Walter Deland Came, Mrs. and Miss Fenollosa, Sig. and Mrs. Rotolli, Miss Ware and Mr. and Mrs. Louis F. Brainerd.

[illegible]

THE POP CONCERTS.

Almost as an echo of the last notes of the Symphony season, which ended last Saturday night, comes the opening night of the Pops Monday evening, May 6, in the new Symphony hall. The same general plan which has made these concerts successful for fifteen years will be carried out during the eight weeks which they are to run. There will be the same splendid orchestra of fifty players, from the ranks of the Boston Symphony orchestra, under the direction of Mr. Max Zach for the first four weeks, and Mr. Gustav Strube for the balance of the season. There will be one radical change, as during the present season the admission fee will be fifty cents, with twenty-five cents extra for each reserved seat. The entire floor will be given up to tables, as usual, the same relative number to be reserved, with a generous allowance for the holders of admission tickets only. There will be no tables in the balcony. The beautiful interior of the new Symphony hall will offer a most delightful contrast to the sombre hues of the old Music hall, against which attempts at decoration seemed almost futile. When these summer concerts were inaugurated fifteen years ago, it was with the idea of playing light music of the best kind, which, for obvious reasons, could not find a place on a Symphony program, and the management wishes to announce that during the coming season the effort will be made to return to this class of music and to exclude from the programs selections of a cheap and ordinary character. Tickets at Symphony hall.

# REDUCTION RATIO

# 14x

2.5 mm
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

2.0 mm
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz1234567890

1.5 mm
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz1234567890

# PM-MGP 13″x18″
# METRIC GENERAL PURPOSE TARGET
# PHOTOGRAPHIC

150 mm

100 mm

A5

A4

1.0 mm
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz1234567890

1.5 mm
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

2.0 mm
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

2.5 mm
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

## PRECISION℠ RESOLUTION TARGETS

Century

A&P

1303 Geneva Avenue
St. Paul, MN 55119

4.5 mm
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

3.5 mm
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz1234567890

3.0 mm
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz1234567890

Gazette May 11-01

At the [illegible] one sees everything worn from a garden party frock and hat to a shirt waist and rough short skirt. It is sometimes rather funny to see these opposites sitting in close juxtaposition. The usual and correct costume, however, is a semi-elaborate afternoon toilette, or a dainty bodice.

A pretty black-and-white toilette worn by a queenly looking woman with gray hair and fresh complexion who chaperoned two or three girls and their attendant cavaliers, was quietly smart. The skirt was a peau de soie of black hung over a petticoat of white silk, and, as each seam was opened by fagotting, the white gleamed through. A deep plaited flounce of net wider at the back was covered about the feet with incrustations of black lace. Of course the white silk showed through this flounce prettily. The bodice was of tucked white chiffon alternating with bands of white silk and connected by an elaborately done fagotting.

There was a dainty vest of cloth-of-silver with a scarf down each side of chiffon held by a series of obliquely laid straps of black velvet, each extending across the silvery vest and held at each end by a tiny silver button.

The sleeves were of the same arrangement of chiffon and silk and had a pretty cuff of cloth-of-silver, straps and buttons. Fancy the elaboration of handiwork in this bodice! When one reflects upon the amount of hand work it is appalling! But there was even more elaboration. Over it all was worn the prettiest little bolero, short and curving up at the back and with tiny sham revers in front, and sleeves of the three-quarter length. It was built of net striped all over with narrow black velvet ribbon. The revers were of black appliqued with lace. It had an old-timey air that was deliciously quaint and enchanting.

Courier May 11-01

—Mrs. C. H. Washburn gave a small, but handsome farewell luncheon, at the Lenox, on Tuesday, for Miss Alice Ward, who sailed, Wednesday, on the Commonwealth, fro m Charlestown, for her brother's home in London, at the Walsingham House. Mrs. Washburn will be her guest there during the early summer. Mrs. Washburn was among the many at the Pop Concert, Friday evening, attired in pale yellow crepe, with white lace insertion on skirt and bodice, and a flat yellow chiffon hat, spangled with gold.

Budget May 11-01

The Pops opened quietly. Perhaps the audience was depressed by that additional twenty-five cents.

The new surroundings of the Pop concerts in Symphony Hall add much to the pleasure of the many patrons of these entertainments. The audience this evening promises to be the largest of the week. Among the selections to be played by the orchestra, under the direction of Mr. Max Zach, are "Up the Street," "Carmen," "William Tell," "Grubenlichter," and many other favorite pieces of past seasons.

Gazette May 11-01

# What Came of the Pops

"The Pops' open tonight," said Mrs. Blewit last Monday.

"Yes," said Mr. Blewit somewhat reluctantly. He had planned to attend the initial concert with some friends from New York, and did not hanker after Mrs. Blewit's company on the occasion designated.

"I'm going," said Mrs. Blewit. "You know I always like to attend first nights."

"Hadn't you better wait until later in the week when they have a more attractive programme?"

"No, indeed. I go tonight or not at all. You know I shall be very busy the rest of the week getting ready for our proposed trip to Europe."

"Very well," said Mr. Blewit resignedly, "I ought to stay down at the office myself and work tonight, and I don't see how I can get away. Couldn't you go with Uncle Bounderly? The old fellow would enjoy the beer and the pretzels, though he doesn't know one note from another."

"That's just like you, Anthony: you never want to be seen with your wife anywhere; but I'll go with him rather than stay at home. There'll be a lot of women there that I want to see before I go away."

"I suppose you want to tell those women whose husbands have not made money in stocks that you are going across."

"You haven't made a great deal yourself," said Mrs. Blewit by way of reply.

"No, not so much as I might have if you hadn't frightened me out at the wrong time. Some of the other fellows down town have made thousands where I have only made hundreds."

"That's right, blame your wife for your want of foresight. It's the way with you men."

"Never mind: we won't discuss the subject any more, though I must say that I never acted upon your advice that I was not sorry. When I rely upon my own judgment I'm all right."

"True, you were all right doubtless when you sunk your money in a lot of vacant land that you said was going to be a great property when a new boulevard was run through it, and that is likely to be unimproved for the next twenty or thirty years and which will cost you more in taxes than you will ever get out of it."

"That'll go up some time."

"No doubt, when we go up to heaven. Blackstone once owned the greater part of original Boston, but it doesn't do him or his descendants any good now.

"Don't indulge in ancient history. I'll leave a note for Uncle Bounderly. He'll be happy to accompany you: he always likes to be seen with a good-looking woman."

"But he may have another engagement," remarked Mrs. Blewit.

"Nonsense," was the answer. He swings between here and his own hotel as regularly as the pendulum of a clock, and never does anything else. He's a deuced bore sometimes, Amanda, but I put up with him on your account."

"On your own, I guess. You'll be willing to take all he leaves me."

"Perhaps he might outlive me, Amanda. He's a robust old fellow, and you know I'm rather delicate in health."

"You wouldn't be if you took better care of yourself."

"I know. I know. I'm working myself to death."

"It isn't the labor that's killing you; it's the play. If you came home a little earlier nights you would have a better appetite for your breakfast in the morning."

Blewit did not stay to hear the rest, for he scented a familiar lecture in the air, and he said, "Nine o'clock, by George, and I promised to meet Staggers at half past."

He found out that Uncle Bounderly was not averse to acting as an escort to Mrs. Blewit, and just as he left that gentleman's door at the hotel he met Brighten, one of his New York friends, whose breath smelled as if he had been indulging in an early cocktail.

"Holloo, old up and coming," said that irrepressible young man, who had been giving Blewit some straight tips the day before. "What a time we had last night at the club. By George, my head feels as big as a watermelon this morning. I've been trying to reduce its size by taking a walk through your confounded crooked streets."

"I'm afraid you have been doing something else to bring about that result. It's the early bird that catches the bitters."

"Well, that's one on me, but on my honor I've only had one ball. But now I feel like taking another. Won't you join me?"

"No, indeed; it's not the custom in Boston to indulge at this hour. If I should go to the office breathing odors from Araby the Blest like you are doing at present I couldn't do business. Nobody would have any confidence in me. They'd say I was going to the dogs straight.

"That's your confounded puritanical hypocrisy. I noticed that you took a pretty stiff horn before luncheon yesterday."

"To be sure, but we do not begin the day here as if we had been out all night."

"Ah, I see, you are not like the Governor who thought there was a long time between drinks."

"Precisely; we believe in moderation in all things."

"Yes, so I perceived when I put you in the carriage last night and you insisted on getting out again and swearing an eternal friendship on the sidewalk. You wanted to give me your pocketbook, too; but I saw that it looked as if an elephant had stepped upon it, so I didn't take it."

"I'm sorry I made such an ass of myself; but every fellow forgets himself at times. We must have a little relaxation, you know."

"Sure, and you have had your share of it, old boy, when you tried to prove that you were related to me through some forty-seventh cousin that came over on the Mayflower. By the way, how are you connected with that fellow that stands up at the head of Commonwealth avenue and looks as if he came out of a ballet?"

"Do you mean Leif Ericson?"

"I think that's the chap. He got rather the bulge on the Pilgrims and the Puritans by being here earlier than they didn't he?"

"So they say. But he didn't do anything apparently after he got here," replied Mr. Blewit.

"No, he didn't even make a blue law, nor put anybody in the stocks for kissing his wife on Sunday," responded Brighten. "En passant, as we say in French, I think some of your ancestors must be hanging around this region still. Why, the first night I arrived here I couldn't get a pint of wine or a bottle of beer after eleven o'clock at the hotel where I had supper."

"Some people," rejoined Mr. Blewit sarcastically, "never had any forefathers to find fault with."

"That's me. I expect I growed like Topsy. Gad, I've had to make my own way in the world since I was fourteen without the help of any family; but I have managed to get into New York society by buying a coat of arms that I never saw before. Money will do most anything, you know, except keep a man out of that box that he's got to go into at last. There will not be much room to swell there or wealth or anything else."

"Suppose we change the conversation," said Mr. Blewit. "I'm afraid I can't go with you to the Pop tonight."

"You must. You promised, and I have always been told that your word was as good as your bond."

"Perhaps it's better," was Mr. Blewit's jocose response.

"I don't doubt that," chimed in Mr. Brighten, if you're like a good many men I know that hang about the stock exchange at home. But why can't you take me to the Pop tonight? There's no other show in Boston that I haven't seen in New York."

"Well, to tell you the truth, Mrs. Blewit is going to be there, and if you dine with me you will be hardly in a condition to be introduced to a lady."

"That's complimentary, I'm sure. The ladies in Gotham don't mind if a fellow is a little eccentric in his actions after dinner."

"Neither do they in the Hub; but he must be to the manner born. The stranger has to be on his good behavior for some time before he is allowed to break Boston ice."

"Can't we get a table in the rear of the hall?" asked Mr. Brighten, returning to the attack, evidently determined not to be beaten out of his purpose to attend at least one of the Pops, of which he had heard so much.

"We might," said Mr. Blewit, "though Mrs. Blewit has unusually sharp eyes, I'm afraid she will discover us, and I told her that I could not go on account of a press of office work."

"That's an old dodge that I should think she would see through. I couldn't put up any such bluff on Mrs. Brighten. I just tell her the plain truth and take the consequences."

"The wives in New York are different from those in Boston," sighed Mr. Blewit.

"So they are, so they are," ejaculated Mr. Brighten. "But I wish I could live here for awhile. I'd demoralize them."

"Heaven forbid," answered Mr. Blewit. They're bad enough now. They're not a bit like their grandmothers."

"I should hope they were not like those old frumps who thought of nothing but raising children and saying their prayers. Earth isn't a purgatory, though people try to make it one. Dum vivimus vivamus is my motto."

"No need to tell us that, but dine with me at seven at the club and we can make any further arrangements that are necessary."

"All right, but in the meanwhile I'd like to get into some locality where the confounded gilt dome of your State House would not be looking at me."

"Perhaps its gilt is a reflection of your own," exclaimed Mr. Blewit, as he hailed a carriage, having declined another pressing invitation to take an eye opener.

Mrs. Blewit and Uncle Bounderly were among the early arrivals at Symphony Hall. She wanted to see the women as they came in and she secured a table near the stage with her back to it so that she could have a good outlook upon the central entrance. Uncle Bounderly had an expansive appearance in an old-fashioned white vest which he had fished out of the depths of his wardrobe, and Mrs. Blewit placed him so that he would face her and not be seen to any great extent except by the members of the orchestra. With a good cigar in his mouth and a bottle of imported ale before him Uncle Bounderly did not grumble at his position, though he remarked:

"There isn't much to see. Only these musicianers and that fellow that waves the stock and looks as if he had just come out of a bandbox."

Mrs. Blewit enjoyed herself in recognizing her various acquaintances and in making comments upon them that h companion did not seem to understan but he said:

"Is that the way you talk about yo friends, Mandy?"

"I'm only talking for the sake of having something to say, Uncle Bounderly," was Mrs. Blewit's sweet and evasive reply. "They are all charming women, as sweet as sweet can be, and it's a great pity that some of them haven't got better husbands."

"I suppose that there are few of them as good as Anthony," said Uncle Bounderly with a sly twinkle in his eye.

"He has, you know, his faults," was the rejoinder, "but take him for all in all he's—" Here Mrs. Blewit came to a sudden stop, for crossing the hall just at that moment, while the "Harlequin's Journey" was being played, was Mr. Blewit and Mr. Brighten, both of them evidently trying to keep time with the music.

"Well, I never!" continued Mrs. Blewit.

"Never what?" inquired Uncle Bounderly.

"Never will believe man again," said Mrs. Blewit, as she waved her hand at Mr. Blewit with a firm purpose of being recognized, and he, seeing that he was caught, made his way circuitously through the crowd of tables until he was seated at Mrs. Blewit's side and had introduced Mr. Brighten, who followed in his wake.

"We have been dining together, my friend and I," said Mr. Blewit.

"So I perceive," returned Mrs. Blewit with a coldness which was not imparted by the ice cream she had been eating.

Here Mr. Brighten, who thought that it was incumbent upon him to begin a conversation, remarked:

"Your women don't rag out here as they do in New York."

"True," was Mrs. Blewit's chilly answer. "We recognize the eternal fitness of things in Boston and do not dress at informal gatherings of this kind like parvenus at Saratoga or like people of no social position at a roof garden performance in your showy city."

Mr. Brighten, somewhat abashed incurred Mrs. Blewit's further displeasure by saying: "You're the only pretty woman that I have seen here tonight."

This was such a gross piece of flattery that even Mrs. Blewit couldn't stand it, and instead of answering she turned to her husband and inquired:

"When did you leave the office, Mr. Blewit?"

"At about eight o'clock. Brighten helped me out on the accounts."

"Don't you believe him, Mrs. Blewit," broke in Mr. Brighten. "He's the biggest jollier in Boston. We've been going it round town since four o'clock."

"Take me home, Uncle Bounderly said Mrs. Blewit.

[53]

Gazette May 11-01

Gazette May 11-01

At the "Pops" one sees everything worn from a garden party frock and hat to a shirt waist and rough short skirt. It is sometimes rather funny to see these opposites sitting in close juxtaposition. The usual and correct costume, however, is a semi-elaborate afternoon toilette, or a dainty bodice.

A pretty black-and-white toilette worn by a queenly looking woman with gray hair and fresh complexion who chaperoned two or three girls and their attendant cavaliers, was quietly smart. The skirt was a peau de soie of black hung over a petticoat of white silk, and, as each seam was opened by fagotting, the white gleamed through. A deep plaited flounce of net wider at the back was covered about the feet with incrustations of black lace. Of course the white silk showed through this flounce prettily. The bodice was of tucked white chiffon alternating with bands of white silk and connected by an elaborately done fagotting.

There was a dainty vest of cloth-of-silver with a scarf down each side of chiffon held by a series of obliquely laid straps of black velvet, each extending across the silvery vest and held at each end by a tiny silver button.

The sleeves were of the same arrangement of chiffon and silk and had a pretty cuff of cloth-of-silver, straps and buttons. Fancy the elaboration of handiwork in this bodice! When one reflects upon the amount of hand work it is appalling! But there was even more elaboration. Over it all was worn the prettiest little bolero, short and curving up at the back and with tiny sham revers in front, and sleeves of the three-quarter length. It was built of net striped all over with narrow black velvet ribbon. The revers were of black appliqued with lace. It had an old-timey air that was deliciously quaint and enchanting.

Mrs. C. H. Washburn gave a small, but handsome farewell luncheon, at the Lenox, on Tuesday, for Miss Alice Ward, who sailed, Wednesday, on the Commonwealth, fro m Charlestown, for her brother's home in London, at the Walsingham House. Mrs. Washburn will be her guest there during the early summer. Mrs. Washburn was among the many at the Pop Concert, Friday evening, attired in pale yellow crepe, with white lace insertion on skirt and bodice, and a flat yellow chiffon hat, spangled with gold.

The Pops opened quietly. Perhaps the audience was depressed by that additional twenty-five cents.

The new surroundings of the Pop concerts in Symphony Hall add much to the pleasure of the many patrons of these entertainments. The audience this evening promises to be the largest of the week. Among the selections to be played by the orchestra, under the direction of Mr. Max Zach, are "Up the Street," "Carmen," "William Tell," "Grubenlichter," and many other favorite pieces of past seasons

# What Came of the Pops

"The Pops' open tonight," said Mrs. Blewit last Monday.

"Yes," said Mr. Blewit somewhat reluctantly. He had planned to attend the initial concert with some friends from New York, and did not hanker after Mrs. Blewit's company on the occasion designated.

"I'm going," said Mrs. Blewit. "You know I always like to attend first nights."

"Hadn't you better wait until later in the week when they have a more attractive programme?"

"No, indeed. I go tonight or not at all. You know I shall be very busy the rest of the week getting ready for our proposed trip to Europe."

"Very well," said Mr. Blewit resignedly, "I ought to stay down at the office myself and work tonight, and I don't see how I can get away. Couldn't you go with Uncle Bounderly? The old fellow would enjoy the beer and the pretzels, though he doesn't know one note from another."

"That's just like you, Anthony: you never want to be seen with your wife anywhere; but I'll go with him rather than stay at home. There'll be a lot of women there that I want to see before I go away."

"I suppose you want to tell those women whose husbands have not made money in stocks that you are going across."

"You haven't made a great deal yourself," said Mrs. Blewit by way of reply.

"No, not so much as I might have if you hadn't frightened me out at the wrong time. Some of the other fellows down town have made thousands where I have only made hundreds."

"That's right, blame your wife for your want of foresight. It's the way with you men."

"Never mind; we won't discuss the subject any more, though I must say that I never acted upon your advice that I was not sorry. When I rely upon my own judgment I'm all right."

"True, you were all right doubtless when you sunk your money in a lot of vacant land that you said was going to be a great property when a new boulevard was run through it, and that is likely to be unimproved for the next twenty or thirty years and which will cost you more in taxes than you will ever get out of it."

"That'll go up some time."

"No doubt, when we go up to heaven. Blackstone once owned the greater part of original Boston, but it doesn't do him or his descendants any good now.

"Don't indulge in ancient history. I'll leave a note for Uncle Bounderly. He'll be happy to accompany you: he always likes to be seen with a good-looking woman."

"But he may have another engagement," remarked Mrs. Blewit.

"Nonsense," was the answer. He swings between here and his own hotel as regularly as the pendulum of a clock, and never does anything else. He's a deuced bore sometimes, Amanda, but I put up with him on your account."

"On your own, I guess. You'll be willing to take all he leaves me."

"Perhaps he might outlive me, Amanda. He's a robust old fellow, and you know I'm rather delicate in health."

"You wouldn't be if you took better care of yourself."

"I know. I know. I'm working myself to death."

"It isn't the labor that's killing you; it's the play. If you came home a little earlier nights you would have a bettter appetite for your breakfast in the morning."

Blewit did not stay to hear the rest, for he scented a familiar lecture in the air, and he said, "Nine o'clock, by George, and I promised to meet Staggers at half past."

He found out that Uncle Bounderly was not averse to acting as an escort to Mrs. Blewit, and just as he left that gentleman's door at the hotel he met Brighten, one of his New York friends, whose breath smelled as if he had been indulging in an early cocktail.

"Holloo, old up and coming," said that irrepressible young man, who had been giving Blewit some straight tips the day before. "What a time we had last night at the club. By George, my head feels as big as a watermelon this morning. I've been trying to reduce its size by taking a walk through your confounded crooked streets."

"I'm afraid you have been doing something else to bring about that result. It's the early bird that catches the bitters."

"Well, that's one on me, but on my honor I've only had one ball. But now I feel like taking another. Won't you join me?"

"No, indeed: it's not the custom in Boston to indulge at this hour. If I should go to the office breathing odors from Araby the Blest like you are doing at present I couldn't do business. Nobody would have any confidence in me. They'd say I was going to the dogs straight.

"That's your confounded puritanical hypocrisy. I noticed that you took a pretty stiff horn before luncheon yesterday."

"To be sure, but we do not begin the day here as if we had been out all night."

"Ah, I see, you are not like the Governor who thought there was a long time between drinks."

"Precisely; we believe in moderation in all things."

"Yes, so I perceived when I put you in the carriage last night and you insisted on getting out again and swearing an eternal friendship on the sidewalk. You wanted to give me your pocketbook, too; but I saw that it looked as if an elephant had stepped upon it, so I didn't take it."

"I'm sorry I made such an ass of myself; but every fellow forgets himself at times. We must have a little relaxation, you know."

"Sure, and you have had your share of it, old boy, when you tried to prove that you were related to me through some forty-seventh cousin that came over on the Mayflower. By the way, how are you connected with that fellow that stands up at the head of Commonwealth avenue and looks as if he came out of a ballet?"

"Do you mean Leif Ericson?"

"I think that's the chap. He got rather the bulge on the Pilgrims and the Puritans by being here earlier than they didn't he?"

"So they say. But he didn't do anything apparently after he got here," replied Mr. Blewit.

"No, he didn't even make a blue law, nor put anybody in the stocks for kissing his wife on Sunday," responded Brighten. "En passant, as we say in French, I think some of your ancestors must be hanging around this region still. Why, the first night I arrived here I couldn't get a pint of wine or a bottle of beer after eleven o'clock at the hotel where I had supper."

"Some people," rejoined Mr. Blewit sarcastically, "never had any forefathers to find fault with."

"That's me. I expect I growed like Topsy. Gad, I've had to make my own way in the world since I was fourteen without the help of any family; but I have managed to get into New York society by buying a coat of arms that I never saw before. Money will do most anything, you know, except keep a man out of that box that he's got to go into at last. There will not be much room to swell there or wealth or anything else."

"Suppose we change the conversation," said Mr. Blewit. I'm afraid I can't go with you to the Pop tonight."

"You must. You promised, and I have always been told that your word was as good as your bond."

"Perhaps it's better," was Mr. Blewit's jocose response.

"I don't doubt that," chimed in Mr. Brighten, if you're like a good many men I know that hang about the stock exchange at home. But why can't you take me to the Pop tonight? There's no other show in Boston that I haven't seen in New York."

"Well, to tell you the truth, Mrs. Blewit is going to be there, and if you dine with me you will be hardly in a condition to be introduced to a lady."

"That's complimentary, I'm sure. The ladies in Gotham don't mind if a fellow is a little eccentric in his actions after dinner."

"Neither do they in the Hub; but he must be to the manner born. The stranger has to be on his good behavior for some time before he is allowed to break Boston ice."

"Can't we get a table in the rear of the hall?" asked Mr. Brighten, returning to the attack, evidently determined not to be beaten out of his purpose to attend at least one of the Pops, of which he had heard so much.

"We might," said Mr. Blewit, "though Mrs. Blewit has unusually sharp eyes. I'm afraid she will discover us, and I told her that I could not go on account of a press of office work."

"That's an old dodge that I should think she would see through. I couldn't put up any such bluff on Mrs. Brighten. I just tell her the plain truth and take the consequences."

"The wives in New York are different from those in Boston," sighed Mr. Blewit.

"So they are, so they are," ejaculated Mr. Brighten. "But I wish I could live here for awhile. I'd demoralize them."

"Heaven forbid," answered Mr. Blewit. "They're bad enough now. They're not a bit like their grandmothers."

"I should hope they were not like those old frumps who thought of nothing but raising children and saying their prayers. Earth isn't a purgatory, though people try to make it one. Dum vivimus vivamus is my motto."

"No need to tell us that, but dine with me at seven at the club and we can make any further arrangements that are necessary."

"All right, but in the meanwhile I'd like to get into some locality where the confounded gilt dome of your State House would not be looking at me."

"Perhaps its gilt is a reflection of your own," exclaimed Mr. Blewit, as he hailed a carriage, having declined another pressing invitation to take an eye opener.

Mrs. Blewit and Uncle Bounderly were among the early arrivals at Symphony Hall. She wanted to see the women as they came in and she secured a table near the stage with her back to it so that she could have a good outlook upon the central entrance. Uncle Bounderly had an expansive appearance in an old-fashioned white vest which he had fished out of the depths of his wardrobe, and Mrs. Blewit placed him so that he would face her and not be seen to any great extent except by the members of the orchestra. With a good cigar in his mouth and a bottle of imported ale before him Uncle Bounderly did not grumble at his position, though he remarked:

"There isn't much to see. Only these musicianers and that fellow that waves the stock and looks as if he had just come out of a bandbox."

Mrs. Blewit enjoyed herself in recognizing her various acquaintances and in making comments upon them that h companion did not seem to understan but he said:

"Is that the way you talk about yo friends, Mandy?"

"I'm only talking for the sake of having something to say, Uncle Bounderly," was Mrs. Blewit's sweet and evasive reply. "They are all charming women, as sweet as sweet can be, and it's a great pity that some of them haven't got better husbands."

"I suppose that there are few of them as good as Anthony," said Uncle Bounderly with a sly twinkle in his eye.

"He has, you know, his faults," was the rejoinder, "but take him for all in all he's—" Here Mrs. Blewit came to a sudden stop, for crossing the hall just at that moment, while the "Harlequin's Journey" was being played, was Mr. Blewit and Mr. Brighten, both of them evidently trying to keep time with the music.

"Well, I never!" continued Mrs. Blewit.

"Never what?" inquired Uncle Bounderly.

"Never will believe man again," said Mrs. Blewit, as she waved her hand at Mr. Blewit with a firm purpose of being recognized, and he, seeing that he was caught, made his way circuitously through the crowd of tables until he was seated at Mrs. Blewit's side and had introduced Mr. Brighten, who followed in his wake.

"We have been dining together, my friend and I," said Mr. Blewit.

"So I perceive," returned Mrs. Blewit with a coldness which was not imparted by the ice cream she had been eating.

Here Mr. Brighten, who thought that it was incumbent upon him to begin a conversation, remarked:

"Your women don't rag out here as they do in New York."

"True," was Mrs. Blewit's chilly answer. "We recognize the eternal fitness of things in Boston and do not dress at informal gatherings of this kind like parvenus at Saratoga or like people of no social position at a roof garden performance in your showy city."

Mr. Brighten, somewhat abashed incurred Mrs. Blewit's further displeasure by saying: "You're the only pretty woman that I have seen here tonight."

This was such a gross piece of flattery that even Mrs. Blewit couldn't stand it, and instead of answering she turned to her husband and inquired:

"When did you leave the office, Mr. Blewit?"

"At about eight o'clock. Brighten helped me out on the accounts."

"Don't you believe him, Mrs. Blewit," broke in Mr. Brighten. "He's the biggest jollier in Boston. We've been going it round town since four o'clock."

"Take me home, Uncle Bounderly said Mrs. Blewit.

[53]

# REDUCTION

# RATIO

# 12x

2.5 mm
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

2.0 mm
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz1234567890

1.5 mm
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz1234567890

# PM-MGP 13″x18″
# METRIC GENERAL PURPOSE TARGET
# PHOTOGRAPHIC

150 mm

100 mm

A5

A4

1.0 mm

1.5 mm

2.0 mm

2.5 mm

## PRECISION℠ RESOLUTION TARGETS

Century A&D

1303 Geneva Avenue
St. Paul, MN 55119

4.5 mm
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

3.5 mm
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz1234567890

Times May 12-01

THE promenade concerts, euphoniously and universally called the "Pops" (in the true American style of contracting words of more than two syllables, for the sake of economy) opened their season on Monday last at Symphony hall, where the smoke of cigars and the beer and other liquids profane that white and gold temple of the muses presided over by Apollo.

The hall is without decorations, and it needs none. Flags and bunting and painted shields would but desecrate that pure, severe beauty of design and color which is softened and mellowed by the hazy blue smoke rising from the floor.

There was an ominous prophecy that the "Pops" would not flourish when planted so far away from their native soil, but the crowds that sat at the table nightly proved that the old habitues of these concerts were loyal to them and that one element which was evident in the old Music hall times was absent—the people that "drop in." this crowd was the kind that are not wandering about the streets seeking for any kind of diversion, but who come on purpose for a quiet evening's enjoyment, like the crowds one sees in Europe cities at similar concerts outside of Paris.

The orchestra chorus of the Symphony matinee girls' idols, under the direction of Mr. Zach, plays well if not exhuberantly, and as the evening wears on somewhat somnolently (which may be due to the excellent beer) and the programmes are very well made up. The taste of the public being exactly caught, and to its credit it often warmly applauds the best selections and is insistent on encores, which demand is complied with, even when the orchestra is playing an overture, and it cheerfully counts back ever so many measures and plays the finale all over again to the evident satisfaction of the hearers, which leads one to wonder if the finale was what pleased them the most. To those who go to the promenades to hear music, the long waits seem a little wearying, but no doubt are enjoyable to the promenaders, and the ample corridors at Symphony hall afford a capital opportunity for promenading and for the display of beautiful costumes worn by as beautiful and distinguished appearing women.

Never before have these concerts been so brilliantly presented, and they should draw crowds not only from among our own citizens but those of the towns which are of easy access to Symphony hall, and as the season wears on no doubt its limits will be taxed to accommodate them.

The managers, Messrs. Ellis and Comee, spare no pains to make the promenades as attractive and successful as any large and first-class concerts that have been given here, and they deserve the warm appreciation of our citizens.

EDITH ABELL.

### "Pop" Concerts.

The Pop concerts in Symphony hall are an assured success. The programme for tomorrow evening is as follows:

March, from "Probe Kuss".....Milloecker
Overture, "Zampa".....Herold
Waltz, "Snowballs".....Ziehrer
Selection, "The Viking".....Loud
Menuet and Farandole from "Suite L'Arlesienne," No. 2.....Bizet
Waltz, "Barcarolle".....Waldteufel
Hymn to St. Cecilia.....Gounod
Violin solo, Mr. Roth.
Overture, "Phedre".....Massenet
Two Spanish Dances.....Moszkowski
Selection, "Aida".....Verdi
"Traeumerei".....Schumann
Persian March.....Strauss

Herald May 12-01

The Harvard men have engaged a number of tables at the "Pops" for tomorrow night because selections are to be played from the Pi Eta Club opera, "The Viking," which has just had such a success.

Globe May 12-01

### "Pop" Concerts.

The promenade concerts in Symphony hall are continuing their popularity amidst new surroundings, and Mr Zach's admirable band of players nightly present programs that afford great pleasure to the numerous patrons of this style of summer diversion. Special nights will soon be in order.

Journal May 12-01

A prettier setting could not be imagined than Symphony Hall was on Monday evening to usher in the popular summer series of "Pop" Concerts, which attraction called out the usual large and fashionable audience. The vast hall floor was occupied with any number of parties at every table, while in the surrounding balconies there was not a seat to be had.

Among the listeners were noted Mr. and Mrs. Frank S. Chick, who occupied a table with a party of friends; Mr. Charles E. Perkins, who had his daughter, Mrs. William Hooper, and her husband with him at one of the front tables; Judge Everett C. Bumpus occupied a near table; Mrs. Alexander Higginson, she who was the pretty Miss Tudor of Brookline, entertained a party at a table; while at the surrounding ones in the balcony were Dr. Charles W. Galloupe and a party of ladies and gentlemen, Mrs. John M. Corse, Mr. Horace G. Allen and party, Mr and Mrs. Curtis Guild, Jr., Mrs. F. S. Watson, Mrs. Fred R. Comee and friends, the former in a becoming creation of bluet cloth, with a white silk blouse and black hat; she had as her guests Mr. and Mrs. Alexander Steinert and Mr. George Ellis; Mrs. Gericke, who was with Mr. Gericke, was prettily gowned in a foulard silk in shades of gray, and with this wore a black hat; Mrs. Charles Kimball Crane, who was with her husband, had on an India silk gown, with hat covered with black plumes; Miss Mary Russell wore a pale gray crepon gown, the waist of which was covered with a delicate ecru lace; Miss Gertrude Russell had on a castor cloth creation, the bodice of which was done in gold and pale blue—she wore a large black turban; Mr. Henderson, Mr. George Roberts and Mr. Field were with the Misses Russell; Mr. and Mrs. James Gordon, with their daughter, Mrs. H. Messinger Leland, and her husband formed a party, Mrs. Leland wearing a pastel blue silk creation, with a pink hat; Lieut. Harlow was with Col. Woods; Mrs. L. H. Mudgett was handsomely attired in a black gown with touches of gold embroidery, and wore a becoming hat of black and white; her sister, Miss Armstrong, had on a dainty French combination; Mr. and Mrs. Mark Andrews, the latter in a becoming combination, had Dr. Erlich as their guest among others; Miss Ethel Lee wore a deep red crepon gown with a long tan raglan coat; Mr. Walter H. Dugan, President of the Criterion Club, entertained friends; Mr. Willoughby Richardson had a party of people with him; a very pretty gown was that which Miss Edith Austin wore; it was of bluet crepon, with a white chiffon waist, over which was worn a bolero jacket of the bluet cloth; her Tuscan straw hat was trimmed with quantites of pink roses; Miss Marion Richardson had on a dress of old-rose shade of nun's veiling, with a large bow of black velvet on her corsage; a rice straw hat she wore was trimmed with white lilacs and foliage and black velvet ribbons.

Others of importance were Mr. Fritz Kreisler, the violinist; Mrs. Max Zach, wife of the leader of the orchestra, who entertained friends; Mr. and Mrs. Chas. P. Searle, Miss Alice Walton, Mr. and Mrs. Jacob Morse, Mr. Curtis Scriven, Mr. Harold Porter Wardwell, Mr. and Mrs. Daniel Frank, Mr. and Mrs. E. H. Clement, Signor and Madame Augusto Rotoli, Mr. Charles Hayden and friends, Mrs. Gordon Dexter, Mr. and Mrs. A. Forbes Pratt, Mr. and Mrs. Eliot W. Pratt, Mr. and Mrs. A. F. Conant, Mr. Henry Winslow, Mr. Louis C. Elson, Miss Lawrence, Mr. and Mrs. Henry Tyler, Mr. Whipple, Miss Amory, Mr. Walter Deland Came and a party, Mr. and Mrs. Charles F. Dennee, Mrs. Samuel Arnold, Miss Tyler, Mr. Simmons and others.

Post May 12-01

### The "Pop" Concerts.

The sixteenth season of "Pop" concerts, which began in their new quarters at Symphony Hall last Monday evening, indicates that this favorite musical diversion of the summer months has lost none of the popularity of former seasons. The new hall is admirably adapted to this style of entertainment and the beautiful corridors permit throngs of promenaders to move about, which adds much to the social enjoyment.

The orchestra is under the able direction of Mr. Max Zach, and his programmes have been chosen with rare good taste. The hall promises to be most attractively cool during the warm weather, and there seems to be nothing to cloud the success of a season which has started so propitiously.

Tomorrow evening there is to be a large delegation of the Pi Eta society from Harvard. The programme in full for Monday evening will be as follows:

March, from "Probe Kuss," Milloecker; overture, "Zampa," Herold; waltz, "Snowballs," Ziehrer; selection, "The Viking" (Pi Eta Society, 1901), Loud; menuet and farandole from Suite L'Ariesienne, No. 2, Bizet; waltz, "Barcarolle," Waldteufel; hymn to St. Cecilia (violin solo, Mr. Roth), Gounod; overture, "Phedre," Massenet; two Spanish dances, Moszkowski; selection, "Aida," Verdi; "Traeumerei," Schumann; Persian march, Strauss.

One of the most attractive women at the opening promenade concert Monday evening was Mrs. Alexander H. Higginson, who was entirely in black, with toque of pale blue chiffon and knot of black velvet at the front. Mrs. Gordon Dexter was elegant in white applique with black and a large black and white hat. Mrs. Frederick R. Comee looked very stylish in French blue cloth, with bolero of the same material, worn over a white blouse, and black and white hat. Mrs. James B. Forsyth was in black, the bodice trimmed with white and red. General Curtis Guild, whose wife and sister, Miss Mollie Johnson, have been in Atlantic City for some time, was in a party which included Mrs. Watson and several others. Mr. and Mrs. William Hooper had with them the latter's father, Mr. Charles E. Perkins of Burlington, Ia., and Miss Helen McKay, fresh from her triumph in "The Tyranny of Tears," was in castor veiling and large dark hat. The Criterion Club was represented by a party made up of Mr. Samuel Oliver, Mr. Walter Dugan, Miss Ramsdell and Miss Richardson. Dr. Charles Galloupe of Commonwealth avenue entertained a party of five. Others noted were Mr. and Mrs. Charles L. Burrill, Mr. Waldo Hayward and Miss Piper, Mr. Rufus Coffin and friends, Mr. and Mrs. George Cram, Mrs. Boylston Beal and many more.

On Thursday evening Colonel and Mrs. Harry E. Converse were there, having with them Captain Howard, U. S. A., just home from the Philippines, and others. Mrs. Converse looked unusually well in old rose crepon, much tucked. Dr. Childs was the host of a large party, the tables being prettily decorated with flowers, and Mrs. Louise Wheeler of the Vendome and Mr. Richard Ware were noted in the throng. Mrs. Fred R. Comee, wearing a costume of black, with a large black hat, having a heavy white plume around the brim, also entertained a party of friends.

Globe May 12-01

### THE POP CONCERTS.

It is the unanimous verdict of the crowds who have attended the "Pops" during the opening week that Symphony hall is quite the best adapted to a successful presentation of these summer entertainments to date. The orchestra of 50 members of the Symphony organization sounds gloriously, the admirable scheme of ventilation keeps the interior free from smoke, and the spacious corridors are just the place for the popular promenade during the intermissions. Last night's concert, as an interesting statistic, was the 800th performance given in the 16 years these concerts have prevailed.

Tomorrow night two special features will interest patrons. A large party of members of the Pi Eta society at Harvard will attend in recognition of the selection from their production of this season, "The Viking." And the second event will be the use of the great organ of the hall in the hymn to St Cecilia. Mr John P. Marshall will be the organist.

The complete program follows:

March, from Probe Kuss.....Milloecker
Overture, Zampa.....Herold
Waltz, Snowballs.....Ziehrer
Selection, the Viking (Pi Eta society, 1901).....Loud
Menuet and farandole, from suite l'Arlesienne, No 2.....Bizet
Waltz, Barcarolle.....Waldteufel
Hymn to St Cecilia.....Gounod
Violin solo, Mr. Roth.
Overture, Phedre.....Massenet
Two Spanish dances.....Moszowski
Selection, Aida.....Verdi
Traeumerei.....Schumann
Persian march.....Strauss

Journal May 14-01

### THE "POP" CONCERTS.

Neither Paris, Vienna, Berlin or for that matter any European city can boast a better orchestra than the 50 members of the Boston Symphony Orchestra who play at the "Pops" every week day night. This admirable organization gives selections of a bright order with exactly the same loyalty to a high ideal which obtains with the symphony orchestra, and even when the realm of symphony music is invaded the finished performance always wins the heartiest of applause from the true lovers of good music. And so it is that symphony patrons who confess to a desire for a Strauss waltz now and then welcome the "Pops" with the coming of summer and extend to these charming series of entertainments the patronage so generously bestowed on the symphony concerts earlier in the season. The program for this evening is as follows:

Waltz, "Blue Danube".....Strauss
Overture, "Fra Diavolo".....Auber
Selection, "Wizard of the Nile".....Herbert
Prelude to Act I., "Lohengrin".....Wagner
Scene Religieuse et Invocation.....Massenet
'Cello Solo, Mr. Keller.
Waltz, "Morgenblatter".....Strauss
Polonaise, from "Eugene Oneguin".....Tschaikowsky
Overture, "Raymond".....Thomas
Menuet, for string orchestra.....Boccherini

Herald May 12-01

IN THE WORLD OF MUSIC.

## The "Pops" in Symphony Hall Are Very Enjoyable.

**Tomorrow Night's Programme—Selection from Pi Eta's Production and Hymn on Great Organ—New Radcliffe Operetta—Success of Miss Marie Nichols, Violinist.**

AFTER a week's experience, Symphony Hall proves to be altogether the best place for the "Pops" to date. Spacious table room, remarkable acoustics, the wide corridors for the always popular promenade, and the most admirable scheme of ventilation, which carries off the smoke as fast as it is made, all are potent factors in the continued success of these entertainments. In the 16 years that the "Pops" have prevailed, it is interesting to note that with last night's concert exactly 800 performances have been given.

Tomorrow night two most interesting incidents of the concert will be the presence of a large party of members of the Pi Eta Society at Harvard, in recognition of the selection from their production of the season, "The Viking." And the second event will be the use of the great organ of the hall in the hymn to St. Cecilia. Mr. John P. Marshall will be the organist. The complete programme follows:

March, from "Probe Kuss".....Milloecker
Overture, "Zampa".....Herold
Waltz, "Snowballs".....Ziehrer
Selection, "The Viking".....Loud
Menuet and Tarandole from Suite L'Arlesienne, No. 2.....Bizet
Waltz, "Barcarolle".....Waldteufel
Hymn to St. Cecilia.....Gounod
Violin solo, Mr. Roth.
Overture, "Phedre".....Massenet
Two Spanish dances.....Moszkowski
Selection, "Aida".....Verdi
"Traeumerei".....Schumann
"Persian March".....Strauss

As for the "Pops," they are more popular than ever. Their new environment is most attractive. There is no crowding and plenty of room, even for the crowds who gather every night.

The "Pop" concerts opened their season on Monday night most auspiciously. The new Symphony Hall is infinitely more convenient, comfortable and attractive for such affairs than either the old Music Hall or Mechanics' Hall were. There is plenty of space between the tables for the waiters to move without incommoding the occupants, the ventilation and the lighting are most satisfactory, the music is heard to best advantage and the color scheme of the hall is an admirable setting for the women's costumes. Most effective is the word "Pops," in big electric jets, which stands out from the front of the building. Among the smartest and best gowned women there we note Mrs. F. Gordon Dexter, Mrs. William Hooper, Mrs. Frederick S. Whitwell, Mrs. William F. Beal, Mrs. Charles P. Searle, Mrs. Alexander Higginson, Mrs. Boylston Beal, Mrs. Frank Watson and Miss Martha Dana. Mrs. Dexter, who came in late, had a party of four. She was in black satin with bodice of white spangled lace, with transparent neck and sleeves. Her flat hat of white lace was set well back on her gray pompadour roll. Mr. and Mrs. William Hooper were at a table with the latter's father, Mr. Charles E. Perkins. Mrs. Hooper wore black broadcloth with pale blue and a large white straw hat with plumes. Mrs. Frederick Whitwell was in gray crepe and her picture hat had much green foliage and pink roses on it. Miss Martha Dana wore black and white silk with black lace bolero and large black and white chiffon hat. Mr. John Wheelwright was in her party. Mrs. Boylston Beal, who was with friends in the balcony, wore white lace with a yellow straw hat and white plumes. In Mrs. Frank Watson's party were Mr. Curtis Guild, Jr. Mrs. Guild was not there. Mrs. Watson was in her half mourning, relieved with white revers on the jacket, and a large black hat. Miss Louisa Wells, who was with a large party, wore violet and white. Others there at the different tables were Mr. and Mrs. Alexander Higginson, Mr. Boylston Beal, Mr. William F. Beal, Mr. and Mrs. Gericke, Dr. and Mrs. Foster Bush with a party, Mr. F. S. Whitwell, Mr. Dabney, Mr. Walter Hawkins, Mr. Richard Hurd, who had a party of 24, including Sig. and Mme. Rotoli, Judge Bumpus, Mrs. John M. Corse, Mr. and Mrs. Eliot Pratt, Mr. and Mrs. C. P. Searle and Mr. and Mrs. E. H. Clement, Alice [illegible] Galloupe and party, [illegible]

[54]

Times May 12-01

THE promenade concerts, euphoniously and universally called the "Pops" (in the true American style of contracting words of more than two syllables, for the sake of economy) opened their season on Monday last at Symphony hall, where the smoke of cigars and the beer and other liquids profane that white and gold temple of the muses presided over by Apollo.

The hall is without decorations, and it needs none. Flags and bunting and painted shields would but desecrate that pure, severe beauty of design and color which is softened and mellowed by the hazy blue smoke rising from the floor.

There was an ominous prophecy that the "Pops" would not flourish when planted so far away from their native soil, but the crowds that sat at the table nightly proved that the old habitues of these concerts were loyal to them and that one element which was evident in the old Music hall times was absent—the people that "drop in." this crowd was the kind that are not wandering about the streets seeking for any kind of diversion, but who come on purpose for a quiet evening's enjoyment, like the crowds one sees in Europe cities at similar concerts outside of Paris.

The orchestra chorus of the Symphony matinee girls' idols, under the direction of Mr. Zach, plays well if not exhuberantly, and as the evening wears on somewhat somnolently (which may be due to the excellent beer) and the programmes are very well made up. The taste of the public being exactly caught, and to its credit it often warmly applauds the best selections and is insistent on encores, which demand is complied with, even when the orchestra is playing an overture, and it cheerfully counts back ever so many measures and plays the finale all over again to the evident satisfaction of the hearers, which leads one to wonder if the finale was what pleased them the most. To those who go to the promenades to hear music, the long waits seem a little wearying, but no doubt are enjoyable to the promenaders, and the ample corridors at Symphony hall afford a capital opportunity for promenading and for the display of beautiful costumes worn by as beautiful and distinguished appearing women.

Never before have these concerts been so brilliantly presented, and they should draw crowds not only from among our own citizens but those of the towns which are of easy access to Symphony hall, and as the season wears on no doubt its limits will be taxed to accommodate them.

The managers, Messrs. Ellis and Comee, spare no pains to make the promenades as attractive and successful as any large and first-class concerts that have been given here, and they deserve the warm appreciation of our citizens.

EDITH ABELL.

### "Pop" Concerts.

The Pop concerts in Symphony hall are an assured success. The programme for tomorrow evening is as follows:

March, from "Probe Kuss".....Milloecker
Overture, "Zampa".....Herold
Waltz, "Snowballs".....Ziehrer
Selection, "The Viking".....Loud
Menuet and Farandole from "Suite L'Arlesienne," No. 2.....Bizet
Waltz, "Barcarolle".....Waldteufel
Hymn to St. Cecilia.....Gounod
Violin solo, Mr. Roth.
Overture, "Phedre".....Massenet
Two Spanish Dances.....Moszkowski
Selection, "Aida".....Verdi
'Traeumerei".....Schumann
Persian March.....Strauss

The Harvard men have engaged a number of tables at the "Pops" for tomorrow night because selections are to be played from the Pi Eta Club opera, "The Viking," which has just had such a success.

Globe May 12 01

### "Pop" Concerts.

The promenade concerts in Symphony hall are continuing their popularity amidst new surroundings, and Mr Zach's admirable band of players nightly present programs that afford great pleasure to the numerous patrons of this style of summer diversion. Special nights will soon be in order.

Journal May 12-01

A prettier setting could not be imagined than Symphony Hall was on Monday evening to usher in the popular summer series of "Pop" Concerts, which attraction called out the usual large and fashionable audience. The vast hall floor was occupied with any number of parties at every table, while in the surrounding balconies there was not a seat to be had.

Among the listeners were noted Mr. and Mrs. Frank S. Chick, who occupied a table with a party of friends; Mr. Charles E. Perkins, who had his daughter, Mrs. William Hooper, and her husband with him at one of the front tables; Judge Everett C. Bumpus occupied a near table; Mrs. Alexander Higginson, she who was the pretty Miss Tudor of Brookline, entertained a party at a table; while at the surrounding ones in the balcony were Dr. Charles W. Galloupe and a party of ladies and gentlemen, Mrs. John M. Corse, Mr. Horace G. Allen and party, Mr and Mrs. Curtis Guild, Jr., Mrs. F. S. Watson, Mrs. Fred R. Comee and friends, the former in a becoming creation of bluet cloth, with a white silk blouse and black hat; she had as her guests Mr. and Mrs. Alexander Steinert and Mr. George Ellis; Mrs. Gericke, who was with Mr. Gericke, was prettily gowned in a foulard silk in shades of gray, and with this wore a black hat; Mrs. Charles Kimball Crane, who was with her husband, had on an India silk gown, with hat covered with black plumes; Miss Mary Russell wore a pale gray crepon gown, the waist of which was covered with a delicate ecru lace; Miss Gertrude Russell had on a castor cloth creation, the bodice of which was done in gold and pale blue—she wore a large black turban; Mr. Henderson, Mr. George Roberts and Mr. Field were with the Misses Russell; Mr. and Mrs. James Gordon, with their daughter, Mrs. H. Messinger Leland, and her husband formed a party, Mrs. Leland wearing a pastel blue silk creation, with a pink hat; Lieut. Harlow was with Col. Woods; Mrs. L. H. Mudgett was handsomely attired in a black gown with touches of gold embroidery, and wore a becoming hat of black and white; her sister, Miss Armstrong, had on a dainty French combination; Mr. and Mrs. Mark Andrews, the latter in a becoming combination, had Dr. Erlich as their guest among others; Miss Ethel Lee wore a deep red crepon gown with a long tan raglan coat; Mr. Walter H. Dugan, President of the Criterion Club, entertained friends; Mr. Willoughby Richardson had a party of people with him; a very pretty gown was that which Miss Edith Austin wore; it was of bluet crepon, with a white chiffon waist, over which was worn a bolero jacket of the bluet cloth; her Tuscan straw hat was trimmed with quantites of pink roses; Miss Marion Richardson had on a dress of old-rose shade of nun's veiling, with a large bow of black velvet on her corsage; a rice straw hat she wore was trimmed with white lilacs and foliage and black velvet ribbons.

Others of importance were Mr. Fritz Kreisler, the violinist; Mrs. Max Zach, wife of the leader of the orchestra, who entertained friends; Mr. and Mrs. Chas. P. Searle, Miss Alice Walton, Mr. and Mrs. Jacob Morse, Mr. Curtis Scriven, Mr. Harold Porter Wardwell, Mr. and Mrs. Daniel Frank, Mr. and Mrs. E. H. Clement, Signor and Madame Augusto Rotoli, Mr. Charles Hayden and friends, Mrs. Gordon Dexter, Mr. and Mrs. A. Forbes Pratt, Mr. and Mrs. Eliot W. Pratt, Mr. and Mrs. A. F. Conant, Mr. Henry Winslow, Mr. Louis C. Elson, Miss Lawrence, Mr. and Mrs. Henry Tyler, Mr. Whipple, Miss Amory, Mr. Walter Deland Came and a party, Mr. and Mrs. Charles F. Dennee, Mrs. Samuel Arnold, Miss Tyler, Mr. Simmons and others.

### *The "Pop" Concerts.*

The sixteenth season of "Pop" concerts, which began in their new quarters at Symphony Hall last Monday evening, indicates that this favorite musical diversion of the summer months has lost none of the popularity of former seasons. The new hall is admirably adapted to this style of entertainment and the beautiful corridors permit throngs of promenaders to move about, which adds much to the social enjoyment.

The orchestra is under the able direction of Mr. Max Zach, and his programmes have been chosen with rare good taste. The hall promises to be most attractively cool during the warm weather, and there seems to be nothing to cloud the success of a season which has started so propitiously.

Tomorrow evening there is to be a large delegation of the Pi Eta society from Harvard. The programme in full for Monday evening will be as follows:

March, from "Probe Kuss," Milloecker; overture, "Zampa," Herold; waltz, "Snowballs," Ziehrer; selection, "The Viking" (Pi Eta Society, 1901), Loud; menuet and farandole from Suite L'Arlesienne, No. 2, Bizet; waltz, "Barcarolle," Waldteufel; hymn to St. Cecilia (violin solo, Mr. Roth), Gounod; overture, "Phedre," Massenet; two Spanish dances, Moszkowski; selection, "Aida," Verdi; "Traeumerei," Schumann; Persian March, Strauss.

Post May 12-01

One of the most attractive women at the opening promenade concert Monday evening was Mrs. Alexander H. Higginson, who was entirely in black, with toque of pale blue chiffon, and knot of black velvet at the front. Mrs. Gordon Dexter was elegant in white applique with black and a large black and white hat. Mrs. Frederick R. Comee looked very stylish in French blue cloth, with bolero of the same material, worn over a white blouse, and black and white hat. Mrs. James B. Forsyth was in black, the bodice trimmed with white and red. General Curtis Guild, whose wife and sister, Miss Mollie Johnson, have been in Atlantic City for some time, was in a party which included Mrs. Watson and several others. Mr. and Mrs. William Hooper had with them the latter's father, Mr. Charles E. Perkins of Burlington, Ia., and Miss Helen McKay, fresh from her triumph in "The Tyranny of Tears," was in castor veiling and large dark hat. The Criterion Club was represented by a party made up of Mr. Samuel Oliver, Mr. Walter Dugan, Miss Ramsdell and Miss Richardson. Dr. Charles Galloupe of Commonwealth avenue entertained a party of five. Others noted were Mr. and Mrs. Charles L. Burrill, Mr. Waldo Hayward and Miss Piper, Mr. Rufus Coffin and friends, Mr. and Mrs. George Cram, Mrs. Boylston Beal and many more.

On Thursday evening Colonel and Mrs. Harry E. Converse were there, having with them Captain Howard, U. S. A., just home from the Philippines, and others. Mrs. Converse looked unusually well in old rose crepon, much tucked. Dr. Childs was the host of a large party, the tables being prettily decorated with flowers, and Mrs. Louise Wheeler of the Vendome and Mr. Richard Ware were noted in the throng. Mrs. Fred R. Comee, wearing a costume of black, with a large black hat, having a heavy white plume around the brim, also entertained a party of friends.

### THE POP CONCERTS.

It is the unanimous verdict of the crowds who have attended the "Pops" during the opening week that Symphony hall is quite the best adapted to a successful presentation of these summer entertainments to date. The orchestra of 50 members of the Symphony organization sounds gloriously, the admirable scheme of ventilation keeps the interior free from smoke, and the spacious corridors are just the place for the popular promenade during the intermissions. Last night's concert, as an interesting statistic, was the 800th performance given in the 16 years these concerts have prevailed.

Tomorrow night two special features will interest patrons. A large party of members of the Pi Eta society at Harvard will attend in recognition of the selection from their production of this season, "The Viking." And the second event will be the use of the great organ of the hall in the hymn to St Cecilia. Mr John P. Marshall will be the organist.

The complete program follows:

March, from Probe Kuss.....Milloecker
Overture, Zampa.....Herold
Waltz, Snowballs.....Ziehrer
Selection, the Viking (Pi Eta society, 1901), Loud
Menuet and farandole, from suite l'Arlesienne, No 2.....Bizet
Waltz, Barcarolle.....Waldteufel
Hymn to St Cecilia.....Gounod
Violin solo, Mr. Roth.
Overture, Phedre.....Massenet
Two Spanish dances.....Moszowski
Selection, Aida.....Verdi
Traeumerei.....Schumann
Persian march.....Strauss

### THE "POP" CONCERTS.

Neither Paris, Vienna, Berlin or for that matter any European city can boast a better orchestra than the 50 members of the Boston Symphony Orchestra who play at the "Pops" every week day night. This admirable organization gives selections of a bright order with exactly the same loyalty to a high ideal which obtains with the symphony orchestra, and even when the realm of symphony music is invaded the finished performance always wins the heartiest of applause from the true lovers of good music. And so it is that symphony patrons who confess to a desire for a Strauss waltz now and then welcome the "Pops" with the coming of summer and extend to these charming series of entertainments the patronage so generously bestowed on the symphony concerts earlier in the season. The program for this evening is as follows:

Waltz, "Blue Danube".....Strauss
Overture, "Fra Diavolo".....Auber
Selection, "Wizard of the Nile".....Herbert
Prelude to Act I., "Lohengrin".....Wagner
Scene Religieuse et Invocation.....Massenet
'Cello Solo, Mr. Keller.
Waltz, "Morgenblatter".....Strauss
Polonaise, from "Eugene Oneguin".....Tschaikowsky
Overture, "Raymond".....Thomas
Menuet, for string orchestra.....Bolzoni
Waltz, "Meerleuchten".....Ziehrer
Teufels March.....Suppe

Herald May 12-01

## IN THE WORLD OF MUSIC.

### The "Pops" in Symphony Hall Are Very Enjoyable.

**Tomorrow Night's Programme—Selection from Pi Eta's Production and Hymn on Great Organ—New Radcliffe Operetta—Success of Miss Marie Nichols, Violinist.**

AFTER a week's experience, Symphony Hall proves to be altogether the best place for the "Pops" to date. Spacious table room, remarkable acoustics, the wide corridors for the always popular promenade, and the most admirable scheme of ventilation, which carries off the smoke as fast as it is made, all are potent factors in the continued success of these entertainments. In the 16 years that the "Pops" have prevailed, it is interesting to note that with last night's concert exactly 800 performances have been given.

Tomorrow night two most interesting incidents of the concert will be the presence of a large party of members of the Pi Eta Society at Harvard, in recognition of the selection from their production of the season, "The Viking." And the second event will be the use of the great organ of the hall in the hymn to St. Cecilia. Mr. John P. Marshall will be the organist. The complete programme follows:

March, from "Probe Kuss".....Milloecker
Overture, "Zampa".....Herold
Waltz, "Snowballs".....Ziehrer
Selection, "The Viking".....Loud
Menuet and farandole from Suite L'Arlesienne, No. 2.....Bizet
Waltz, "Barcarolle".....Waldteufel
"Hymn to St. Cecilia".....Gounod
Violin solo, Mr. Roth.
Overture, "Phedre".....Massenet
Two Spanish dances.....Moszkowski
Selection, "Aida".....Verdi
"Traeumerei".....Schumann
"Persian March".....Strauss

As for the "Pops," they are more popular than ever. Their new environment is most attractive. There is no crowding and plenty of room, even for the crowds who gather every night.

The "Pop" concerts opened their season on Monday night most auspiciously. The new Symphony Hall is infinitely more convenient, comfortable and attractive for such affairs than either the old Music Hall or Mechanics' Hall were. There is plenty of space between the tables for the waiters to move without incommoding the occupants, the ventilation and the lighting are most satisfactory, the music is heard to best advantage and the color scheme of the hall is an admirable setting for the women's costumes. Most effective is the word "Pops," in big electric jets, which stands out from the front of the building. Among the smartest and best gowned women there we noted Mrs. F. Gordon Dexter, Mrs. William Hooper, Mrs. Frederick S. Whitwell, Mrs. William F. Beal, Mrs. Charles P. Searle, Mrs. Alexander Higginson, Mrs. Boylston Beal, Mrs. Frank Watson and Miss Martha Dana. Mrs. Dexter, who came in late, had a party of four. She was in black satin with bodice of white spangled lace, with transparent neck and sleeves. Her flat hat of white lace was set well back on her gray pompadour roll. Mr. and Mrs. William Hooper were at a table with the latter's father, Mr. Charles E. Perkins. Mrs. Hooper wore black broadcloth with pale blue and a large white straw hat with plumes. Mrs. Frederick Whitwell was in gray crepe and her picture hat had much green foliage and pink roses on it. Miss Martha Dana wore black and white silk with black lace bolero and large black and white chiffon hat. Mr. John Wheelwright was in her party. Mrs. Boylston Beal, who was with friends in the balcony, wore white lace with a yellow straw hat and white plumes. In Mrs. Frank Watson's party were Mr. Curtis Guild, Jr. Mrs. Guild was not there. Mrs. Watson was in her half mourning, relieved with white revers on the jacket, and a large black hat. Miss Louisa Wells, who was with a large party, wore violet and white. Others there at the different tables were Mr. and Mrs. Alexander Higginson, Mr. Boylston Beal, Mr. William F. Beal, Mr. and Mrs. Gericke, Dr. and Mrs. Foster Bush with a party, Mr. F. S. Whitwell, Mr. Dabney, Mr. Walter Hawkins. Mr. Richard Hurd, who had a party of 24, including Sig. and Mme. Rotoli, Judge Bumpus, Mrs. John M. Corse, Mr. and Mrs. Elliot Pratt, Mr. and Mrs. C. P. Searle and Mr. and Mrs. E. H. Clement. Also Dr. Charles Galloupe and party, Miss Helen McKay, Mr. and Mrs. Schuyler Bartlett, Mrs. Peabody, Mr. and Mrs. J. B. Forsyth, Mrs. F. R. Comee, Miss [illegible]

[54]

Herald May 14-01

## "POPS" AT SYMPHONY HALL.

For many years the promenade concerts or the "Pops," as they are now called, have been a prominent amusement feature of the spring season, and in new Symphony Hall, these charming entertainments are proving more attractive than ever. The programmes are devoted entirely to the best class of light music, and are the same in character as those given in the famous garden concerts at Vienna and Berlin. The audiences attending these popular concerts have grown more discriminating than formerly, and the requests sent in indicate a decided preference for the music of such composers as Strauss, Offenbach, Verdi, Gounod, Bizet, Sullivan, Lecocq, Millocker and Suppe rather than the music of the American comic opera and vaudeville stage. The great orchestra is of superlative excellence, and it is worth a day's journey to hear such a body of musicians play a Strauss waltz.

Those who wish can smoke or sip beer on the floor of the hall, but no refreshments are served in the balconies.

Conductor Zach announces the following programmes for this evening:

| | |
|---|---|
| Military March | Zach |
| Waltz, "Blue Danube" | Strauss |
| Overture, "Fra Diavolo" | Auber |
| Selection, "Wizard of the Nile" | Herbert |
| Prelude to Act I., "Lohengrin" | Wagner |
| Scene Religieuse et Invocation | Massenet |
| ('Cello solo, Mr. Keller.) | |
| Waltz, "Morgenblatter" | Strauss |
| Polonaise, from "Eugene Oneguin" | Tschaikowsky |
| Overture, "Raymond" | Thomas |
| Minuet for string orchestra | Bolzoni |
| Waltz, "Meerleuchten" | Ziehrer |
| Teufels March | Suppe |

Transcript May 14-01

The "Pops" began their second week at Symphony Hall last evening, and as the weather grows kindlier the popularity of the "Pops" increases. Following is the programmme for tonight's concert: Waltz, "Blue Danube," Strauss; Overture, "Fra Diavolo," Auber; Selection, "Wizard of the Nile," Herbert; Prelude to Act I., "Lohengrin," Wagner; Scene Religieuse et Invocation, Massenet; 'Cello Solo, Mr. Keller; Waltz, "Morgenblatter," Strauss; Polonaise, from "Eugene Oneguin," Tschaikowsky; Overture, "Raymond," Thomas; Minuet, for string orchestra, Bolzoni; Waltz, "Meerleuchten," Ziehrer; Teufels March, Suppe.

Post May 14-01

## "The Pops" at Symphony Hall.

For many years the promenade concerts or the "Pops," as they are now called, have been a prominent amusement feature of the spring season, and in new Symphony Hall these charming entertainments are proving more attractive than ever. It is an interesting fact that the audiences attending these popular concerts have grown more discriminating than formerly, and the requests sent in indicate a decided preference for the music of such composers as Strauss, Offenbach, Verdi, Gounod, Bizet, Sullivan, Lecocq, Millocker and Suppe rather than the trashy music of the American comic opera and vaudeville stage.

Those who wish can smoke or sip beer on the floor of the hall, but no refreshments are served in the balconies. Conductor Zach announces the following programmes for this evening:

| | |
|---|---|
| Military March | Zach |
| Waltz, "Blue Danube" | Strauss |
| Overture, "Fra Diavolo" | Auber |
| Selection, "Wizard of the Nile" | Herbert |
| Prelude to Act I, "Lohengrin" | Wagner |
| Scene Religieuse et Invocation | Massenet |
| ('Cello solo, Mr. Keller.) | |
| Waltz, "Morgenblatter" | Strauss |
| Polonaise, from "Eugene Oneguin" | Tschaikowsky |
| Overture, "Raymond" | Thomas |
| Minuet, for String Orchestra | Bolzoni |
| Waltz, "Meerleuchten" | Ziehrer |
| Teufels March | Suppe |

Record May 14-01

## THE "POP" CONCERTS.

Next to the Symphony concerts and as a natural summer sequence the "Pops" retain their hold upon the public as a fixed feature of Boston's many amusements. They are a happy combination of good bright music, played in the very best way by an orchestra second to none, with something to refreshen the inner man. The best people patronize them, for they are always orderly and well conducted. The prices are reasonable, there is a restful and interesting promenade during the two intermissions where one can greet friends and discuss the evening's program and the latest styles. The "Pops" are and always have been unique. The program for this evening is:—Military march, Zach; waltz, "Blue Danube," Strauss; overture, "Fra Diavolo," Auber; selection, "Wizard of the Nile," Herbert; prelude to act 1, "Lohengrin," Wagner; scene Religieuse et Invocation, Massenet, 'cello solo, Mr. Keller; waltz, "Morgenblatter," Strauss; polonaise from "Eugene Oneguin," Tschaikowsky; overture, "Raymond," Thomas; minuet, for string orchestra, Bolzoni; waltz, "Meerleuchten," Ziehrer; Teufels March [illegible]

[illegible] Symphony Hall nightly holds a [illegible]

Cambridge Press May 15-01

## The Pop Concerts.

For many years the promenade concerts or the "Pops," as they are now called, have been a prominent amusement feature of the spring season, and in new Symphony hall, these charming entertainments are proving more attractive than ever. The programs are devoted entirely to the best class of light music, and are the same in character as those given in the famous garden concerts at Vienna and Berlin. The audiences attending these popular concerts have grown more discriminating than formerly, and the requests sent in indicate a decided preference for the music of such composers as Strauss, Offenbach, Verdi, Gounod, Bizet, Sullivan, Lecocq, Millocker and Suppe rather than the music of the American comic opera and vaudeville stage. The great orchestra is of superlative excellence, and it is worth a day's journey to hear such a body of musicians play a Strauss waltz. Those who wish can smoke or sip beer on the floor of the hall, but no refreshments are served in the balconies.

Globe May 16-01

**Current and Coming Local Attractions at the Various Theatres.**

The pleasing summer diversion known as the "pop" concerts continues to please patrons at Symphony hall.

Mr. Zach has arranged an excellent program for this evening's "pop" concert in Symphony hall.

Record May 16-01

The "Pops" continue on their way rejoicing at Symphony Hall. It is a Boston institution, and as popular this season as ever before.

Pawtucket R.I. Chronicle May 17-01

Philip Hale, the accomplished musical critic of the Boston Journal, takes exception to some of the characteristics that have developed in connection with the concerts that are annually given in that city under the name of "Pops." Phemising that "Pop" is an abbreviation of "Popular", and that the original object of these entertainments was to give good music to the people in an attractive way, he suggests that such purpose seems to have been partly lost sight of, and that far too much formality has crept in. He says: If anybody wishes to show the public that he has a beautiful dress suit, he should be allowed to exhibit it, although the dress suit habit—especially when a black cravat is worn with a tailed coat—is almost as destructive to soul and body as the hack-habit. And should not the prices of admission be lowered? I am aware that Messrs. Ellis and Comee are able to run their own business, and I remember how the Ferguson family of Philadelphia made a large fortune, but I like the managers of these concerts, and I would fain see the hall crowded with men and women, young and old, gossiping, flirting, laughing, wounding, if not killing, care and incidentally listening to the music, which should never be too loud to interfere with the long-winded story of the venerable Mr. Borax, or to drown the amorous whispers of the youth who sits under the shade of a miraculous hat. It would be a pleasure to see visiting from table to table whenever the spirit moved a visitor. The word "Pop," as here applied, should regain its true meaning; it should not be used to characterize a concert attended solemnly by men and women who dress slowly for it and look skew-eyed at rakish youths and pretty girls and wonder where "those persons" live.

We should say that Mr. Hale has the right idea, and that the sooner his suggestions are adopted the sooner the "Pops" will become really Popular.

Post May 17-01

HERE IN BOSTON.

The Pop concerts are in full blast at Symphony Hall, and everyone seems delighted at the new surroundings in which these entertainments are being given [illegible]

Herald May 14-01 Post May 15-01

## THE "POPS" AT SYMPHONY HALL.

For many years the promenade concerts, or the "Pops," as they are now called, have been a prominent amusement feature of the spring season, and in new Symphony Hall, these charming entertainments are proving more attractive than ever. The programmes are devoted entirely to the best class of light music, and are the same in character as those given in the famous garden concerts at Vienna and Berlin. The audiences attending these popular concerts have grown more discriminating than formerly, and the requests sent in indicate a decided preference for the music of such composers as Strauss, Offenbach, Verdi, Gounod, Bizet, Sullivan, Lecocq, Millocker and Suppe rather than the music of the American comic opera and vaudeville stage. The great orchestra is of superlative excellence, and it is worth a day's journey to hear such a body of musicians play a Strauss waltz.

Those who wish can smoke or sip beer on the floor of the hall, but no refreshments are served in the balconies.

Conductor Zach announces the following programmes for this evening:

Military March.....Zach
Waltz, "Blue Danube".....Strauss
Overture, "Fra Diavolo".....Auber
Selection, "Wizard of the Nile".....Herbert
Prelude to Act I., "Lohengrin".....Wagner
Scene Religieuse et Invocation.....Massenet
'Cello solo, Mr. Keller.
Waltz, "Morgenblatter".....Strauss
Polonaise from "Eugene Oneguin".....Tschaikowsky
Overture, "Raymond".....Thomas
Minuet for string orchestra.....Bolzoni
Waltz, "Meerleuchten".....Ziehrer
Teufels March.....Suppe

The Pop concerts are more popular than ever, and Symphony Hall nightly holds a large audience.

Cambridge Press May 15-01

## The Pop Concerts.

For many years the promenade concerts or the "Pops," as they are now called, have been a prominent amusement feature of the spring season, and in new Symphony hall, these charming entertainments are proving more attractive than ever. The programs are devoted entirely to the best class of light music, and are the same in character as those given in the famous garden concerts at Vienna and Berlin. The audiences attending these popular concerts have grown more discriminating than formerly, and the requests sent in indicate a decided preference for the music of such composers as Strauss, Offenbach, Verdi, Gounod, Bizet, Sullivan, Lecocq, Millocker and Suppe rather than the music of the American comic opera and vaudeville stage. The great orchestra is of superlative excellence, and it is worth a day's journey to hear such a body of musicians play a Strauss waltz. Those who wish can smoke or sip beer on the floor of the hall, but no refreshments are served in the balconies.

### Current and Coming Local Attractions at the Various Theatres.

The pleasing summer diversion known as the "pop" concerts continues to please patrons at Symphony hall.

Mr Zach has arranged an excellent program for this evening's "pop" concert in Symphony hall.

The "Pops" continue on their way rejoicing at Symphony Hall. It is a Boston institution, and as popular this season as ever before.

Journal May 15-01

The "Pops" began their second week at Symphony Hall last evening, and as the weather grows kindlier the popularity of the "Pops" increases. Following is the programmme for tonight's concert: Waltz, "Blue Danube," Strauss; Overture, "Fra Diavolo," Auber; Selection, "Wizard of the Nile," Herbert; Prelude to Act I., "Lohengrin," Wagner; Scene Religieuse et Invocation, Massenet; 'Cello Solo, Mr. Keller; Waltz, "Morgenblatter," Strauss; Polonaise, from "Eugene Oneguin," Tschaikowsky; Overture, "Raymond," Thomas; Minuet, for string orchestra, Bolzoni; Waltz, "Meerleuchten," Ziehrer; Teufels March, Suppe.

Post May 15-01

## "The Pops" at Symphony Hall.

For many years the promenade concerts or the "Pops," as they are now called, have been a prominent amusement feature of the spring season, and in new Symphony Hall these charming entertainments are proving more attractive than ever. It is an interesting fact that the audiences attending these popular concerts have grown more discriminating than formerly, and the requests sent in indicate a decided preference for the music of such composers as Strauss, Offenbach, Verdi, Gounod, Bizet, Sullivan, Lecocq, Millocker and Suppe rather than the trashy music of the American comic opera and vaudeville stage.

Those who wish can smoke or sip beer on the floor of the hall, but no refreshments are served in the balconies. Conductor Zach announces the following programmes for this evening:

Military March.....Zach
Waltz, "Blue Danube".....Strauss
Overture, "Fra Diavolo".....Auber
Selection, "Wizard of the Nile".....Herbert
Prelude to Act 1, "Lohengrin".....Wagner
Scene Religieuse et Invocation.....Massenet
('Cello solo, Mr. Keller.)
Waltz, "Morgenblatter".....Strauss
Polonaise, from "Eugene Oneguin".Tschaikowsky
Overture, "Raymond".....Thomas
Menuet, for String Orchestra.....Bolzoni
Waltz, "Meerleuchten".....Ziehrer
Teufels March.....Suppe

Philip Hale, the accomplished musical critic of the Boston Journal, takes exception to some of the characteristics that have developed in connection with the concerts that are annually given in that city under the name of "Pops." Premising that "Pop" is an abbreviation of "Popular", and that the original object of these entertainments was to give good music to the people in an attractive way, he suggests that such purpose seems to have been partly lost sight of, and that far too much formality has crept in. He says: If anybody wishes to show the public that he has a beautiful dress suit, he should be allowed to exhibit it, although the dress suit habit—especially when a black cravat is worn with a tailed coat—is almost as destructive to soul and body as the hack-habit. And should not the prices of admission be lowered? I am aware that Messrs. Ellis and Comee are able to run their own business, and I remember how the Ferguson family of Philadelphia made a large fortune, but I like the managers of these concerts, and I would fain see the hall crowded with men and women, young and old, gossiping, flirting, laughing, wounding, if not killing, care and incidentally listening to the music, which should never be too loud to interfere with the long-winded story of the venerable Mr. Borax, or to drown the amorous whispers of the youth who sits under the shade of a miraculous hat. It would be a pleasure to see visiting from table to table whenever the spirit moved a visitor. The word "Pop," as here applied, should regain its true meaning; it should not be used to characterize a concert attended solemnly by men and women who dress slowly for it and look skew-eyed at rakish youths and pretty girls and wonder where "those persons" live.

We should say that Mr. Hale has the right idea, and that the sooner his suggestions are adopted the sooner the "Pops" will become really Popular.

Record May 15-01

## THE "POP" CONCERTS.

Next to the Symphony concerts and as a natural summer sequence the "Pops" retain their hold upon the public as a fixed feature of Boston's many amusements. They are a happy combination of good bright music, played in the very best way by an orchestra second to none, with something to refreshen the inner man. The best people patronize them, for they are always orderly and well conducted.

The prices are reasonable, there is a restful and interesting promenade during the two intermissions where one can greet friends and discuss the evening's program or the latest styles. The "Pops" are and always have been unique. The program for this evening is:—Military march, Zach; waltz, "Blue Danube," Strauss; overture, "Fra Diavolo," Auber; selection, "Wizard of the Nile," Herbert; prelude to act 1, "Lohengrin," Wagner; scene Religieuse et Invocation, Massenet, 'cello solo, Mr. Keller; waltz, "Morgenblatter," Strauss; polonaise from "Eugent Oneguin," Tschaikowsky; overture, "Raymond," Thomas; menuet, for string orchestra, Bolzoni; waltz, "Meerleuchten," Ziehrer; Tuefels March, Suppe.

Courier 5-01

## HERE IN BOSTON.

The Pop concerts are in full blast at Symphony Hall, and everyone seems delighted at the new surroundings in which these entertainments are being given. The programmes are especially pleasing.

# REDUCTION RATIO

# 14x

2.5 mm

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

2.0 mm

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz1234567890

1.5 mm

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz1234567890

# PM-MGP 13″x18″
# METRIC GENERAL PURPOSE TARGET
# PHOTOGRAPHIC

150 mm

100 mm

A4

A5

1.0

1.1

1.25

1.4

1.6

1.8

1.0 mm

1.5 mm

2.0 mm

2.5 mm

## PRECISION℠ RESOLUTION TARGETS

Century

A&P

1303 Geneva Avenue
St. Paul, MN 55119

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

4.5 mm

ABCDEFGHIJKLMNOPQRSTUVWXYZ

Herald May 17-1901

# THE MAN BEHIND THE MUSIC RACK AT THE "POPS" IS HE LABORS EARLY AND LATE TO SEE THAT EACH P

## He Is the Librarian of America's Finest Orchestra.

### AN EMERGENCY MAN.

### Beside His Ordinary Work He Has to Supply Music for a "Request" Piece.

It may not be generally known or even thought of by the thousands of music lovers who attend the Symphony concerts in the winter and the "Pops" in the spring that there is a decided "behind the scenes" situation in connection with all concerts given by this famous body of musicians, and this, too, aside from the rehearsals that are held during the week. When the doors of Symphony Hall are thrown open of an evening and those who have been standing in the rush line have secured their seats, they look down upon a platform perfectly arranged. Each musician has his particular chair, and upon the stand in front of it is his music between the covers of a neat folder. It looks easy to one who knows nothing about it. Or it may not appeal to him who has no thought of the detail and work necessitated by any concert that may be given. It requires a deal of study and an amount of work hardly to be realized, even when one has had an opportunity of inspecting the large library where the music is kept and talked with Mr. John Sauerquell, the librarian who has charge of it.

When the members of the "Pop" concert orchestra file upon the stage everything for the evening is there, straight as a string. When Mr. Max Zach steps to the conductor's position he has the score of the first number of the programme before him, and the others are close at hand. If the music were not properly arranged, what would happen? Only those who have experienced the frantic fear and terrifying search for a stray sheet of music, with the hands of the clock moving onward steadily to the hour of opening, know the importance and responsibility of the position of librarian.

There are 50 musicians upon the stage awaiting the signal from Mr. Zach's baton. The programme usually consists of 12 numbers and the possibility is that this will be swelled to sixteen before the evening is over owing to encores. With the various parts, embracing first violins, second violins, violas, violoncelli, contrabassi, flauti, piccolo, oboi, corno Anglaise, clarinetti, bass clarinet, fagotti, contra fagotto, corni, trombi, cornets a pistons, tuba, timpani, harp, drums, cymbals, triangle and tam-tam, the music in sheets, numbers of an evening almost a thousand, and the handling of this amount calls for a man of cool head and a system perfect in every detail. All this is found in the personality of Mr. Sauerquell, who has had charge of the Symphony music for a great many years as well as that for the "Pop" concerts, which today is his work.

Upon the balcony of the hall, on the right hand corridor, the last room before the stairs leading down to the Massachusetts avenue exit are reached is the library. There is no mark to distinguish it, and yet within is stored all the music used by the orchestra, and here from early in the forenoon until late in the evening Mr. Sauerquell can be found at work with his records and the other duties of looking up new music and the sending of recent purchases to the binder. The library is one specially built for the purpose, and the conveniences are admirable and the system perfect. In the centre of the room is Mr. Sauerquell's desk, beside that a table upon which are the books of reference, the catalogues, etc. Upon the right wall are the 200 or more racks for the music, each rack containing a number of symphonies, concertos or miscellaneous numbers. The left wall is arranged in a like manner, but today the space used for the storage of the "Pop" music is vacant, for this has been removed to a room to be referred to later.

Each musical number, whether symphony, overture, etc., has its number upon the back of the stiff folder and the name of the composer. A smaller number in the left hand corner indicates the number of the score and makes it easy to pick from the library of scores that which goes to the conductor in connection with the other parts. In the index all the symphonies are arranged alphabetically with the names of the composers and the character of the piece together with the number of the score. This system is followed in connection with all the other music.

Each member of the orchestra has a folder with the name of the instrument he plays printed upon it. These are a working table for Mr. Sauerquell, but, of course, in many pieces the entire number is not required. For instance, in the violins two musicians play from a single sheet of music, as do the other "strings," but the wind instrument players have their own folders, or folios. In the library of the hall there is over $34,000 worth of music and new is being bought each week. This is prepared for its place in the library, and then sent to the binder who makes the folios and binds the scores. A record is made in the index, and when it comes back it goes upon the shelf in its place, and can be found and used at any time without the slightest confusion.

What is, during the winter, the artists' "green room" is now the temporary library for the music used by the "Pop" concert orchestra. It is known as room "A," and is directly back of the stage, with windows facing the avenue, looking toward the Charles. The music is placed in piles upon the tables for the purpose, according to composers and the character of the piece, as in the library above. A table desk is in the centre of the room, and upon this the librarian works during the weeks occupied by the "Pop" concerts. As the programme of the concerts indicates, the music that is stored for the use of the "Pops" is of a lighter order, and the management evidently intends to bring the standard of excellence in the programme up to that which it had before the Spanish war.

Mr. Sauerquell comes to the library early in the forenoon. He has his programme for the evening before him, and with his working folders he starts laying out the music. He begins with the first number on the programme. The first violin folder in hand, he places the sheet for the piece inside, together with the other first violin sheets, for there are several who call for that portion of the score. When he has laid out those parts he takes the next, the second violins, and so on down the list of instruments, until he has the piece complete. These folders being placed face down during the operation of distribution, by turning them over he has them in the order desired for the second number. This he goes through the entire programme, and when he has finished, each musician has within the folder that is placed upon the stand before which he plays, all the parts for the evening's programme. These folders are distributed in the afternoon, so that "the stage is set" and ready. Mr. Sauerquell's duty, however, does not end with the distribution of the parts. He is on hand during the evening, in case that any special piece should be requested and Mr. Zach consent to substitute it for any number on the list. A word sent to the librarian, and in a very short space of time the parts, all in folders, are ready for the men. The system, while simple, could not be better, so asserts Mr. Sauerquell, and he is an authority. He says that he can put out a programme for either a symphony concert or a "pop" in 20 minutes.

This gentleman does not confine himself entirely to the library. His duty is also that of stage manager. He keeps the pay roll and looks out for the musicians during the performances, and sees that all are on hand, as well as supplying substitutes in case of illness. When the Symphony orchestra goes upon its tour of the country, visiting New York, Philadelphia, Baltimore, Brooklyn, Providence, Fall River, Hartford, Troy and Cambridge, he goes with it, of course. This organization has a baggage car of its own, which carries the instruments, trunks, etc., and music trunks. The music required for the programmes arranged for during the trip is packed carefully in trunks made for that purpose.

These are trunks having a great depth and a single tray. There are four compartments into which the pile of music, in the folios, fit tightly, there being no possible way any of it could be injured. When this is packed, the duty of the librarian ends so far as the music is concerned, for the organization has its men who look after the transportation of the instruments and trunks.

Mr. John Sauerquell was born in Czernowitz, Austria, May 12, 1846. His father was an officer in the Austrian army for many years; he resigned, however, and became a clerk in a bank in his native city. His father was musical as was his mother, but neither of them ever appeared professionally. Of himself Mr. Sauerquell says that, while musically inclined, he never appears in public. There are others who assert that this statement is born of modesty peculiar to the man, and that he is an excellent performer upon the piano as well as at times stepping into the ranks of the orchestra behind the bass violin.

His early education was acquired in his birthplace, and then he went to the Polytechnique at Vienna, from which he graduated. In 1866, he volunteered in the Austrian army in the war against Prussia and remained with the troops for four years, leaving with the rank of first sergeant. In 1889, he came to this country, making Boston his home. This was on Jan. 2. He brought his wife with him. She is known to many as the sister of Mr. Franz Kneisel. Mr. Sauerquell joined the Symphony orchestra Oct. 1, 1889, taking a position in the office. When Mr. C. W. Nichols, who was librarian at that time, was taken ill, he was put in his place. Upon the death of Mr. Nichols he was made librarian, Mr. Otto Nikisch insisting that he be given the position which he had filled so well. Among the Bohemian set, in the musical ranks of Boston, there is no better known man than he. Not only does he know music, but his knowledge of languages is very wide.

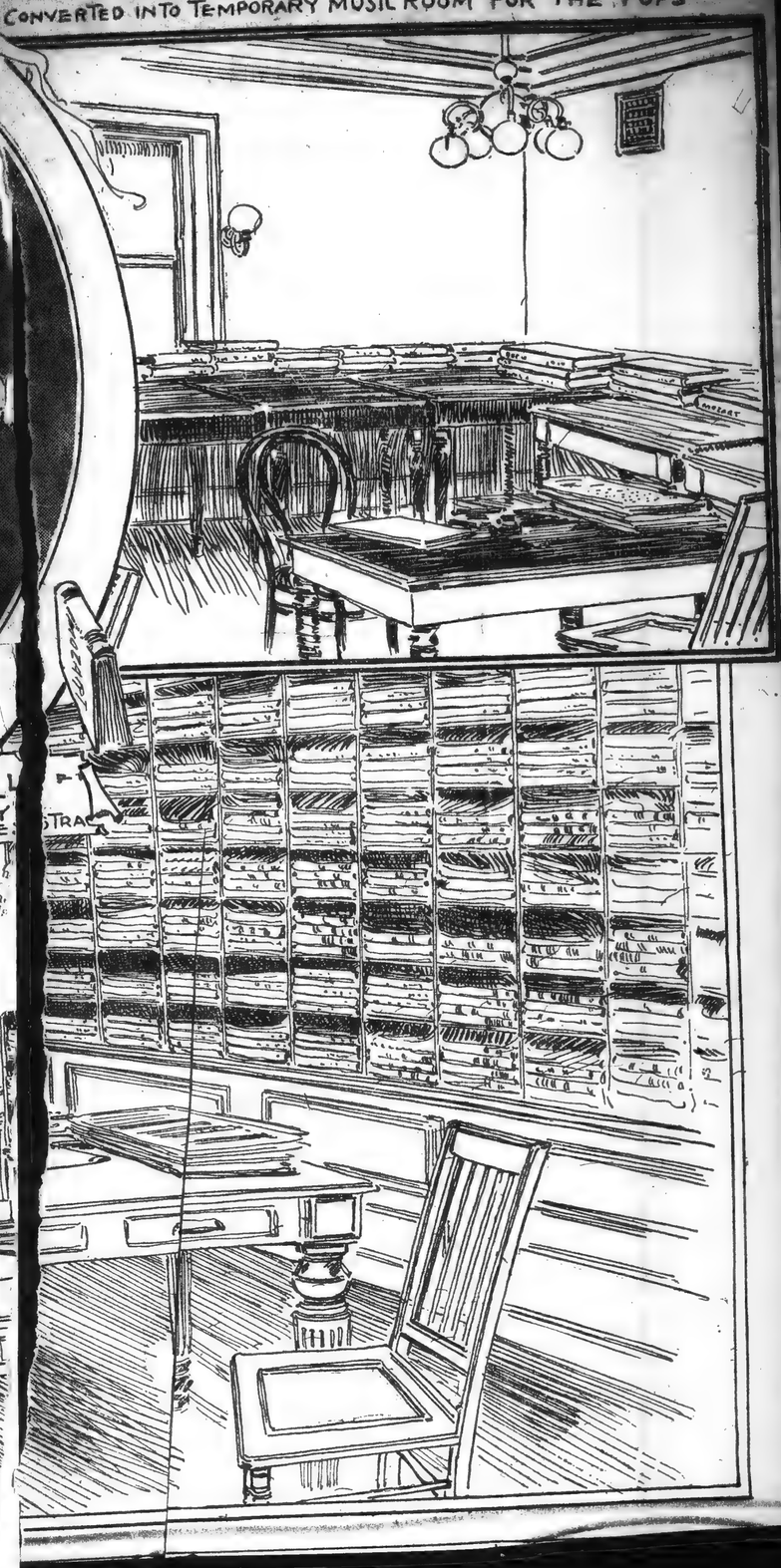
MUSIC LIBRARY OF SYMPHONY HALL.

PHOTO BY CHICKERING

JOHN SAUERQUELL
LIBRARIAN OF THE SYMPHONY ORCHES

MR. JOHN SAUERQUELL.
LAYER HAS THE RIGHT SHEET

ARTISTS GREEN ROOM.
CONVERTED INTO TEMPORARY MUSIC ROOM FOR THE 'POPS'



[56]

# REDUCTION

# RATIO

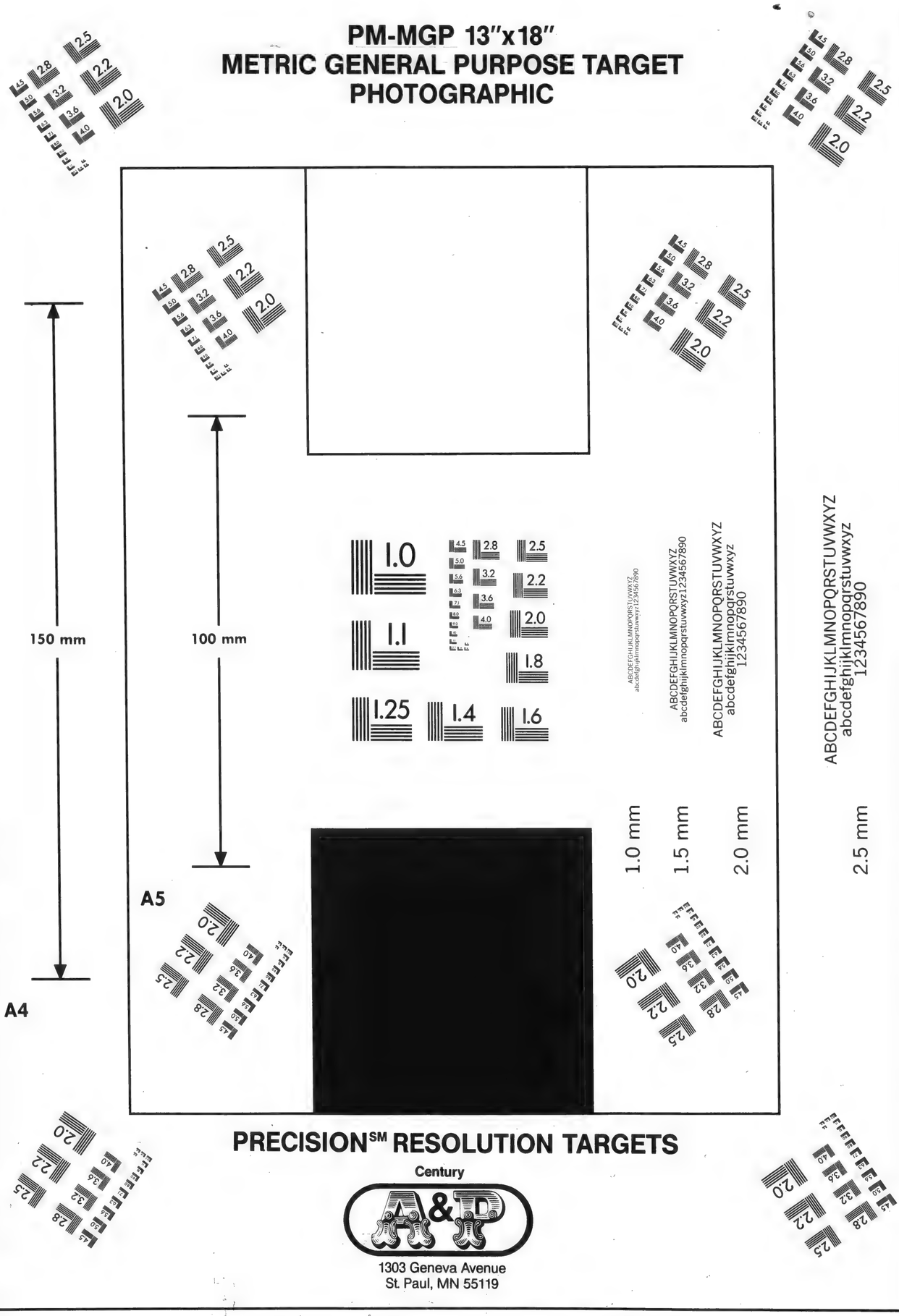
# 12x

2.5 mm
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

2.0 mm
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz1234567890

1.5 mm
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz1234567890

# PM-MGP 13″x18″
# METRIC GENERAL PURPOSE TARGET
# PHOTOGRAPHIC




## PRECISION℠ RESOLUTION TARGETS

Century

A&P

1303 Geneva Avenue
St. Paul, MN 55119

4.5 mm
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

3.5 mm
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz1234567890

Beacon May 18-01

**The Pops**

The Pop concerts have been elevated to the dignity of a social function. People go to Symphony Hall o' nights not only to hear sweet music and imbibe liquid refreshment, but to see and be seen. Boston at its smartest is well represented at the reserved tables; at the outer tables the bohemian and professional class gather in nonchalant ease; and from the balconies look on a fascinated crowd who are fond of a good orchestra, and take this chance of studying local manners. The whole thing is unique. Not to see it is to deprive one's self of an enviable experience.

Chelsea Gazette May 18-01

Quite a number of Chelsea people went to the "Pop" concert Monday evening, when a 15 minute selection from "The Viking" was played. Mr. Loud, the composer, was present and expressed much pleasure with the arrangement and rendering of his music. The selection was arranged by Conductor Max Zach.

Transcript May 18-01

Everybody is delighted with the adaptability of the new Symphony Hall to the "Pops" and all agree it is the best audience room for these attractive entertainments to date. The old and to a certain extent justifiable complaint of the ladies that the tobacco smoke was offensive and lasting in its disagreeable effect is now entirely groundless. The ventilation is well-nigh perfect. Representative Boston audiences are in attendance nightly, and the receipts show the most satisfactory two weeks for many seasons. The programme in full for Monday evening is as follows: March, "Serenade," Herbert; waltz, "Vienna Beauties," Ziehrer; overture, "La Part du Diable," Auber; selection, "Singing Girl," Herbert; (a) scherzo valse from "Boabdil," Moszkowski; (b) malagaena from Boabdil," Moszkowski; overture, "Barber of Seville," Rossini; waltz, "Harlequin's Wedding," Zach; polonaise, Chopin; waltz, "Tales from the Woods," Strauss; zither obbligato, Mr. C. Keller; "Ronde d'Amour," Westerhout; polka, "Hunter's Yarns," Komzak; march, "Pro Patria," Milloecker.

Courier May 14-01

THE POPS.

The popularity of the Pop concerts was never so well indicated as this season. Indeed it is reasonable that it be in higher degree than ever for there are more particulars to make the evenings enjoyable. The music of the orchestra of fifty pieces is invariably exquisite, directed by Mr. Max Zach and the surroundings are in combination conducive to the derivation of the utmost pleasure from it, for the beauty of the hall and its excellent ventilation are remarked with satisfaction.

The programme in full for Monday evening is as follows: March, "Serenade," Herbert; waltz, "Vienna Beauties," Ziehrer; overture, "La Part du Diable," Auber; selection, "Singing Girl," Herbert; (a) scherzo valse from "Boabdil." Moszkowski; (b) malagaena from "Boabdil." Moszkowski; overture, "Barber of Seville," Rossini; waltz, "Harlequin's Wedding," Zach; polonaise, Chopin; waltz, "Tales of the Woods," Strauss; zither obbligato, Mr. C. Keller; "Ronde d'Amour," Westerhout; polka, "Hunter's Yarns," Komzak; march, "Pro Patria," Milloecker.

# The Meanderings of Percy.

Is there a special boor among your acquaintance? I've got one and he proved his capacity last Wednesday night. I was enjoying the music at the "Pops" when I heard him call me:

"Oh, Percy!"

I have made it a rule never to answer to my first name. If an acquaintance cannot confer on me the ordinary respectful title of Mr., I prefer not to know him. This boor called at me twice and his second salutation bringing no response, although I was within easy hearing distance, he finally tumbled, as the boys say, and came over to my table, beckoning a friend to follow. The fellow is boorish in every respect, for he it once began a nauseating flattery. It was his pleasure to make two such noted men acquainted, etc. Well, I stood it because I didn't want to be a boor myself, then he remarked on my appearance.

"You're growing stout," he said, in a tone quite loud enough for all within four tables either way, to hear.

I don't like any one to remark on my size. It is natural for one to become heavier after reaching a certain age. He talked on general matters for some time, then remarked, with the familiarity of a long acquaintance:

"But really, you know, you must positively take better care of yourself. You are much heavier than you have been for years."

Then he said that I must spend a month with him at his seashore home, where the air was,—well, he talked ten minutes about that air and I didn't hear a note of what was being played. Next he went into ecstacies over his sloop, which would give the proper toning to my system, then spoke of the miles of forest drives we would take behind his pair. He was generous to a fault, wanting me to sample to my fill everything he possessed, but through it all there was a proper appreciation of his possessions, although they were brought in only as accessories to the training process I was to undergo. After I had been harrassed by his talk for what, it seemed, an agonizingly long time, he stopped suddenly and said:

"But really, old fellow, you are almost fat."

I vacated the table, after making a half audible excuse that other acquaintances were motioning to me, and as I left I heard him say to the new acquaintance:

"Don't exercise enough. That's the kind of fellow that goes off with a shock and we can't afford to lose him. I'll take him in hand this summer."

---

A friend of mine made $7000 on the market, and got out of the "Sad Thursday" slump without a scratch. It is ridiculous to contend that there is no such a thing as luck in life's daily drawings. This friend acknowledged that he hadn't a single thing to work on more than I; still, he got out. It has been my misfortune to be reckoned a lucky speculator, but it now looks as though my former reputation would prevent the carrying out of certain arrangements which had been made for the pleasurable passing of the warm season by four people and myself. Artie and Willie, with Charlie Aspinwall and James, from Peoria, furnished an equal sum of money with myself to follow up the recent boom in stocks, the provision being that I should manipulate it. I bought Atchison at 70, Little Nipper at 92, U. P. at 88, and Mop at 101. There was a time before the "Sad Thursday" when any one of us could have hired a yacht until fall, all found, on our profits, and there isn't one of us but wishes he had. Every one of the boys was as watchful of my health as the foreigners are of J. P. Morgan's, while things were going up, and each night saw a steadily fattening nest egg, but now there isn't one of them but acts as though there would be nothing too bad to happen me. This friend of mine, who got out, says he just thought he ought to get out. I thought that I'd get out in a day or two, but I didn't. When the break came I tried to straddle the damn thing, but a man might as well have tried to stick on an untamed broncho. It wiped me on both ends. I suppose I relied too much on the straddling feature, and recommended it too highly, for James of Peoria, in a heated argument on the result—but not in my hearing—referred to me as "Old Straddler." I think I will let the stock market alone in the future. When a man of my age runs up against a business that can wipe out twenty margins is as many minutes it's altogether too swift play for him. It differs from a game in which one can name the limit.

Post May 18-01

# RAGTIME BALLAD MUST GO.

## So Max Zach, Pops Conductor, Says and He Gives Reasons.

Max Zach, conductor at the Pops, says the ragtime ballad must go. When he was told by a Post reporter last night that the American Federation of Musicians, in convention at Denver, had passed resolutions condemning ragtime and calling on all old musicians to join a movement to suppress this form of alleged melody, he said:

"I am very glad they have done it. The only ragtime songs we have ever played were 'The Georgia Camp Meeting' and 'Whistling Rufus.' We played those because at the time of the war nobody would listen to anything else, and they were called for all the time.

"This year we let it be understood that the policy had been changed, and the only ragtime tune we play is the dance from 'The Rounders,' which comes as an incident to the medley. It is the only ragtime tune of the lot that has any merit, and it isn't real ragtime, anyway.

"The 'coon songs' have driven out all other kinds of music and caused a serious deterioration in public taste. Some of the ragtime tunes are cute, but none of them is above the value of the common 'heart-compelling' variety theatre ballads. I can't think of one.

"Talk about 'All Coons Look Alike to Me'; well, all ragtime looks alike to me. There's no difference between them."

Post May 19-01

**The Pops.**

Any amusement enterprise which lasts for sixteen consecutive seasons with unvarying success, must of necessity possess in a marked degree both drawing power and popularity. The history of the Pops from the beginning would be most interesting reading, but our concern is for the present rather than the past. It is most gratifying to record the same old story of the best people, the best orchestra and altogether the best summer entertainment yet devised in Boston. Familiar faces fill the tables every night, and ere the season is half over all of the Hub's host of pleasure seekers, after the best even in their amusement, will have been in evidence in Symphony Hall.

The programme for Monday evening is as follows:

March, "Serenade".....Herbert
Waltz, "Vienna Beauties".....Ziehrer
Overture, "La Part du Diable".....Auber
Selection, "Singing Girl".....Herbert
(a) Scherzo Valse, from "Boabdil".....Moszkowski
(b) Malagaena, from "Boabdil".....Moszkowski
Overture, "Barber of Seville".....Rossini
Waltz, "Harlequin's Wedding".....Zach
Polonaise.....Chopin
Waltz, "Tales from the Woods".....Strauss
Zither Obligato, Mr. C. Keller.
"Ronde D'Amour".....Westerhout
Polka, "Hunter's Yarns".....Komzak
March, "Pro Patria".....Milloecker

Globe May 19-01

——Among the patrons who have been enjoying the Pop concerts the past week, are some who find pleasure in passing two or three evenings a week there, not only for the purpose of enjoying the music, which is exceptionally fine this year, but for the social side, large parties being the rule, and many exchanges of courtesies among friends at the different tables. Mr Richard Olney, with friends, and Dr Sturgis Bigelow, may be included among those who have attended the past week. One party, on Thursday evening, was made up of Mrs Philip V. R. Ely and her son Mr Kenneth Horton, with Mrs Horton (Miss Wagniere) and two other guests. Mrs Horton wore an effective costume of black net, the skirt ruffled to the waist with the net over dahlia silk. The bodice and hat were combinations of the two colors. Mrs Ely was all in black, with a touch of white at the bodice, and hat with plumes. Mr Stephen Townsend with friends; Mrs Mudgett and guests from New York, Mr and Mrs A. Shuman with members of their family, and Mr and Mrs Otis Kimball, Miss Estelle Kimball and friends who are visiting them, were there. Miss Kimball wore a gown of black net, both skirt and bodice made with insertions of white covered with black lace, with blue stock. The hat was black. Mr Zach quite pleased his audience by giving an "extra" just before the second intermission.

Journal May 19-01

Judge and Mrs. Robert Grant gave a dinner party last Saturday evening at their residence on Bay State Road, after which the party occupied a table at the Pop Concert at Symphony Hall, when among their guests were Mr. and Mrs. Herbert F. Otis.

[57]

Boston ... May 18 '01

*The Pops*

The Pop concerts have been elevated to the dignity of a social function. People go to Symphony Hall o' nights not only to hear sweet music and imbibe liquid refreshment, but to see and be seen. Boston at its smartest is well represented at the reserved tables; at the outer tables the bohemian and professional class gather in nonchalant ease; and from the balconies look on a fascinated crowd who are fond of a good orchestra, and take this chance of studying local manners. The whole thing is unique. Not to see it is to deprive one's self of an enviable experience.

Chelsea Gazette May 18 ...

Quite a number of Chelsea people went to the "Pop" concert Monday evening, when a 15 minute selection from "The Viking" was played. Mr. Loud, the composer, was present and expressed much pleasure with the arrangement and rendering of his music. The selection was arranged by Conductor Max Zach.

Everybody is delighted with the adaptability of the new Symphony Hall to the "Pops" and all agree it is the best audience room for these attractive entertainments to date. The old and to a certain extent justifiable complaint of the ladies that the tobacco smoke was offensive and lasting in its disagreeable effect is now entirely groundless. The ventilation is well-nigh perfect. Representative Boston audiences are in attendance nightly, and the receipts show the most satisfactory two weeks for many seasons. The programme in full for Monday evening is as follows: March, "Serenade," Herbert; waltz, "Vienna Beauties," Ziehrer; overture, "La Part du Diable," Auber; selection, "Singing Girl," Herbert; (a) scherzo valse from "Boabdil," Moszkowski; (b) malagaena from Boabdil," Moszkowski; overture, "Barber of Seville," Rossini; waltz, "Harlequin's Wedding," Zach; polonaise, Chopin; waltz, "Tales from the Woods," Strauss; zither obbligato, Mr. C. Keller; "Ronde d'Amour," Westerhout; polka, "Hunter's Yarns," Komzak; march, "Pro Patria," Milloecker.

THE POPS.

The popularity of the Pop concerts was never so well indicated as this season. Indeed it is reasonable that it be in higher degree than ever for there are more particulars to make the evenings enjoyable. The music of the orchestra of fifty pieces is invariably exquisite, directed by Mr. Max Zach and the surroundings are in combination conducive to the derivation of the utmost pleasure from it, for the beauty of the hall and its excellent ventilation are remarked with satisfaction.

The programme in full for Monday evening is as follows: March, "Serenade," Herbert; waltz, "Vienna Beauties," Ziehrer; overture, "La Part du Diable," Auber; selection, "Singing Girl," Herbert; (a) scherzo valse from "Boabdil," Moszkowski; (b) malagaena from "Boabdil," Moszkowski; overture, "Barber of Seville," Rossini; waltz, "Harlequin's Wedding," Zach; polonaise, Chopin; waltz, "Tales of the Woods," Strauss; zither obbligato, Mr. C. Keller; "Ronde d'Amour," Westerhout; polka, "Hunter's Yarns," Komzak; march, "Pro Patria," Milloecker.

Gazette May 18 01

# The Meanderings of Percy.

Is there a special boor among your acquaintance? I've got one and he proved his capacity last Wednesday night. I was enjoying the music at the "Pops" when I heard him call me:

"Oh, Percy!"

I have made it a rule never to answer to my first name. If an acquaintance cannot confer on me the ordinary respectful title of Mr., I prefer not to know him. This boor called at me twice and his second salutation bringing no response, although I was within easy hearing distance, he finally tumbled, as the boys say, and came over to my table, beckoning a friend to follow. The fellow is boorish in every respect, for he at once began a nauseating flattery. It was his pleasure to make two such noted men acquainted, etc. Well, stood it because I didn't want to be a boor myself, then he remarked on my appearance.

"You're growing stout," he said, in a tone quite loud enough for all within four tables either way, to hear.

I don't like any one to remark on my size. It is natural for one to become heavier after reaching a certain age. He talked on general matters for some time, then remarked, with the familiarity of a long acquaintance:

"But really, you know, you must positively take better care of yourself. You are much heavier than you have been for years."

Then he said that I must spend a month with him at his seashore home, where the air was,—well, he talked ten minutes about that air and I didn't hear a note of what was being played. Next he went into ecstacies over his sloop, which would give the proper toning to my system, then spoke of the miles of forest drives we would take behind his pair. He was generous to a fault, wanting me to sample to my fill everything he possessed, but through it all there was a proper appreciation of his possessions, although they were brought in only as accessories to the training process I was to undergo. After I had been harrassed by his talk for what, it seemed, an agonizingly long time, he stopped suddenly and said:

"But really, old fellow, you are almost fat."

I vacated the table, after making a half audible excuse that other acquaintances were motioning to me, and as I left I heard him say to the new acquaintance:

"Don't exercise enough. That's the kind of fellow that goes off with a shock and we can't afford to lose him. I'll take him in hand this summer."

A friend of mine made $7000 on the market, and got out of the "Sad Thursday" slump without a scratch. It is ridiculous to contend that there is no such a thing as luck in life's daily drawings. This friend acknowledged that he hadn't a single thing to work on more than I; still, he got out. It has been my misfortune to be reckoned a lucky speculator, but it now looks as though my former reputation would prevent the carrying out of certain arrangements which had been made for the pleasurable passing of the warm season by four people and myself. Artie and Willie, with Charlie Aspinwall and James, from Peoria, furnished an equal sum of money with myself to follow up the recent boom in stocks, the provision being that I should manipulate it. I bought Atchison at 70, Little Nipper at 92, U. P. at 88, and Mop at 101. There was a time before the "Sad Thursday" when any one of us could have hired a yacht until fall, all found, on our profits, and there isn't one of us but wishes he had. Every one of the boys was as watchful of my health as the foreigners are of J. P. Morgan's, while things were going up, and each night saw a steadily fattening nest egg, but now there isn't one of them but acts as though there would be nothing too bad to happen me. This friend of mine, who got out, says he just thought he ought to get out. I thought that I'd get out in a day or two, but I didn't. When the break came I tried to straddle the damn thing, but a man might as well have tried to stick on an untamed broncho. It wiped me on both ends. I suppose I relied too much on the straddling feature, and recommended it too highly, for James of Peoria, in a heated argument on the result—but not in my hearing—referred to me as "Old Straddler." I think I will let the stock market alone in the future. When a man of my age runs up against a business that can wipe out twenty margins is as many minutes it's altogether too swift play for him. It differs from a game in which one can name the limit.

Post May ...

## RAGTIME BALLAD MUST GO.

### So Max Zach, Pops Conductor, Says and He Gives Reasons.

Max Zach, conductor at the Pops, says the ragtime ballad must go. When he was told by a Post reporter last night that the American Federation of Musicians, in convention at Denver, had passed resolutions condemning ragtime and calling on all old musicians to join a movement to suppress this form of alleged melody, he said:

"I am very glad they have done it. The only ragtime songs we have ever played were 'The Georgia Camp Meeting' and 'Whistling Rufus.' We played those because at the time of the war nobody would listen to anything else, and they were called for all the time.

"This year we let it be understood that the policy had been changed, and the only ragtime tune we play is the dance from 'The Rounders,' which comes as an incident to the medley. It is the only ragtime tune of the lot that has any merit, and it isn't real ragtime, anyway.

"The 'coon songs' have driven out all other kinds of music and caused a serious deterioration in public taste. Some of the ragtime tunes are cute, but none of them is above the value of the common 'heart-compelling' variety theatre ballads. I can't think of one.

"Talk about 'All Coons Look Alike to Me'; well, all ragtime looks alike to me. There's no difference between them."

*The Pops.*

Any amusement enterprise which lasts for sixteen consecutive seasons with unvarying success, must of necessity possess in a marked degree both drawing power and popularity. The history of the Pops from the beginning would be most interesting reading, but our concern is for the present rather than the past. It is most gratifying to record the same old story of the best people, the best orchestra and altogether the best summer entertainment yet devised in Boston. Familiar faces fill the tables every night, and ere the season is half over all of the Hub's host of pleasure seekers, after the best even in their amusement, will have been in evidence in Symphony Hall.

The programme for Monday evening is as follows:

March, "Serenade" .................. Herbert
Waltz, "Vienna Beauties" .......... Ziehrer
Overture, "La Part du Diable" ..... Auber
Selection, "Singing Girl" ........... Herbert
(a) Scherzo Valse, from "Boabdil" .......... Moszkowski
(b) Malagaena, from "Boabdil" .......... Moszkowski
Overture, "Barber of Seville" ...... Rossini
Waltz, "Harlequin's Wedding" ........ Zach
Polonaise ........................ Chopin
Waltz, "Tales from the Woods" ... Strauss
Zither Obligato, Mr. C. Keller.
"Ronde D'Amour" ............... Westerhout
Polka, "Hunter's Yarns" ........... Komzak
March, "Pro Patria" ............ Milloecker

—Among the patrons who have been enjoying the Pop concerts the past week, are some who find pleasure in passing two or three evenings a week there, not only for the purpose of enjoying the music, which is exceptionally fine this year, but for the social side, large parties being the rule, and many exchanges of courtesies among friends at the different tables. Mr Richard Olney, with friends, and Dr Sturgis Bigelow, may be included among those who have attended the past week. One party, on Thursday evening, was made up of Mrs Philip V. R. Ely and her son, Mr Kenneth Horton, with Mrs Horton (Miss Wagniere) and two other guests. Mrs Horton wore an effective costume of black net, the skirt ruffled to the waist with the net over ecru silk. The bodice and hat were combinations of the two colors. Mrs Ely was all in black, with a touch of white at the bodice, and hat with plumes. Mr Stephen Townsend with friends; Mrs Mudgett and guests from New York, Mr and Mrs A. Shuman with members of their family, and Mr and Mrs Otis Kimball, Miss Estelle Kimball and friends who are visiting them, were there. Miss Kimball wore a gown of black net, both skirt and bodice made with insertions of white covered with black lace, with blue stock. The hat was black. Mr Zach quite pleased his audience by giving an "extra" just before the second intermission.

Judge and Mrs. Robert Grant gave a dinner party last Saturday evening at their residence on Bay State Road, after which the party occupied a table at the Pop Concert at Symphony Hall, when among their guests were Mr. and Mrs. Herbert F. Otis.

INCOMPLETE

Globe May 19-01

—The second week of the "Pop" concerts opened in a very jolly manner, more than a hundred students being there on Monday night. The whole audience, which occupied every table, was enthusiastic over the selections from "The Viking" (Pi Eta society, 1901), and an encore was given. In fact, so many selections were popular that several encores were played during the evening. There was at one table a pleasant party of eight, including Miss Sargent, Mr and Mrs Frederic Whitwell, Mr and Mrs James Lowell Putnam and Mr and Mrs Winsor Weld (Miss Theresa Davis) of Chestnut Hill. Mrs Weld wore a lovely costume of rose pink silk with eton jacket of Irish lace. Her hat was of white straw, with a double row of pink roses around the brim; Mrs Whitwell wore ecru veiling, with white lace trimmings and blue stock and girdle, with hat of blue chiffon; Mrs Putnam was in black, both skirt and bodice, with entre-deux of white lace. With this charming costume she wore a boa of white chiffon, edged with black and a white chip hat, with a wreath of green leaves, and black velvet bow; Miss Sargent was in black silk, with deep collar of renaissance lace, and a hat, a combination of white and black. At another table was Mrs Gordon Dexter and a large party of young persons. Mrs Dexter was distinguished in the costume she wore the opening night, a skirt of black satin with bodice of silver passementerie; the yoke and sleeves of white lace. The hat is entirely of rows of white figured lace, setting well off the face, a much more becoming style than the one generally being worn at present, which almost entirely hides the face from view. Mr and Mrs Eben D. Jordan and Mr Timothee Adamowski formed a party at another table, Mrs Jordan looking very well in a black lace gown, with touches of white at the bodice, and black and white hat. Others there were Mr and Mrs David Noyes and friends, Mr and Mrs Allen of Beacon st, and Mr S. B. Whitney, his nieces, with the Misses Jones of Woodstock, Vt, who are his guests at his home on Chestnut st.

Journal May 19-01

## THE POPS.

Any amusement enterprise which lasts for 16 consecutive seasons with unvarying success, must of necessity possess in a marked degree both drawing power and popularity. The history of the Pops from the beginning would be most interesting reading, but our concern is for the present rather than the past. It is most gratifying to record the same old story of the best people, the best orchestra and altogether the best summer entertainment yet devised in Boston. Familiar faces fill the tables every night, and ere the season is half over all of the Hub's host of pleasure seekers, after the best even in their amusement, will have been in evidence in Symphony Hall.

The program for Monday evening is as follows:

1—March, "Serenade".....Herbert
2—Waltz, "Vienna Beauties".....Ziehrer
3—Overture, "La Part du Diable".....Auber
4—Selection, "Singing Girl".....Herbert
5—(a) Scherzo Valse, from "Boabdil"..
Moszkowski
(b) Malagaena, from "Boabdil".....
Moszkowski
6—Overture, "Barber of Seville".....Rossini
7—Waltz, "Harlequin's Wedding".....Zach
8—Polonaise.....Chopin
9—Waltz, "Tales from the Woods"..Strauss
Zither Obligato, Mr. C. Keller.
10—"Ronde D'Amour".....Westerhout
11—Polka, "Hunter's Yarns".....Komzak
12—March, "Pro Patria".....Milloecker

Herald May 19-01

For the second week of the "Pop" concerts, which opened on Monday, there were even more people at the tables and in the balcony than during the first, and the music proved more inspiring and more suited, if possible, to the popular taste. On Wednesday night there was an especially fine company. The Hon. Richard Olney, Mrs. Olney and their daughter, Mrs. George R. Minot, were there, also Mr. and Mrs. Philip S. Sears and Mr. and Mrs. Herbert Sears, who made a party. Mr. John T. Wheelwright was with friends, and so was Dr. William Sturgis Bigelow. Mr. and Mrs. Joseph S. Bigelow brought a party. Mr. Lyman Nichols and his niece, Mrs. Philip Dexter; Mr. and Mrs. Eben D. Jordan, Mr. and Mrs. William A. Baseley and Mr. T. Hassell Brown had guests, Mr. and Mrs. N. N. Thayer of the Charlesgate. Mr. Newell Thompson and Mr. and Mrs. H. B. Pearson with their party were others there.

Herald May 19-01

## They Vie with Symphony Concerts in Their Success.

**Tomorrow Evening's Programme an Excellent One—Grand Concert of Catholic Church Music—Boston's New Music Trustee—The Late Arthur Sullivan.**

THE first two weeks of the 16th season of the "Pops" show the best results for many years, and these glimpses of genteel Bohemia vie most successfully with the Symphony concerts, in their hold upon the public. Business men, weary of the routine and detail of their affairs, forget it all over a cool beverage and good cigar, with a still greater diversion in the music of as good an orchestra as can be found anywhere. The ladies manifest a pleasant rivalry in the display of attractive costumes, and there is an air of delightful freedom which is not the least charm of these enjoyable events. The programme for Monday evening is as follows:

1—March, "Serenade".....Herbert
2—Waltz, "Vienna Beauties".....Ziehrer
3—Overture, "La Part du Diable".....Auber
4—Selection, "Singing Girl".....Herbert
5—(a) Scherzo valse, from "Boabdil"....
Moszkowski
(b) Malagaena, from "Boabdil".....
Moszkowski
6—Overture, "Barber of Seville".....Rossini
7—Waltz, "Harlequin's Wedding".....Zach
8—Polonaise.....Chopin
9—Waltz, "Tales from the Woods".....Strauss
Zither obligato, Mr. C. Keller.
10—"Ronde D'Amour".....Westerhout
11—Polka, "Hunter's Yarns".....Komzak
12—March, "Pro Patria".....Milloecker

Globe May 19-01

## PROMENADE CONCERTS.

Any amusement enterprise which lasts for 16 consecutive seasons with unvarying success must possess in a marked degree both drawing power and popularity, and the history of the "pops" from the beginning would be most interesting reading. It is gratifying to record the same old story of the best people, the best orchestra, and altogether the best summer entertainment yet devised in Boston. Familiar faces fill the tables every night, and ere the season is half over the "Hub's" host of pleasure seekers after the best, even in their amusement, will have been in evidence in Symphony hall. The program for Monday evening is as follows:

March, Serenade.....Herbert
Waltz, Vienna Beauties.....Ziehrer
Overture, La Part du Diable.....Auber
Selection, Singing Girl.....Herbert
Scherzo valse, from Boabdil.....Moszkowski
Malagaena, from Boabdil.....Moszkowski
Overture, Barber of Seville.....Rossini
Waltz, Harlequin's Wedding.....Zach
Polonaise.....Chopin
Waltz, Tales from the Woods.....Strauss
Zither obligato, Mr C. Keller.
Ronde D'Amour.....Westerhout
Polka, Hunter's Yarns.....Komzak
March, Pro Patria.....Milloecker

Budget May 19-01

----A new departure is being made by Tufts alumni and students in the establishment of a Tufts night at the Pop concerts, Wednesday, May 29. Almost concident with Tufts night will appear a new book of "Tufts Songs," a large number of which will be sung at the concert. The committee of alumni in charge of Tufts night is as follows: Arthur P. French, '76, Dr. T. B. Harrington, '77, R. E. Joslin, '86, Fred O. Meliher, '87, Dr. E. A. Burnham, '89, Walter Keyes, '89, Elbridge W. Newton, '90, Joseph B. Grace, '93, Arthur W. DeGoosh, '93, Dr. W. A. White, '94, Dr. J. C. D. Clark, '94, Rolla E. Healy, '97, Samuel P. Capen, '98, and Ira R. Kent, '99.

Budget May 19-01

Mr. Max Zach declares that the rag-time ballad and the Pops are no longer one. Well, we can worry along without the rag-time ballad, but the question is are there enough of us to allow the Pops to adopt the same attitude.

The programme for Monday, May 20, at the "Pops" is as follows:

1. March, "Serenade".....Herbert
2. Waltz, "Vienna Beauties".....Ziehrer
3. Overture, "La Part du Diable".....Auber
4. Selection, "Singing Girl".....Herbert
5. (a) Scherzo valse, from "Boabdil".Moszkowski
(b) Malagaena, from "Boabdil"..Moszkowski
6. Overture, "Barber of Seville".....Rossini
7. Waltz, "Harlequin's Wedding".....Zach
8. Polonaise.....Chopin
9. Waltz, "Tales from the Woods,".....Strauss
Zither Obligato, Mr. C. Keller.
10. "Ronde D'Amour".....Westerhout
11. Polka, "Hunter's Yarns".....Komzak
12. March, "Pro Patria".....Milloecker

[58]

Times May 19-01

The Pop concerts continue to grow in favor, and the number of attendants is constantly upon the increase. The programme for Monday evening is as follows:

March, "Serenade".....Herbert
Waltz, "Vienna Beauties".....Ziehrer
Overture, "La Part du Diable".....Auber
Selection, "Singing Girl".....Herbert
Scherzo Valse, from "Boabdil".....Moszkowski
Malagaena, from "Boabdil".....Moszkowski
Overture, "Barber of Seville".....Rossini
Waltz, "Harlequin's Wedding".....Zach
Polonaise.....Chopin
Waltz, "Tales from the Woods".....Strauss
Zither Obligato, Mr. C. Keller.
"Ronde D'Amour".....Westerhout
Polka, "Hunter's Yarns".....Komzak
March, "Pro Patria".....Milloecker

Transcript May 20-01

## APOLLO DID NOT BLUSH

**How the "Pops" Affected a Westerner—Dignified Gayety a Characteristic of the Boston Version of a Beer Garden—Lemonade the Favorite Beverage—Stern Featured Citizens of the Cold Roast Order an Impediment to Hilarity—A Quinine Capsule the Natural Sequence**

[R. M. Field, in Chicago Post]

For the rain it raineth every day. I heard two old-time Bostonians discussing the weather this morning in the car going in from Cambridge, and they agreed that the trusts are responsible for this awful and continued wet spell and that the summer months have been consolidated into a gigantic trust of one month, the benefits of which we hope to experience in due time. For the present vegetation is in a moist and depressed condition, and, in truth, the only thing that appears to be flourishing and perennially green is our genial old Boston friend, the rubber plant. Like Cleopatra herself—who rubbered considerably in her day—age cannot wither it nor custom stale its infinite satiety. Life without Yum Yum! Existence without the rubber plant! Impossible!

Geyety now reigns in Boston, merriment has plumed its wings, festivity has come to make us forget the leakage of the heavens—in short, the "pop" concerts have begun their ribald season.

Now, the "pop" concert is not an inheritance from the Puritan fathers. On the contrary, I fancy it is a direct violation of the sacred change we have had to keep—a charge, moreover, that went up twenty-five cents this year, just to remind us that the wave of prosperity is deluging us and that high prices mean good times. To repeat, the "pop" concert, which has been an institution of long standing in Europe, western America, Asia, Africa and parts of Oceanica, was unknown in New England until recent years, partly because its tendencies were regarded demoralizing and interfered with the higher intellectual life, and partly because the word "popular," abbreviated to "pop," argued a familiarity distasteful to the very old families and the very best people. Therefore it has been a plant of slow growth.

Your Western idea of a "pop," or popular concert, takes in the Teutonic beer garden, the electric lights which sputter in the foliage, the leafy trees which drop insects into the waiting beer mugs, the white-aproned waiters dashing hither and thither shouting orders for beverages, the pretzel boy and the flower girl, the stolid old gentleman, the sporty youth, the comfortable matron and the maiden more or less coy—all very dry and all exceeding bibulous. In the elevated background put Herr Bunge and various other Herrs, turn the crank, set the music and the tongues going, and you have a fair presentation of an evening at a Western "pop."

Now the Chicago waiter approaches you with an easy and encouraging "Have you ordered your drinks, gents?" We permit no such loquacious familiarity in Boston. In point of fact, so timorous is the Ganymede, and apparently so fearful that he will hasten you along the broad road that leads to death, that I experienced great difficulty in inducing him to linger at my side long enough to whisper a few wishes into his ample ear. I took beer—the kind that fosters the prohibition sentiment in New England and eventually redeems the prodigal—but I observed that the popular beverage was lemonade, the ice-cold, made-in-the-shade variety, which may have its good points, but is not calculated to warm the cockles of the heart on a chilly May night. Perhaps it was the lemonade and its repressing effects that induced my companion after the first round and the second number to take in the surroundings with a wan smile and to turn to me and begin to quote the beautifully impressive line from "The Traveller"—

"Remote, unfriended, melancholy, slow."

You must not think, however, that he

Record May 21-01

## "THE POPS."

Regardless and independent of the weather the "Pops" continue on their successful course, as reliable as ever. One after the other the theatres are closing, and their patrons turn to Symphony Hall as an alternative. Next week ends the leadership of Max Zach, and on June 3, Gustav Strube assumes the directorship.

Herald May 21-01

## THE POP CONCERTS.

Regardless of the bad weather, the "Pops" continue on their successful course at Symphony Hall as an alternative. Next week ends the leadership of Mr. Max Zach, and on Monday, June 3, Mr. Gustav Strube assumes the directorship. The programme for this evening:

1. March, "Under the Double Eagle"..Wagner
2. Waltz, "Myrthenbluthen".....Strauss
3. Overture, "Anacreon".....Cherubini
4. Selection, "Fortune-teller".....Herbert
5. (a) Gavotte (for string orchestra)..Marshall
(b) "Love Song" (for string orchestra and harp).....Marshall
6. Suite, "Coppelia," dance of the automatons, waltz, czardas.....Delibes
7. Waltz, "Nachtschwarmer".....Ziehrer
8. Selection, "Gondoliers".....Sullivan
9. Overture, "Le Brasseur de Preston"
Auber
10. Selection, "Robin Hood".....De Koven
11. Pizzicati.....Gillet
12. March, "Fra Bombarda".....

Globe May 21-01

## Promenade Concerts.

Despite the unfavorable weather the promenade concert in Symphony hall was well attended last evening, clearly showing that the music is a potent attraction, even when the auditor does not feel inclined to partake freely of summer beverages at this time of year. This style of entertainment deserves to be successful, for it is seldom that so able an orchestra is heard at popular prices in the summer midst such beautiful and artistic surroundings.

Post May 21-01

## "The Pops."

Regardless and independent of the weather the "Pops" continue on their successful course, as reliable as ever. One after the other the theatres are closing, and their patrons turn to Symphony Hall as an alternative. Next week ends the leadership of Mr. Max Zach, and one Monday, June 3, Mr. Gustav Strube assumes the directorship.

INCOMPLETE

Globe May 19 01

—The second week of the Pop concerts opened in a very jolly manner, more than a hundred students being there on Monday night. The whole audience, which occupied every table, was enthusiastic over the selections from "The Viking" (Pi Eta society, 1901), and an encore was given. In fact, so many selections were popular that several encores were played during the evening. There was at one table a pleasant party of eight, including Miss Sargent, Mr and Mrs Frederic Whitwell, Mr and Mrs James Lowell Putnam and Mr and Mrs Winsor Weld (Miss Theresa Davis) of Chestnut Hill. Mrs Weld wore a lovely costume of rose pink silk with eton jacket of Irish lace. Her hat was of white straw, with a double row of pink roses around the brim; Mrs Whitwell wore ecru veiling, with white lace trimmings and blue stock and girdle, with hat of blue chiffon; Mrs Putnam was in black, both skirt and bodice, with entre-deux of white lace. With this charming costume she wore a boa of white chiffon, edged with black and a white chip hat, with a wreath of green leaves, and black velvet bow; Miss Sargent was in black silk, with deep collar of renaissance lace, and a hat, a combination of white and black. At another table was Mrs Gordon Dexter and a large party of young persons. Mrs Dexter was distinguished in the costume she wore the opening night, a skirt of black satin with bodice of silver passementerie, the yoke and sleeves of white lace. The hat is entirely of rows of white figured lace, setting well off the face, a much more becoming style than the one generally being worn at present, which almost entirely hides the face from view. Mr and Mrs Eben D. Jordan and Mr Timothee Adamowski formed a party at another table, Mrs Jordan looking very well in a black lace gown, with touches of white at the bodice, and black and white hat. Others there were Mr and Mrs David Noyes and friends, Mr and Mrs Allen of Beacon st, and Mr S. B. Whitney, his nieces, with the Misses Jones of Woodstock, Vt, who are his guests at his home on Chestnut st.

## THE POPS.

Any amusement enterprise which lasts for 16 consecutive seasons with unvarying success, must of necessity possess in a marked degree both drawing power and popularity. The history of the Pops from the beginning would be most interesting reading, but our concern is for the present rather than the past. It is most gratifying to record the same old story of the best people, the best orchestra and altogether the best summer entertainment yet devised in Boston. Familiar faces fill the tables every night, and ere the season is half over all of the Hub's host of pleasure seekers, after the best even in their amusement, will have been in evidence in Symphony Hall.

The program for Monday evening is as follows:

1—March, "Serenade".....Herbert
2—Waltz, "Vienna Beauties".....Ziehrer
3—Overture, "La Part du Diable".....Auber
4—Selection, "Singing Girl".....Herbert
5—(a) Scherzo Valse, from "Boabdil"..
Moszkowski
(b) Malagaena, from "Boabdil".....
Moszkowski
6—Overture, "Barber of Seville".....Rossini
7—Waltz, "Harlequin's Wedding".....Zach
8—Polonaise.....Chopin
9—Waltz, "Tales from the Woods"..Strauss
Zither Obligato, Mr. C. Keller.
10—"Ronde D'Amour".....Westerhout
11—Polka, "Hunter's Yarns".....Komzak
12—March, "Pro Patria".....Milloecker

For the second week of the "Pop" concerts, which opened on Monday, there were even more people at the tables and in the balcony than during the first, and the music proved more inspiring and more suited, if possible, to the popular taste. On Wednesday night there was an especially fine company. The Hon. Richard Olney, Mrs. Olney and their daughter, Mrs. George R. Minot, were there, also Mr. and Mrs. Philip S. Sears and Mr. and Mrs. Herbert Sears, who made a party. Mr. John T. Wheelwright was with friends, and so was Dr. William Sturgis Bigelow. Mr. and Mrs. Joseph S. Bigelow brought a party. Mr. Lyman Nichols and his niece, Mrs. Philip Dexter; Mr. and Mrs. Eben D. Jordan, Mr. and Mrs. William A. Bazeley and Mr. T. Hassell Brown had guests. Mr. and Mrs. N. N. Thayer of the Charlesgate, Mr. Newell Thompson and Mr. and Mrs. H. B. Pearson, with their party, were others there.

Herald May 19-01

## Pops Vie with Symphony Concerts in Their Success.

**Tomorrow Evening's Programme an Excellent One—Grand Concert of Catholic Church Music—Boston's New Music Trustee—The Late Arthur Sullivan.**

THE first two weeks of the 16th season of the "Pops" show the best results for many years, and these glimpses of genteel Bohemia vie most successfully with the Symphony concerts, in their hold upon the public. Business men, weary of the routine and detail of their affairs, forget it all over a cool beverage and good cigar, with a still greater diversion in the music of as good an orchestra as can be found anywhere. The ladies manifest a pleasant rivalry in the display of attractive costumes, and there is an air of delightful freedom which is not the least charm of these enjoyable events. The programme for Monday evening is as follows:

1—March, "Serenade".....Herbert
2—Waltz, "Vienna Beautites".....Ziehrer
3—Overture, "La Part du Diable".....Auber
4—Selection, "Singing Girl".....Herbert
5—(a) Scherzo valse, from "Boabdil"....
Moszkowski
(b)—Malagaena, from "Boabdil".....
Moszkowski
6—Overture, "Barber of Seville".....Rossini
7—Waltz, "Harlequin's Wedding".....Zach
8—Polonaise.....Chopin
9—Waltz, "Tales from the Woods"....Strauss
Zither obligato, Mr. C. Keller.
10—"Ronde D'Amour".....Westerhout
11—Polka, "Hunter's Yarns".....Komzak
12—March, "Pro Patria".....Milloecker

### PROMENADE CONCERTS.

Any amusement enterprise which lasts for 16 consecutive seasons with unvarying success must possess in a marked degree both drawing power and popularity, and the history of the "pops" from the beginning would be most interesting reading. It is gratifying to record the same old story of the best people, the best orchestra, and altogether the best summer entertainment yet devised in Boston. Familiar faces fill the tables every night, and ere the season is half over the "Hub's" host of pleasure seekers after the best, even in their amusement, will have been in evidence in Symphony hall. The program for Monday evening is as follows:

March, Serenade.....Herbert
Waltz, Vienna Beauties.....Ziehrer
Overture, La Part du Diable.....Auber
Selection, Singing Girl.....Herbert
Scherzo valse, from Boabdil.....Moszkowski
Malagaena, from Boabdil.....Moszkowski
Overture, Barber of Seville.....Rossini
Waltz, Harlequin's Wedding.....Zach
Polonaise.....Chopin
Waltz, Tales from the Woods.....Strauss
Zither obligato, Mr C. Keller.
Ronde D'Amour.....Westerhout
Polka, Hunter's Yarns.....Komzak
March, Pro Patria.....Milloecker

...A new departure is being made by Tufts alumni and students in the establishment of a Tufts night at the Pop concerts, Wednesday, May 29. Almost coincident with Tufts night will appear a new book of "Tufts Songs," a large number of which will be sung at the concert. The committee of alumni in charge of Tufts night is as follows: Arthur P. French, '76, Dr. T. B. Harrington, '77, R. E. Joslin, '86, Fred O. McElher, '87, Dr. E. A. Burnham, '89, Walter Keyes, '89, Elbridge W. Newton, '90, Joseph B. Grace, '93, Arthur W. DeGoosh, '93, Dr. W. A. White, '94, Dr. J. C. D. Clark, '94, Rolla E. Healy, '97, Samuel P. Capen, '98, and Ira R. Kent, '99.

Mr. Max Zach declares that the rag-time ballad and the Pops are no longer one. Well, we can worry along without the rag-time ballad, but the question is are there enough of us to allow the Pops to adopt the same attitude.

The programme for Monday, May 20, at the "Pops" is as follows:

1. March, "Serenade".....Herbert
2. Waltz, "Vienna Beauties".....Ziehrer
3. Overture, "La Part du Diable".....Auber
4. Selection, "Singing Girl".....Herbert
5. (a) Scherzo valse, from "Boabdil".Moszkowski
(b) Malagaena, from "Boabdil"..Moszkowski
6. Overture, "Barber of Seville".....Rossini
7. Waltz, "Harlequin's Wedding".....Zach
8. Polonaise.....Chopin
9. Waltz, "Tales from the Woods,".....Strauss
Zither Obligato, Mr. C. Keller.
10. "Ronde D'Amour".....Westerhout
11. Polka, "Hunter's Yarns".....Komzak
12. March, "Pro Patria".....Milloecker

Times May 19-01

The Pop concerts continue to grow in favor, and the number of attendants is constantly upon the increase. The programme for Monday evening is as follows:

March, "Serenade".....Herbert
Waltz, "Vienna Beauties".....Ziehrer
Overture, "La Part du Diable".....Auber
Selection, "Singing Girl".....Herbert
Scherzo Valse, from "Boabdil".....Moszkowski
Malagaena, from "Boabdil".....Moszkowski
Overture, "Barber of Seville".....Rossini
Waltz, "Harlequin's Wedding".....Zach
Polonaise.....Chopin
Waltz, "Tales from the Woods".....Strauss
Zither Obligato, Mr. C. Keller.
"Ronde D'Amour".....Westerhout
Polka, "Hunter's Yarns".....Komzak
March, "Pro Patria".....Milloecker

## APOLLO DID NOT BLUSH

**How the "Pops" Affected a Westerner—Dignified Gayety a Characteristic of the Boston Version of a Beer Garden—Lemonade the Favorite Beverage—Stern Featured Citizens of the Cold Roast Order an Impediment to Hilarity—A Quinine Capsule the Natural Sequence**

[R. M. Field, in Chicago Post]

For the rain it raineth every day. I heard two old-time Bostonians discussing the weather this morning in the car going in from Cambridge, and they agreed that the trusts are responsible for this awful and continued wet spell and that the summer months have been consolidated into a gigantic trust of one month, the benefits of which we hope to experience in due time. For the present vegetation is in a moist and depressed condition, and, in truth, the only thing that appears to be flourishing and perennially green is our genial old Boston friend, the rubber plant. Like Cleopatra herself—who rubbered considerably in her day—age cannot wither it nor custom stale its infinite satiety. Life without Yum Yum! Existence without the rubber plant! Impossible!

Gayety now reigns in Boston, merriment has plumed its wings, festivity has come to make us forget the leakage of the heavens—in short, the "pop" concerts have begun their ribald season.

Now, the "pop" concert is not an inheritance from the Puritan fathers. On the contrary, I fancy it is a direct violation of the sacred change we have had to keep—a charge, moreover, that went up twenty-five cents this year, just to remind us that the wave of prosperity is deluging us and that high prices mean good times. To repeat, the "pop" concert, which has been an institution of long standing in Europe, western America, Asia, Africa and parts of Oceanica, was unknown in New England until recent years, partly because its tendencies were regarded demoralizing and interfered with the higher intellectual life, and partly because the word "popular," abbreviated to "pop." argued a familiarity distasteful to the very old families and the very best people. Therefore it has been a plant of slow growth.

Your Western idea of a "pop," or popular concert, takes in the Teutonic beer garden, the electric lights which sputter in the foliage, the leafy trees which drop insects into the waiting beer mugs, the white-aproned waiters dashing hither and thither shouting orders for beverages, the pretzel boy and the flower girl, the stolid old gentleman, the sporty youth, the comfortable matron and the maiden more or less coy—all very dry and all exceeding bibulous. In the elevated background put Herr Bunge and various other Herrs, turn the crank, set the music and the tongues going, and you have a fair presentation of an evening at a Western "pop."

Now the Chicago waiter approaches you with an easy and encouraging "Have you ordered your drinks, gents?" We permit no such loquacious familiarity in Boston. In point of fact, so timorous is the Ganymede, and apparently so fearful that he will hasten you along the broad road that leads to death, that I experienced great difficulty in inducing him to linger at my side long enough to whisper a few wishes into his ample ear. I took beer—the kind that fosters the prohibition sentiment in New England and eventually redeems the prodigal—but I observed that the popular beverage was lemonade, the ice-cold, made-in-the-shade variety, which may have its good points, but is not calculated to warm the cockles of the heart on a chilly May night. Perhaps it was the lemonade and its repressing effects that induced my companion after the first round and the second number to take in the surroundings with a wan smile and to turn to me and begin to quote the beautifully impressive line from "The Traveller"—

"Remote, unfriended, melancholy, slow."

You must not think, however, that because we sipped our lemonades and refrained from vulgar and boisterous merriment we were not enjoying ourselves. We

Herald May 21-01

### "THE POPS."

Regardless and independent of the weather the "Pops" continue on their successful course, as reliable as ever. One after the other the theatres are closing, and their patrons turn to Symphony Hall as an alternative. Next week ends the leadership of Max Zach, and on June 3, Gustav Strube assumes the directorship.

Herald May 21-01

### THE POP CONCERTS.

Regardless of the bad weather, the "Pops" continue on their successful course at Symphony Hall as an alternative. Next week ends the leadership of Mr. Max Zach, and on Monday, June 3, Mr. Gustav Strube assumes the directorship. The programme for this evening:

1. March, "Under the Double Eagle"..Wagner
2. Waltz, "Myrthenbluthen".....Strauss
3. Overture, "Anacreon".....Cherubini
4. Selection, "Fortune-teller".....Herbert
5. (a) Gavotte (for string orchestra)..Marshall
(b) "Love Song" (for string orchestra and harp).....Marshall
6. Suite, "Coppelia," dance of the automatons, waltz, czardas.....Delibes
7. Waltz, "Nachtschwarmer".....Ziehrer
8. Selection, "Gondoliers".....Sullivan
9. Overture, "Le Brasseur de Preston".....Auber
10. Selection, "Robin Hood".....De Koven
11. Pizzicati.....Gillet
12. March, "Fra Bombarda".....Czibulka

### Promenade Concerts.

Despite the unfavorable weather the promenade concert in Symphony hall was well attended last evening, clearly showing that the music is a potent attraction, even when the auditor does not feel inclined to partake freely of summer beverages at this time of year. This style of entertainment deserves to be successful, for it is seldom that so able an orchestra is heard at popular prices in the summer midst such beautiful and artistic surroundings.

### "The Pops."

Regardless and independent of the weather the "Pops" continue on their successful course, as reliable as ever. One after the other the theatres are closing, and their patrons turn to Symphony Hall as an alternative. Next week ends the leadership of Mr. Max Zach, and one Monday, June 3, Mr. Gustav Strube assumes the directorship.

[58]

Post May 21-01

## AS OTHERS SEE US.

[illegible] Pop Concerts Impressed R. M. Field, Late of Chicago.

(R. M. Field in Chicago Post.)

For the rain it raineth every day. I heard two old-time Bostonians discussing the weather this morning in the car going in from Cambridge, and they agreed that the trusts are responsible for this awful and continued wet spell and that the summer months have been consolidated into a gigantic trust of one month, the benefits of which we hope to experience in due time. For the present vegetation is in a moist and depressed condition, and, in truth, the only thing that appears to be flourishing and perennially green is our genial old Boston friend, the rubber plant. Like Cleopatra herself—who rubbered considerably in her day—age cannot wither it nor custom stale its infinite satiety. Life without Yum Yum! Existence without the rubber plant! Impossible!

Gayety now reigns in Boston, merriment has plumed its wings, festivity has come to make us forget the leakage of the heavens — in short, the "Pop" concerts have begun their ribald season.

Now, the "Pop" concert is not an inheritance from the Puritan fathers. On the contrary, I fancy it is a direct violation of the sacred charges we have had to keep—a charge, moreover, that went up 25 cents this year, just to remind us that the wave of prosperity is deluging us and that high prices mean good times. To repeat, the "Pop" concert, which has been an institution of long standing in Europe, western America, Asia, Africa and parts of Oceanica, was unknown in New England until recent years, partly because its tendencies were regarded demoralizing and interfered with the higher intellectual life, and partly because the word "popular," abbreviated to "pop," argued a familiarity distasteful to the very old families and the very best people. Therefore it has been a plant of slow growth.

Your Western idea of a "Pop," or popular concert, takes in the Teutonic beer garden, the electric lights which sputter in the foliage, the leafy trees which drop insects into the waiting beer mugs, the white-aproned waiters dashing hither and thither shouting orders for beverages, the pretzel boy and flower girl, the stolid old gentleman, the sporty youth, the comfortable matron and the maiden more or less coy—all very dry and all exceeding bibulous. In the elevated background put Herr Bunge and various other Herrs, turn the crank, set the music and the tongues going, and you have a fair presentation of an evening at a Western "Pop."

Now the Chicago waiter approaches you with an easy and encouraging "Have you ordered your drinks, gents?" We permit no such loquacious familiarity in Boston. In point of fact, so timorous is the Ganymede, and apparently so fearful that he will hasten you along the broad road that leads to death, that I experienced great difficulty in inducing him to linger at my side long enough to whisper a few wishes into his ample ear. I took beer—the kind that fosters the prohibition sentiment in New England and eventually redeems the prodigal—but I observed that the popular beverage was lemonade, the ice-cold, made-in-the-shade variety, which may have its good points, but is not calculated to warm the cockles of the heart on a chilly May night. Perhaps it was the lemonade and its repressing effects that induced my companion after the first round and the second number to take in the surroundings with a wan smile and to turn to me and begin to quote the beautifully impressive line from "The Traveller":

"Remote, unfriended, melancholy, slow."

You must not think, however, that because we sipped our lemonades and refrained from vulgar and boisterous merriment we were not enjoying ourselves. We were having about as near "the time of our lives" as we could expect to have, considering the hall, the attitude of Apollo as a remonstrant, the suggestion on the programme to "refrain kindly from conversation during this number," the proximity of certain stern-featured fellow-citizens of the cold roast order and other impediments to unrestrained gayety. The music was good—far above the average; the tippling was at least conservative; the address of the waiters—when they permitted themselves to address you—was irreproachable, and the atmosphere was highly respectable—or so it seemed to me. But during the intermission I found myself on the street corner, pensively waiting for a car and feeling in my pocket for a quinine capsule. I could still experience in my soul the scorching look of the woman at the next table directed toward my internals when I ordered beer, and recognized too late the mistake I had made in trying to be "popular."

So you must perceive that "pop" is a relative term, and that mirth, merriment, gayety, joyousness and synonyms depend largely on the taste and fancy of the civilization. Yet is not this, when you are accustomed to it, a rational and praiseworthy dissipation? Let it be said of us at the vernal "pops" that we take our molestam cum dignitate. How much better is it to be dignified to the verge of sadness than Bacchic in our hilarity; to enjoy ourselves with restful pensiveness than to do aught that may bring the flush of shame to the marble cheek of Apollo. I am told that there are nights when Harvard University sends forth a troop of wild spirits to desecrate the artistic hush, but, the gods give us joy, these occasions are few.

Know, then, that our "pops" are billed for six weeks only. Perhaps the time will come when they will run all summer for the benefit of that part of the population which does not camp out by the sea wave, but as yet they are an experiment—not so much financially as morally and intellectually. If we can be "pop" without being grossly familiar, undignified, [illegible] and bibulous, [illegible] may grow in favor, but [illegible] "pop" [illegible] a departure from high intellectual [illegible], a deviation from the cherished [illegible] of our fathers and an inclination toward the vulgar and breezy mixed [illegible] of less idyllic communities [illegible] have none of it. Gayety without [illegible] without proper consideration [illegible] and without attention to [illegible] effects of [illegible], [illegible] beneficial or prejudicial, is not [illegible]

Malden Mirror May 25-01

The up to date girl goes to the "Pops" to study the styles, which are so many and various, not to say startling, as to addle the brains of the men, particularly when they have to pay for them.

Transcript May 25

The third week of the "Pop" concerts ends with the concert this evening. Next week will be the last in which Mr. Max Zach directs the orchestra, as Mr. Gustav Strube succeeds him and will conduct for the balance of the season. These concerts are maintaining their past reputation as being the most popular of the many summer amusements. Conductor Zach has arranged for a Wagner programme on Monday, to be followed by soloists night, on Thursday. Wednesday evening will be Tufts night, and their promises to be a very large representation from that college and its past graduates. The programme in full for this evening is as follows: Military march, Zach; overture, "Pique Dame," Suppé; waltz, "Grubenlichter," Zeller; selection, "Florodora," Stuart; suite, "Peer Gynt," "Aase's Death," "Anitra's Dance," "In the Hall of the Mountain King," Grieg; the mouse-trap, Koehler; "Valse Bleue," Margis; overture, "Tannhäuser," Wagner; overture, "Mignon," Thomas; spring song, Mendelssohn; Serenata, Moszkowski; "Love's Dream After the Ball," Czibulka; march, "Merry Soldiers," Sabathil

Courier May 25-01

—During the week, the Pop Concerts have more than held their own, and have been largely attended. Wednesday will probably be the banner night of the week, when Tufts College men, to the number of some four hundred, will be present. An especial program, which includes a number of compositions by Tufts graduates, will be presented.

Budget May 25 01

Next week at the Pops will be the last in which Mr. Max Zach directs the orchestra, as Mr. Gustav Strube succeeds him and will conduct for the balance of the season. These concerts are maintaining their past reputation as being the most popular of the many summer amusements. Conductor Zach has arranged for a Wagner programme on Monday, to be followed by soloists night on Thursday. Wednesday evening will be Tufts night, and there promises to be a very large representation from that college and its past graduates.

Globe May 26-01

### PROMENADE CONCERTS.

The coming week at the "pop" concerts in Symphony hall will be the last under the leadership of Mr Max Zach, and Monday, June 3, Mr Gustave Strube will take up the conductor's baton. Special nights are beginning already, with tomorrow night devoted to Wagner; Wednesday, May 29, to Tufts college, with a large audience already assured; Thursday, soloists' night, and Saturday a special program by conductor Zach to mark his final appearance. Special nights in June are "Tech" night Tuesday, June 4; "Harvard" night, the date to be announced; "bank officers'" night, and "graduates' night." The program for tomorrow is as follows:

| | |
|---|---|
| Tannhauser march | Wagner |
| Waltz, Vienna Blood | Strauss |
| Selection, Cavalleria Rusticana | Mascagni |
| Prelude to the Master Singers of Nuremberg | Wagner |
| Preludes to Act I and Act III, Lohengrin | Wagner |
| Waltz, Freut euch des Lebens | Strauss |
| Albumlatt | Wagner |
| Overture, to Rienzi | Wagner |
| Traumbilder fantasy (Zither obligato, Mr Keller) | Lumbye |
| Fire-Charm, from Walkure | Wagner |
| Waltz, Jolly Fellows | Vollstedt |
| Austria march | Zach |

—There was a large and enthusiastic audience at the Pop concert Thursday evening, many of the constant patrons attending with groups of friends. Mr and Mrs James Lowell Putnam, the latter in pale gray nun's veiling, the skirt accordion plaited, a gray chiffon boa and hat trimmed with clusters of pink roses with foliage, were with Mrs Gordon Dexter, Mr Clayton Johns and other friends; Mr and Mrs Horton (Miss Wagniere), who wore ecru veiling, set off with cerise at the bodice and cerise girdle, with hat trimmed with the same shade of roses, were with a party at another table; Mrs Corse, in gray, with black hat and boa; Mr Morton Johnson with friends; Mrs Turner and her son of Mt Vernon st, and Miss Marian Fenno in dark blue veiling, the bodice trimmed with white passementerie and tulle, and white chiffon hat. Although it was very disagreeable weather Friday evening there was a very good audience, who enjoyed the musical program, which was exceptionally good.

Globe May 26-01

—Mr and Mrs Frederic Whitwell, Mr and Mrs Otis Kimball, Mrs F. Gordon Dexter, Mr and Mrs Eben D. Jordan and Mr and Mrs James Lowell Putnam are among the constant patrons of the popular concerts, often going with larger or smaller parties of friends, two and three times a week. On Wednesday evening, when the hall was full, Mrs Dexter was at her usual table with a large party of young people. She was looking extremely well in a white silk and lace bodice, with gloves to the elbow, and a black hat faced with white chiffon, setting well off her face. Other patrons were Mr and Mrs F. W. Kittredge and several young people, Mrs Kittredge in a white silk bodice, with corsage bouquet of pink sweet peas; Mr and Mrs Joseph F. Woods of the Tudor, Mrs Woods in a gown of black net with jet, and black hat with blue panne; Mr and Mrs Whitwell with friends; Mr Richard Heard, Mr B. J. Lang, who was one of a party of eight; Mr and Mrs Eliot Pratt, Mrs Pratt in a black satin, with coat opening over white satin and lace; Miss Dabney in gray crepe de chine and black chiffon hat with ostrich tips; Mr and Mrs Bigelow (Miss Lily Davis), Mrs Bigelow in a gray costume and hat with wreath of pink roses; Mr and Mrs John Lindsey, Mr E. Royall Tyler and Miss Edith Tyler, his daughter, the latter in blue and white india silk, with white chiffon and a dash of black velvet at the bodice and black hat with tips; Mr and Mrs Abbott Lawrence Rotch, Mr and Mrs William Power Wilson, Mr and Mrs Tuckerman, the latter in a bodice of ecru lace over silk; Mr and Mrs Eben D. Jordan, who had with them Mr Timothee Adamowski, Mr William P. Blake and other friends; Mr Arthur Hyde, Mr and Mrs Robert O. Harris, Mr Fred Tudor Jr, Mr John T. Wheelwright, Mr E. M. Wheelwright, Mr Norton Shaw, Mr and Mrs Otis Kimball, Miss Kimball, Mr W. K. Brown and the Misses Brown. It is a peculiarity of these concerts that their popularity always increases as the season advances, until at the close of the all too short six weeks, the public regrets exceedingly their close. Tomorrow evening is announced as Wagner night, six of the 12 numbers being by that composer.

Herald May 26-01

# IN THE WORLD OF MUSIC.

## Wagner Selections at the "Pops" Monday Night.

**Special Programmes on Other Evenings—Conductor Zach's Farewell Saturday—Blanche Marchesi at Home—London Opera Season—Philadelphia Orchestra.**

THE first three weeks of the always attractive "Pops" have made the best record for many seasons. With the week beginning June 3 the beautiful floral exhibition in connection with the opening of the new Horticultural Hall, directly opposite Symphony Hall, offers the happiest combination entertainment possible. An hour at Horticultural Hall and the rest of the evening at the "Pops" would surely prove a most enjoyable treat. For the coming week Conductor Zach has arranged an attractive programme. Monday will be "Wagner Night;" Wednesday, "Tufts Night;" Thursday, "Soloists' Night," and Saturday, the farewell of Mr. Zach. The programme in full for Monday evening is as follows:

| | |
|---|---|
| "Tannhauser March" | Wagner |
| Waltz, "Vienna Blood" | Strauss |
| Selection, "Cavalleria Rusticana" | Mascagni |
| Prelude to the "Master Singers of Nuremberg" | Wagner |
| Preludes to act I. and act III., "Lohengrin" | Wagner |
| Waltz, "Freut euch des Lebens" | Strauss |
| "Albumblatt" | Wagner |
| Overture to "Rienzi" | Wagner |
| "Traumbilder" fantasy (Zither obligato, Mr. Keller.) | Lumble |
| "Fire-Charm," from "Walkure" | Wagner |
| Waltz, "Jolly Fellows" | Vollstedt |
| "Austria March" | Zach |

Herald May 26-01

At the Pops on Wednesday night there was an unusually smart lot of people, and the warmth tempted the women to wear charming light and diaphanous gowns, which gave a sort of evening class day aspect to the floor of the house. Mr. and Mrs. John T. Linzee, recently back from Aiken, brought in a party from Milton. Mrs. Linzee was in great good looks, and wore one of the smartest gowns there. Mr. and Mrs. Leverett Tuckerman and Mr. and Mrs. Charles S. Tuckerman made a party at one of the centre tables. Mrs. F. Gordon Dexter, who is devoted in her attendance, had a large party, including Miss Edith Tyler and her father, Mr. E. Royall Tyler. Mr. and Mrs. Eben D. Jordan had with them Mr. Timothee Adamowski and Mr. William P. Blake, among others. Mr. and Mrs. Elliot W. Pratt, who are shortly sailing for the other side, Mr. Herbert Tucker with his mother, Mrs. James Tucker, and Mr. and Mrs. Alfred Woodworth were at a table together. At others were Mr. Amos Cutting with a party, Mr. Charles R. Sturgis, Mr. Henry M. Clarke, Mr. and Mrs. F. R. Comee, who had six guests, and Mr. and Mrs. F. S. Risteen, with a number of young people with them. Tomorrow will be Wagner night, Wednesday Tufts' night, and Thursday soloists' night. A large evening will be the "Tech" night on Tuesday of next week (the 4th). With the warmer weather and the closing of some of the playhouses, these popular concerts are increasing in attendance and interest every night.

Thursday night at the Pops there was another large company. A table which attracted a good deal of admiring attention was that at which were Mr. and Mrs. Kenneth Horton, Miss Stimson and Miss Elizabeth Lawrence, with four or five others. Miss Lawrence we thought quite the prettiest girl in the hall, and without question the smartest gowned. She wore a black figured grenadine, the yoke and elbow sleeves of jetted black lace over white. Her hat was of turquoise panne with black tulle choux. Mrs. Horton, who was Marguerite Wagniere, was in pale tan crepe with elaborate embroidery and bands of pink velvet. Her toque was of brown straw with pink roses. Miss Stimson wore black, the waist done with renaissance lace, and a black hat. The table, which was a large and jolly one, had many visitors during the evening. Mrs. F. Gordon Dexter, whom some one calls "the grande dame of the Pops," had Mr. and Mrs. James Lowell Putnam and Mr. Clayton Johns and others at her table. Mrs. Dexter's coat of long red cashmere, with cashmere bands, was an effective bit of color. She kept it on through the evening. Mrs. Putnam, who is always fitly gowned, was in pale gray crepe and a small round hat of pink roses. Another guest at Mrs. Dexter's table wore her hair in broad braided loops low in the neck. It became her style admirably. The two Adamowski brothers had a table party, where, during the intermission, Mr. Zach, the conductor, joined them.

Times May 26-01

### The Programmes of the Pop Concerts.

The musical people of Boston can find little to complain of in the variety and interest of the music offered them during the larger part of the year.

To the initiated, the musician and the people whose tastes have been highly cultivated through having heard for many years the best in Europe and this country, there are the Symphony concerts with their programmes of the music of the greatest among the old and the modern classic composers, where the conductor searches for and courageously presents the works of the newest writers that no criticism may be made as to his narrowness and conservatism or even his personal preferences. While for those to whom Symphony concerts are wearisome and the music incomprehensible, the management presents the pops, the very antithesis of the Symphonies, where every variety of popular music, except "rag-time," finds its way into the programmes and is performed with the same ability, care, and musicianship by the orchestra as greater compositions would be. The class of people who express their preference for this style of compositions is evidently not as numerous as that whose tastes prompt their attendance at the Symphonies or they would nightly crowd the pops where they could enjoy not only the music of their preference but the ease, unconventionality and the opportunity to smoke and order refreshments to the accompaniment of their favorite airs, such as does not offer under any conditions at other seasons of the year. Nor are the tastes of lovers of a higher class of music neglected, for discreetly interspersed in the programmes are selections from the popular classic composers. Nothing, for instance, could have given much more pleasure or have been better played than the overture to Rossini's "Barber of Seville," which stands on the borderland of classic and the more popular music, or the universally admired overture to "Tannhaeuser." The orchestra in its performance of these two numbers left very little to be desired.

The three concerts of May 27, 29 and 30 offer exceptional attractions, and no doubt the public will take advantage of them and crowd the hall.

Post May 21 01

# AS OTHERS SEE US.

How the Pop Concerts Impressed R. M. Field, Late of [illegible].

(R. M. Field in Chicago Post.)

For the rain it raineth every day. I heard two old-time Bostonians discussing the weather this morning in the car going in from Cambridge, and they agreed that the trusts are responsible for this awful and continued wet spell and that the summer months have been consolidated into a gigantic trust of one month, the benefits of which we hope to experience in due time. For the present vegetation is in a moist and depressed condition, and, in truth, the only thing that appears to be flourishing and perennially green is our genial old Boston friend, the rubber plant. Like Cleopatra herself, who rubbered considerably in her day—age cannot wither it nor custom stale its infinite satiety. Life without Yum Yum! Existence without the rubber plant! Impossible!

Gayety now reigns in Boston, merriment has plumed its wings, festivity has come to make us forget the leakage of the heavens — in short, the "Pop" concerts have begun their ribald season.

Now, the "Pop" concert is not an inheritance from the Puritan fathers. On the contrary, I fancy it is a direct violation of the sacred charges we have had to keep—a charge, moreover, that went up 25 cents this year, just to remind us that the wave of prosperity is deluging us and that high prices mean good times. To repeat, the "Pop" concert, which has been an institution of long standing in Europe, western America, Asia, Africa and parts of Oceanica, was unknown in New England until recent years, partly because its tendencies were regarded demoralizing and interfered with the higher intellectual life, and partly because the word "popular," abbreviated to "pop," argued a familiarity distasteful to the very old families and the very best people. Therefore it has been a plant of slow growth.

Your Western idea of a "Pop," or popular concert, takes in the Teutonic beer garden, the electric lights which sputter in the foliage, the leafy trees which drop insects into the waiting beer mugs, the white-aproned waiters dashing hither and thither shouting orders for beverages, the pretzel boy and flower girl, the stolid old gentleman, the sporty youth, the comfortable matron and the maiden more or less coy—all very dry and all exceeding bibulous. In the elevated background put Herr Bunge and various other Herrs, turn the crank, set the music and the tongues going, and you have a fair presentation of an evening at a Western "Pop."

Now the Chicago waiter approaches you with an easy and encouraging "Have you ordered your drinks, genus?" We permit no such loquacious familiarity in Boston. In point of fact, so timorous is the Ganymede, and apparently so fearful that he will hasten you along the broad road that leads to death, that I experienced great difficulty in inducing him to linger at my side long enough to whisper a few wishes into his ample ear. I took beer—the kind that fosters the prohibition sentiment in New England and eventually redeems the prodigal—but I observed that the popular beverage was lemonade, the ice-cold, made-in-the-shade variety, which may have its good points, but is not calculated to warm the cockles of the heart on a chilly May night. Perhaps it was the lemonade and its repressing effects that induced my companion after the first round and the second number to take in the surroundings with a wan smile and to turn to me and begin to quote the beautifully impressive line from "The Traveller":

"Remote, unfriended, melancholy, slow."

You must not think, however, that because we sipped our lemonades and refrained from vulgar and boisterous merriment we were not enjoying ourselves. We were having about as near "the time of our lives" as we could expect to have, considering the hall, the attitude of Apollo as a remonstrant, the suggestion on the programme to "refrain kindly from conversation during this number," the proximity of certain stern-featured fellow-citizens of the cold roast order and other impediments to unrestrained gayety. The music was good—far above the average; the tippling was at least conservative; the address of the waiters—when they permitted themselves to address you—was irreproachable, and the atmosphere was highly respectable—or so it seemed to me. But during the intermission I found myself on the street corner, pensively waiting for a car and feeling in my pocket for a quinine capsule. I could still experience in my soul the scorching look of the woman at the next table directed toward my internals when I ordered beer, and recognized too late the mistake I had made in trying to be "popular."

So you must perceive that "pop" is a relative term, and that mirth, merriment, gayety, joyousness and synonyms depend largely on the taste and fancy of the civilization. Yet is not this, when you are accustomed to it, a rational and praiseworthy dissipation? Let it be said of us at the vernal "pops" that we take our molestam cum dignitate. How much better is it to be dignified to the verge of sadness than Bacchic in our hilarity; to enjoy ourselves with restful pensiveness than to do aught that may bring the flush of shame to the marble cheek of Apollo. I am told that there are nights when Harvard University sends forth a troop of wild spirits to desecrate the artistic hush, but, the gods give us joy, these occasions are few.

Know, then, that our "pops" are billed for six weeks only. Perhaps the time will come when they will run all summer for the benefit of that part of the population which does not camp out by the sea wave, but as yet they are an experiment—not so much financially as morally and intellectually. If we can be "pop" without being grossly familiar, undignified, demonstrative and bibulous the innovation may grow in favor, but to be "pop" means a departure from high intellectual ideals, a deviation from the cherished traditions of our fathers and an inclination toward the vulgar and breezy mixed association of less idyllic communities we shall have none of it. Gayety without reserve, without proper consideration of environment and without attention to the ultimate effects of amusement, whether beneficial or prejudicial, is not for us.

Maiden Mirror May 25-01

**The up to date girl goes to the "Pops" to study the styles, which are so many and various, not to say startling, as to addle the brains of the men, particularly when they have to pay for them.**

Evening Transcript [illegible]

The third week of the "Pop" concerts ends with the concert this evening. Next week will be the last in which Mr. Max Zach directs the orchestra, as Mr. Gustav Strube succeeds him and will conduct for the balance of the season. These concerts are maintaining their past reputation as being the most popular of the many summer amusements. Conductor Zach has arranged for a Wagner programme on Monday, to be followed by soloists night, on Thursday. Wednesday evening will be Tufts night, and their promises to be a very large representation from that college and its past graduates. The programme in full for this evening is as follows: Military march, Zach; overture, "Pique Dame," Suppé; waltz, "Grubenlichter," Zeller; selection, "Florodora," Stuart; suite, "Peer Gynt," "Aase's Death," "Anitra's Dance," "In the Hall of the Mountain King," Grieg; the mouse-trap, Koehler; "Valse Bleue," Margis; overture, "Tannhäuser," Wagner; overture, "Mignon," Thomas; spring song, Mendelssohn; Serenata, Moszkowski; "Love's Dream After the Ball," Czibulka; march, "Merry Soldiers," Sabathil.

——During the week, the Pop Concerts have more than held their own, and have been largely attended. Wednesday will probably be the banner night of the week, when Tufts College men, to the number of some four hundred, will be present. An especial program, which includes a number of compositions by Tufts graduates, will be presented.

Next week at the Pops will be the last in which Mr. Max Zach directs the orchestra, as Mr. Gustav Strube succeeds him and will conduct for the balance of the season. These concerts are maintaining their past reputation as being the most popular of the many summer amusements. Conductor Zach has arranged for a Wagner programme on Monday, to be followed by soloists night on Thursday. Wednesday evening will be Tufts night, and there promises to be a very large representation from that college and its past graduates.

PROMENADE CONCERTS.

The coming week at the "pop" concerts in Symphony hall will be the last under the leadership of Mr Max Zach, and Monday, June 3, Mr Gustave Strube will take up the conductor's baton. Special nights are beginning already, with tomorrow night devoted to Wagner; Wednesday, May 29, to Tufts college, with a large audience already assured; Thursday, soloists' night, and Saturday a special program by conductor Zach to mark his final appearance. Special nights in June are "Tech" night Tuesday, June 4; "Harvard" night, the date to be announced; "bank officers'" night, and "graduates' night." The program for tomorrow is as follows:

| | |
|---|---|
| Tannhauser march | Wagner |
| Waltz, Vienna Blood | Strauss |
| Selection, Cavalleria Rusticana | Mascagni |
| Prelude to the Master Singers of Nuremberg | Wagner |
| Preludes to Act I and Act III, Lohengrin | Wagner |
| Waltz, Freut euch des Lebens | Strauss |
| Albumlatt | Wagner |
| Overture, to Rienzi | Wagner |
| Traumbilder fantasy (Zither obligato, Mr Keller) | Lumbye |
| Fire-Charm, from Walkure | Wagner |
| Waltz, Jolly Fellows | Vollstedt |
| Austria march | Zach |

——There was a large and enthusiastic audience at the Pop concert Thursday evening, many of the constant patrons attending with groups of friends. Mr and Mrs James Lowell Putnam, the latter in pale gray nun's veiling, the skirt accordion plaited, a gray chiffon boa and hat trimmed with clusters of pink roses with foliage, were with Mrs Gordon Dexter, Mr Clayton Johns and other friends; Mr and Mrs Horton (Miss Wagniere), who wore ecru veiling, set off with cerise at the bodice and cerise girdle, with hat trimmed with the same shade of roses, were with a party at another table; Mrs Corse, in gray, with black hat and boa; Mr Morton Johnson with friends; Mrs Turner and her son of Mt Vernon st, and Miss Marian Fenno in dark blue veiling, the bodice trimmed with white passementerie and tulle, and white chiffon hat. Although it was very disagreeable weather Friday evening there was a very good audience, who enjoyed the musical program, which was exceptionally good.

Globe May 26-01

[illegible]nd Mrs Frederic Whitwell, Mr [illegible] Otis Kimball, Mrs F. Gordon Dexter, Mr and Mrs Eben D. Jordan and Mr and Mrs James Lowell Putnam are among the constant patrons of the popular concerts, often going with larger or smaller parties of friends, two and three times a week. On Wednesday evening, when the hall was full, Mrs Dexter was at her usual table with a large party of young people. She was looking extremely well in a white silk and lace bodice, with gloves to the elbow, and a black hat faced with white chiffon, setting well off her face. Other patrons were Mr and Mrs F. W. Kittredge and several young people, Mrs Kittredge in a white silk bodice, with corsage bouquet of pink sweet peas; Mr and Mrs Joseph F. Woods of the Tudor, Mrs Woods in a gown of black net with jet, and black hat with blue panne; Mr and Mrs Whitwell with friends; Mr Richard Heard, Mr B. J. Lang, who was one of a party of eight; Mr and Mrs Eliot Pratt, Mrs Pratt in a black satin, with coat opening over white satin and lace; Miss Dabney in gray crepe de chine and black chiffon hat with ostrich tips; Mr and Mrs Bigelow (Miss Lily Davis), Mrs Bigelow in gray costume and hat with wreath of pink roses; Mr and Mrs John Lindsey Mr E. Royall Tyler and Miss Edith Tyler, his daughter, the latter in blue and white india silk, with white chiffon and a dash of black velvet at the bodice and black hat with tips; Mr and Mrs Abbott Lawrence Rotch, Mr and Mrs William Power Wilson, Mr and Mrs Tuckerman, the latter in a bodice of ecru lace over silk; Mr and Mrs Eben D. Jordan, who had with them Mr Timothee Adamowski, Mr William P. Blake and other friends; Mr Arthur Hyde, Mr and Mrs Robert O. Harris, Mr Fred Tudor Jr, Mr John T. Wheelwright, Mr E. M. Wheelwright, Mr Norton Shaw, Mr and Mrs Otis Kimball, Miss Kimball, Mr W. K. Brown and the Misses Brown. It is a peculiarity of these concerts that their popularity always increases as the season advances, until at the close of the all too short six weeks, the public regrets exceedingly their close. Tomorrow evening is announced as Wagner night, six of the 12 numbers being by that composer.

# IN THE WORLD OF MUSIC.

## Wagner Selections at the "Pops" Monday Night.

**Special Programmes on Other Evenings—Conductor Zach's Farewell Saturday — Blanche Marchesi at Home — London Opera Season — Philadelphia Orchestra.**

THE first three weeks of the always attractive "Pops" have made the best record for many seasons. With the week beginning June 3 the beautiful floral exhibition in connection with the opening of the new Horticultural Hall, directly opposite Symphony Hall, offers the happiest combination entertainment possible. An hour at Horticultural Hall and the rest of the evening at the "Pops" would surely prove a most enjoyable treat. For the coming week Conductor Zach has arranged an attractive programme. Monday will be "Wagner Night;" Wednesday, "Tufts Night;" Thursday, "Soloists' Night," and Saturday, the farewell of Mr. Zach. The programme in full for Monday evening is as follows:

| | |
|---|---|
| "Tannhauser March" | Wagner |
| Waltz, "Vienna Blood" | Strauss |
| Selection, "Cavalleria Rusticana" | Mascagni |
| Prelude to the "Master Singers of Nuremberg" | Wagner |
| Preludes to act I. and act III., "Lohengrin" | Wagner |
| Waltz, "Freut euch des Lebens" | Strauss |
| "Albumblatt" | Wagner |
| Overture to "Rienzi" | Wagner |
| "Traumbilder" fantasy (Zither obligato, Mr. Keller.) | Lumble |
| "Fire-Charm," from "Walkure" | Wagner |
| Waltz, "Jolly Fellows" | Vollstedt |
| "Austria March" | Zach |

Herald May 26-01

**At the Pops on Wednesday night there was an unusually smart lot of people, and the warmth tempted the women to wear charming light and diaphanous gowns, which gave a sort of evening class day aspect to the floor of the house. Mr. and Mrs. John T. Linzee, recently back from Aiken, brought in a party from Milton. Mrs. Linzee was in great good looks, and wore one of the smartest gowns there. Mr. and Mrs. Leverett Tuckerman and Mr. and Mrs.**

Charles S. Tuckerman made a party at one of the centre tables. Mrs. F. Gordon Dexter, who is devoted in her attendance, had a large party, including Miss Edith Tyler and her father, Mr. E. Royall Tyler. Mr. and Mrs. Eben D. Jordan had with them Mr. Timothee Adamowski and Mr. William P. Blake, among others. Mr. and Mrs. Elliot W. Pratt, who are shortly sailing for the other side, Mr. Herbert Tucker with his mother, Mrs. James Tucker, and Mr. and Mrs. Alfred Woodworth were at a table together. At others were Mr. Amos Cutting with a party, Mr. Charles R. Sturgis, Mr. Henry M. Clarke, Mr. and Mrs. F. R. Comee, who had six guests, and Mr. and Mrs. F. S. Risteen, with a number of young people with them. Tomorrow will be Wagner night, Wednesday Tufts' night, and Thursday soloists' night. A large evening will be the "Tech" night on Tuesday of next week (the 4th). With the warmer weather and the closing of some of the playhouses, these popular concerts are increasing in attendance and interest every night.

Thursday night at the Pops there was another large company. A table which attracted a good deal of admiring attention was that at which were Mr. and Mrs. Kenneth Horton, Miss Stimson and Miss Elizabeth Lawrence, with four or five others. Miss Lawrence we thought quite the prettiest girl in the hall, and without question the smartest gowned. She wore a black figured grenadine, the yoke and elbow sleeves of jetted black lace over white. Her hat was of turquoise panne with black tulle choux. Mrs. Horton, who was Marguerite Wagniere, was in pale tan crepe with elaborate embroidery and bands of pink velvet. Her toque was of brown straw with pink roses. Miss Stimson wore black, the waist done with renaissance lace, and a black hat. The table, which was a large and jolly one, had many visitors during the evening. Mrs. F. Gordon Dexter, whom some one calls "the grande dame of the Pops," had Mr. and Mrs. James Lowell Putnam and Mr. Clayton Johns and others at her table. Mrs. Dexter's coat of long red cashmere, with cashmere bands, was an effective bit of color. She kept it on through the evening. Mrs. Putnam, who is always fitly gowned, was in pale gray crepe and a small round hat of pink roses. Another guest at Mrs. Dexter's table wore her hair in broad braided loops low in the neck. It became her style admirably. The two Adamowski brothers had a table party, where, during the intermission, Mr. Zach, the conductor, joined them.

### The Programmes of the Pop Concerts.

The musical people of Boston can find little to complain of in the variety and interest of the music offered them during the larger part of the year.

To the initiated, the musician and the people whose tastes have been highly cultivated through having heard for many years the best in Europe and this country, there are the Symphony concerts with their programmes of the music of the greatest among the old and the modern classic composers, where the conductor searches for and courageously presents the works of the newest writers that no criticism may be made as to his narrowness and conservatism or even his personal preferences. While for those to whom Symphony concerts are wearisome and the music incomprehensible, the management presents the pops, the very antithesis of the Symphonies, where every variety of popular music, except "rag-time," finds its way into the programmes and is performed with the same ability, care, and musicianship by the orchestra as greater compositions would be. The class of people who express their preference for this style of compositions is evidently not as numerous as that whose tastes prompt their attendance at the Symphonies or they would nightly crowd the pops where they could enjoy not only the music of their preference but the ease, unconventionality and the opportunity to smoke and order refreshments to the accompaniment of their favorite airs, such as does not offer under any conditions at other seasons of the year. Nor are the tastes of lovers of a higher class of music neglected, for discreetly interspersed in the programmes are selections from the popular classic composers. Nothing, for instance, could have given much more pleasure or have been better played than the overture to Rossini's "Barber of Seville," which stands on the borderland of classic and the more popular music, or the universally admired overture to "Tannhaueser." The orchestra in its performance of these two numbers left very little to be desired.

**The three concerts of May 27, 29 and 30 offer exceptional attractions, and no doubt the public will take advantage of them and crowd the hall.**

[59]

Transcript May 28-01

[The] fourth week of the "Pop" concerts and the last under the direction of Conductor Zach bids fair to attract full houses. Wednesday evening is devoted to Tufts College, its students, graduates and friends, several hundred of whom have already booked seats. The Glee Club will be present and there will be some excellent singing of college songs always dear to students and public alike. Thursday is soloists' night, with a most attractive list of selections. Tonight's programme follows: March, "Jamaica," Whipple; selection, "Faust," Gounod; waltz, "Violets," Waldteufel; overture, "Benvenuto Cellini," Berlioz; selection, "Wizard of the Nile," Herbert; "Lost in Dreams," reverie, Zach; entra'acte, waltz, "Amorello," Loud; selection, "Carmen," Bizet; overture, "Banditenstreiche," Suppé; waltz, "Landeskinder," Strauss; "In the Mill," Gillet; march, "Way Down East," Catlin.

Herald May 28-01.

## THE POPS.

Conductor Zach's last week at the Pop concerts offers a most attractive list of special evenings. Wednesday is Tufts night, already an assured success because of the presence of several hundred students, alumni and friends. There will be singing of college songs, led by the glee club, and altogether it will be a gala night. Thursday is soloists' night, when a flute solo by Mr. Maquarre, a zither solo by Mr. Keller and a romanza for four violins by Messrs. Roth, Hoffman, Moldauer and Fielder will be the attraction.

Globe May 28-01

Mr Zach opened his last week as conductor of the promenade concerts in Symphony hall last evening, the offering being a "Wagner" program. Wednesday will be "Tufts" night, and this evening's selections will be as follows: March, "Under the Double Eagle," Wagner; selection, "Faust," Gounod; waltz, "Violets," Waldteufel; overture, "Benvenuto Cellini," Berlioz; selection, "Wizard of the Nile," Herbert; "Lost in Dreams," reverie, Zach; entr'acte, waltz, "Amorello," Loud; selection, "Carmen," Bizet; overture, "Banditenstreiche," Suppe; waltz, "Landeskinder," Strauss; "In the Mill," Gillet; march, "Way Down East," Catlin.

Journal May 28-01

## THE POPS.

The fourth week of the Pop Concerts and the last under the direction of Conductor Zach bids fair to attract full houses. Wednesday evening is devoted to Tufts College, its students, its graduates and friends, several hundred of whom have already booked seats. The glee club will be in evidence and there will be some excellent singing of college songs, always dear to students and public alike. Thursday is soloists' night, with a most attractive list of selections. Tonight's program follows:

1. March, "Jamaica" .......... Whipple
2. Selection, "Faust" .......... Gounod
3. Waltz, "Violets" .......... Waldteufel
4. Overture, "Benvento Cellini" .......... Berloiz
5. Selection, "Wizard of the Nile" .......... Herbert
6. "Lost in Dreams," Reverie .......... Zach
7. Entr'acte, Waltz, "Amorello" .......... Loud
8. Selection, "Carmen" .......... Bizet
9. Overture, "Banditenstreiche" .......... Suppé
10. Waltz, "Landeskinder" .......... Strauss
11. "In the Mill" .......... Gillet
12. March, "Way Down East" .......... Catlin

Post May 28-01

## The Pops.

Conductor Zach's last week offers a most attractive list of evenings. Wednesday is Tufts night, already an assured success because of the presence of several hundred students, alumni and friends. There will be singing of familiar college songs, led by the glee club and altogether it will be a gala night. Thursday is soloists' night, when a flute solo by Mr. Maquarre, a zither solo by Mr. Keller and a romanza for four violins by Messrs. Roth, Hoffman, Moldauer and Fiedler will be the attraction.

Tonight's programme follows: March, "Jamaica," Whipple; selection, "Faust," Gounod; waltz, "Violets," Waldteufel; overture, "Benvenuto Cellini," Berlioz; selection, "Wizard of the Nile," Herbert; "Lost in Dreams," Reverie, Zach; entr'acte, waltz, "Amorello," Loud; selection, "Carmen," Bizet; overture, "Banditenstreiche," Suppe; waltz, "Landeskinder," Strauss; "In the Mill," Gillet; march, "Way Down East," Catlin.

Record May 28-01

## THE POPS.

The fourth week of these enjoyable functions and the last under the direction of Conductor Zach, bids fair to attract full houses. Wednesday evening is devoted to Tufts College, its students, graduates and friends, several hundred of whom have already booked seats. The glee club will be in evidence, and there will be some excellent singing of college songs always dear to students and public alike. Thursday is soloists' night, with a most attractive list of selections.

Post May 29-01

This evening will be "Tufts night" at the Pop concerts and some special features are promised in the way of college songs.

Herald May 30-01

## [T]UFTS NIGHT AT THE "POPS."

### [C]ollege Songs and Cheers from Hundreds of Students.

**Brilliant Scene in the Gallery One of the Features—Music of the Artists on the Stage Supplemented by Musicians on the Floor—Strong Chorus Singing.**

"Charlie Tufts, His College," "The Brown and Blue," "Barnum Song," "Dear Alma Mater" and "Campus Song" were matters of interest on last night's "Pop" programme to some 700 Tufts students, who rendezvoused at wooden tables on the floor or sat in upholstered opera chairs in the first balcony at the first feature night of the "Pop" season.

From the liveliest freshman, sitting under the elbows of the first violins on the floor, up to the fairest senior "co-ed," rapturously devouring the sights and sounds of the lower world from the rail of the gilded balcony front, yea, from the oldest "vet" in the orchestra down to the chance stranger who dropped into a rear seat at 9 o'clock, "Tufts Night" was a rollicking, revelling, gingery, jingling success.

At the invitation of a committee, headed by A. P. French, '78, Tufts alumni and alumnae and the undergraduate body were notified of the occasion several days in advance, and a large advance sale of seats was realized. Under the direction of Manager F. R. Comee, the big crowd found itself splendidly taken care of—nearly all the floor tables and the first two rows in the balcony having been reserved—and, as an evidence of the sincerity of the management's interest, a big "Tufts" sign of red and blue incandescent lights was hung over the organ pipes.

Some 500 of the lusty sons of Tufts, old and young, found places at tables, the front half of the hall, with its solid mass of men, reminding a stranger of a smoke talk at the lodge. At many of the rear tables were women, wives and daughters of old "grads," who came to touch elbows with the scions of another generation and renew their youth at the fountain of song and revelry.

The gallery show was gorgeous, something exceptional for an indoor entertainment in this city. There must have been at least 600 young women behind the brilliantly gilded, plush-topped railings—600 "co-eds," sisters, cousins, strangers, gay in picture hats and silk waists of countless becoming hues. And the company was active; that was the feature unique.

It seemed that everybody was restless with enthusiasm. Heads were turning and nodding this way and that, programmes were fluttering daintily like fans, and the constant stir made the colors in hats and waists attractive beyond estimate. Probably there has never been such a splendid balcony scene in all the notable history of the "Pops." In old Music Hall, with gallery railings as sombre as the backs of pews in an orthodox suburban church, the beauty of women was usually lost to the curious on the floor. The "floor" was "the picture" in Music Hall. Last night the gallery was the feature for loveliness.

The gallery, by the way, deserves further distinction, from the Tufts point of view, for away up in a back seat sat "Mose," the colored janitor of the college. He must be a kind of mascot, for when the "gang" caught sight of him, about the middle of the evening, all hands stood up and let go these [cheerful] howls: "Oh! Mose! Come down!" "Say, Mose!" "We want Mose!"

And, of course, it was up to "Mose" to bow, look embarrassed, mutter, and get out of sight, in acknowledgment of the great compliment—thereby showing the ready wit of the traditional college janitor.

The programmes themselves showed a clever concession to the occasion, the initial letters of the 12 numbers making an acrostic which spelled "Tufts College."

The gambols of the college lambs started in to the tempo of "The Stein Song," when, for the chorus, the first faint murmurings of song from the little group of glee men in the corner were wafted to the waiting ears of the duly chaperoned "co-eds" smiling expectantly just overhead.

[illegible]

... the first, eliciting ... throated effort from the ... singers. The "Barnum Song," next in order, called for more unison singing, and a "fall-step" stunt from 300 pairs of heavy heels when it was done. When "Charlie Tufts, His College," was al... [illegible]

N.Y. Town Topics May 30-01

THE semi-bohemian "Pop" concerts that are a feature of the late Spring season in Boston have been going on the even tenor of their way in the new Symphony Hall, which is infinitely better than any stamping ground they have had before. The other night the concert was attended by a smart party that invited special comment. It consisted of eight or nine young people, chaperoned by Mrs. Kenneth Horton, among whom were one of the Stimson girls, daughter of F. J. Stimson, the novelist, and Miss Elizabeth, commonly known as "Libby" Lawrence, handsome "Jim" Lawrence's daughter and a niece of the rotund and rosy Prescott Lawrence. Ever since Miss "Libby" Lawrence's début, three years ago, she has not failed to catch the public eye sometimes wonderingly, both in New York and Boston. She is tall and plump, blonde and pretty. She is always gowned in the latest mode, perhaps a little too conspicuously for a young girl, but her costumes never fail to be becoming as well as dashing. At the "Pop" she was in a black diaphanous frock with transparent neck and sleeves, and a large hat of turquoise panne with black tulle. But this is a mere detail. What attracted every spectator was a tiny electric bulb, concealed in a rosette of black tulle beneath her left ear, which ever and anon she lighted by the pressure of a button at her waist. Miss Lawrence is nothing if not a sensation maker, and this novel expedient for the amusement of herself and her friends was just in her line. As Miss Lawrence has great powers of fascination it is needless to say she was surrounded by men all the evening.

MRS. F. GORDON DEXTER, who is not quite so young as Miss Lawrence, and is called the smart mother of the "Pops," also delights in making sensations. Indeed, she is becoming the rival of her old chum, Mrs. "Jack" Gardner, in that regard. Mrs. Dexter is fond of young people, and almost every night she entertains a table full of them at the "Pops." She has superb iron-gray hair, which she rolls on a high cushion, giving her the appearance of a lady of the days of Louis XVI. Her fondness for brilliant colors was accentuated the other night by a long, loose red coat with bands of high-toned cashmere. This she wore all the evening. She is fond of picture hats faced with white and worn well off the face. Mrs. Dexter is separated from her husband, Mr. F. Gordon Dexter, one of the best born, best bred and best known society clubmen in Boston, principally because that genial gentleman got rather tired of her playful disposition that asserted itself in such unexpected ways as to cease to be alluring. Since then she has set up her own ménage and surrounded herself with congenial companions. Her two sons, Colonel Gordon and Dr. Franklin Dexter, are seen little in her company.

Medford Mercury May 31-01

A number of students attended the Tufts night at the "Pops" in Symphony Hall, Boston, Wednesday evening.

Transcript May 28-01

The fourth week of the "Pop" concerts and the last under the direction of Conductor Zach bids fair to attract full houses. Wednesday evening is devoted to Tufts College, its students, graduates and friends, several hundred of whom have already booked seats. The Glee Club will be present and there will be some excellent singing of college songs always dear to students and public alike. Thursday is soloists' night, with a most attractive list of selections. Tonight's programme follows: March, "Jamaica," Whipple; selection, "Faust," Gounod; waltz, "Violets," Waldteufel; overture, "Benvenuto Cellini," Berlioz; selection, "Wizard of the Nile," Herbert; "Lost in Dreams," reverie, Zach; entra'acte, waltz, "Amorello," Loud; selection, "Carmen," Bizet; overture, "Banditenstreiche," Suppé; waltz, "Landeskinder," Strauss; "In the Mill," Gillet; march, "Way Down East," Catlin.

Record May 28-01

### THE POPS.

The fourth week of these enjoyable functions and the last under the direction of Conductor Zach, bids fair to attract full houses. Wednesday evening is devoted to Tufts College, its students, graduates and friends, several hundred of whom have already booked seats. The glee club will be in evidence, and there will be some excellent singing of college songs always dear to students and public alike. Thursday is soloists' night, with a most attractive list of selections.

This evening will be "Tufts night" at the Pop concerts and some special features are promised in the way of college songs.

### THE POPS.

Conductor Zach's last week at the Pop concerts offers a most attractive list of special evenings. Wednesday is Tufts night, already an assured success because of the presence of several hundred students, alumni and friends. There will be singing of college songs, led by the glee club, and altogether it will be a gala night. Thursday is soloists' night, when a flute solo by Mr. Maquarre, a zither solo by Mr. Keller and a romanza for four violins by Messrs. Roth, Hoffman, Moldauer and Fielder will be the attraction.

Mr Zach opened his last week as conductor of the promenade concerts in Symphony hall last evening, the offering being a "Wagner" program. Wednesday will be "Tufts" night, and this evening's selections will be as follows: March, "Under the Double Eagle," Wagner; selection, "Faust," Gounod; waltz, "Violets," Waldteufel; overture, "Benvenuto Cellini," Berlioz; selection, "Wizard of the Nile," Herbert; "Lost in Dreams," reverie, Zach; entr'acte, waltz, "Amorello," Loud; selection, "Carmen," Bizet; overture, "Banditenstreiche," Suppe; waltz, "Landeskinder," Strauss; "In the Mill," Gillet; march, "Way Down East," Catlin.

### THE POPS.

The fourth week of the Pop Concerts and the last under the direction of Conductor Zach bids fair to attract full houses. Wednesday evening is devoted to Tufts College, its students, its graduates and friends, several hundred of whom have already booked seats. The glee club will be in evidence and there will be some excellent singing of college songs, always dear to students and public alike. Thursday is soloists' night, with a most attractive list of selections. Tonight's program follows:

1. March, "Jamaica" ................ Whipple
2. Selection, "Faust" ................ Gounod
3. Waltz, "Violets" .............. Waldteufel
4. Overture, "Benvenuto Cellini" ...... Berlioz
5. Selection, "Wizard of the Nile" .. Herbert
6. "Lost in Dreams," Reverie .......... Zach
7. Entr'acte. Waltz, "Amorello" ...... Loud
8. Selection, "Carmen" ................. Bizet
9. Overture, "Banditenstreiche" ....... Suppé
10. Waltz, "Landeskinder" ............ Strauss
11. "In the Mill" ......................... Gillet
12. March, "Way Down East" ......... Catlin

### The Pops.

Conductor Zach's last week offers a most attractive list of evenings. Wednesday is Tufts night, already an assured success because of the presence of several hundred students, alumni and friends. There will be singing of familiar college songs, led by the glee club, and altogether it will be a gala night. Thursday is soloists' night, when a flute solo by Mr. Maquarre, a zither solo by Mr. Keller and a romanza for four violins by Messrs. Roth, Hoffman, Moldauer and Fiedler will be the attraction.

Tonight's programme follows: March, "Jamaica," Whipple; selection, "Faust," Gounod; waltz, "Violets," Waldteufel; overture, "Benvenuto Cellini," Berlioz; selection, "Wizard of the Nile," Herbert; "Lost in Dreams," Reverie, Zach; entr'acte, waltz, "Amorello," Loud; selection, "Carmen," Bizet; overture, "Banditenstreiche," Suppe; waltz, "Landeskinder," Strauss; "In the Mill," Gillet; march, "Way Down East," Catlin.

## UFTS NIGHT AT THE "POPS."

### College Songs and Cheers from Hundreds of Students.

**Brilliant Scene in the Gallery One of the Features—Music of the Artists on the Stage Supplemented by Musicians on the Floor—Strong Chorus Singing.**

"Charlie Tufts, His College," "The Brown and Blue," "Barnum Song," "Dear Alma Mater" and "Campus Song" were matters of interest on last night's "Pop" programme to some 700 Tufts students, who rendezvoused at wooden tables on the floor or sat in upholstered opera chairs in the first balcony at the first feature night of the "Pop" season.

From the liveliest freshman, sitting under the elbows of the first violins on the floor, up to the fairest senior "co-ed," rapturously devouring the sights and sounds of the lower world from the rail of the gilded balcony front, yea, from the oldest "vet" in the orchestra down to the chance stranger who dropped into a rear seat at 9 o'clock, "Tufts Night" was a rollicking, revelling, gingery, jingling success.

At the invitation of a committee, headed by A. P. French, '76, Tufts alumni and alumnae and the undergraduate body were notified of the occasion several days in advance, and a large advance sale of seats was realized. Under the direction of Manager F. R. Comee, the big crowd found itself splendidly taken care of—nearly all the floor tables and the first two rows in the balcony having been reserved—and, as an evidence of the sincerity of the management's interest, a big "Tufts" sign of red and blue incandescent lights was hung over the organ pipes.

Some 500 of the lusty sons of Tufts, old and young, found places at tables, the front half of the hall, with its solid mass of men, reminding a stranger of a smoke talk at the lodge. At many of the rear tables were women, wives and daughters of old "grads," who came to touch elbows with the scions of another generation and renew their youth at the fountain of song and revelry.

The gallery show was gorgeous, something exceptional for an indoor entertainment in this city. There must have been at least 600 young women behind the brilliantly gilded, plush-topped railings—600 "co-eds," sisters, cousins, strangers, gay in picture hats and silk waists of countless becoming hues. And the company was active; that was the feature unique.

It seemed that everybody was restless with enthusiasm. Heads were turning and nodding this way and that, programmes were fluttering daintily like fans, and the constant stir made the colors in hats and waists attractive beyond estimate. Probably there has never been such a splendid balcony scene in all the notable history of the "Pops." In old Music Hall, with gallery railings as sombre as the backs of pews in an orthodox suburban church, the beauty of women was usually lost to the curious on the floor. The "floor" was "the picture" in Music Hall. Last night the gallery was the feature for loveliness.

The gallery, by the way, deserves further distinction, from the Tufts point of view, for away up in a back seat sat "Mose," the colored janitor of the college. He must be a kind of mascot, for when the "gang" caught sight of him, about the middle of the evening, all hands stood up and let go these cheerful howls: "Oh! Mose! Come down!" "Say, Mose!" "We want Mose!"

And, of course, it was up to "Mose" to bow, look embarrassed, mutter, and get out of sight, in acknowledgment of the great compliment—thereby showing the ready wit of the traditional college janitor.

The programmes themselves showed a clever concession to the occasion, the initial letters of the 12 numbers making an acrostic which spelled "Tufts College."

The gambols of the college lambs started in to the tempo of "The Stein Song," when, for the chorus, the first faint murmurings of song from the little group of glee men in the corner were wafted to the waiting ears of the duly chaperoned "co-eds" smiling expectantly just overhead.

"Upidee" came next, and the humming of the familiar air proceeded to the accompaniment of tapping boots and [illegible] "chink-chink" of an occas[illegible] Song" was the first, [illegible] throated effort from the [illegible] singers. The "Barnum Song," next in order, called for more unison singing, and a "full-stop" stunt from 300 pairs of heavy heels when it was done. When "Charlie Tufts, His College," was alluded to by the stage artists, everybody joined in, and there was no peace until a rousing Tufts cheer had been given, under the direction of a blond giant next the stage.

After intermission, "The Rounders" dropped a few professional samples into the ears of the merry-makers, which they answered in the next number with the "Campus Song" and "Dear Alma Mater." After that, it was straight "Pop" stuff until the end, when, with a Tufts slogan by way of a "night-cap," the festivities ceased, and the [illegible] sought their homes, to nurse sore throats and pleasant recollections.

N.Y. Town Topics May 30-01

THE semi-bohemian "Pop" concerts that are a feature of the late Spring season in Boston have been going on the even tenor of their way in the new Symphony Hall, which is infinitely better than any stamping ground they have had before. The other night the concert was attended by a smart party that invited special comment. It consisted of eight or nine young people, chaperoned by Mrs. Kenneth Horton, among whom were one of the Stimson girls, daughter of F. J. Stimson, the novelist, and Miss Elizabeth, commonly known as "Libby" Lawrence, handsome "Jim" Lawrence's daughter and a niece of the rotund and rosy Prescott Lawrence. Ever since Miss "Libby" Lawrence's début, three years ago, she has not failed to catch the public eye sometimes wonderingly, both in New York and Boston. She is tall and plump, blonde and pretty. She is always gowned in the latest mode, perhaps a little too conspicuously for a young girl, but her costumes never fail to be becoming as well as dashing. At the "Pop" she was in a black diaphanous frock with transparent neck and sleeves, and a large hat of turquoise panne with black tulle. But this is a mere detail. What attracted every spectator was a tiny electric bulb, concealed in a rosette of black tulle beneath her left ear, which ever and anon she lighted by the pressure of a button at her waist. Miss Lawrence is nothing if not a sensation maker, and this novel expedient for the amusement of herself and her friends was just in her line. As Miss Lawrence has great powers of fascination it is needless to say she was surrounded by men all the evening.

MRS. F. GORDON DEXTER, who is not quite so young as Miss Lawrence, and is called the smart mother of the "Pops," also delights in making sensations. Indeed, she is becoming the rival of her old chum, Mrs. "Jack" Gardner, in that regard. Mrs. Dexter is fond of young people, and almost every night she entertains a table full of them at the "Pops." She has superb iron-gray hair, which she rolls on a high cushion, giving her the appearance of a lady of the days of Louis XVI. Her fondness for brilliant colors was accentuated the other night by a long, loose red coat with bands of high-toned cashmere. This she wore all the evening. She is fond of picture hats faced with white and worn well off the face. Mrs. Dexter is separated from her husband, Mr. F. Gordon Dexter, one of the best born, best bred and best known society clubmen in Boston, principally because that genial gentleman got rather tired of her playful disposition that asserted itself in such unexpected ways as to cease to be alluring. Since then she has set up her own ménage and surrounded herself with congenial companions. Her two sons, Colonel Gordon and Dr. Franklin Dexter, are seen little in her company.

A number of students attended the Tufts night at the "Pops" in Symphony Hall, Boston, Wednesday evening.

Dramatic Review June 1-01

B. H. J. Storer.

There is nothing doing in musical matters excepting the "Pop" concerts in Symphony Hall, and a few pupils' recitals of more or less length of programs.

Gazette June 1-01

—The semi-bohemian "Pop" concerts that are a feature of the late spring season in Boston have been going on the even tenor of their way in the new Symphony Hall, which is infinitely better than any stamping ground they have had before. The other night the concert was attended by a smart party that invited special comment. It consisted of eight or nine young people, chaperoned by Mrs. Kenneth Horton, among whom were one of the Stimson girls, daughter of F. J. Stimson, the novelist, and Miss Elizabeth, commonly known as "Libby" Lawrence, handsome "Jim" Lawrence's daughter and a niece of the rotound and rosy Prescott Lawrence. Ever since Miss "Libby" Lawrence's debut, three years ago, she has not failed to catch the public eye sometimes wonderingly, both in New York and Boston. She is tall and plump, blonde and pretty. She is always gowned in the latest mode, perhaps a little too conspicuously for a young girl, but her costumes never fail to be becoming as well as dashing. At the "Pop" she was in a black diaphanous frock with transparent neck and sleeves, and a large hat of turquoise panne with black tulle. But this is a mere detail. What attracted every spectator was a tiny electric bulb, concealed in a rosette of black tulle beneath her left ear, which ever and anon she lighted by the pressure of a button at her waist. Miss Lawrence is nothing if not a sensation maker, and this novel expedient for the amusement of herself and her friend was just in her line. As Miss Lawrence has great powers of fascination it is needless to say she was surrounded by men all the evening. Mrs. F. Gordon Dexter, who is not quite so young as Miss Lawrence, and is called the smart mother of the "Pops," also delights in making sensations. Indeed, she is becoming the rival of her old chum, Mrs. "Jack" Gardner, in that regard. Mrs. Dexter is fond of young people, and almost every night she entertains a table full of them at the "Pops." She has superb iron-gray hair, which she rolls on a high cushion, giving her the appearance of a lady of the days of Louis XVI. Her fondness for brilliant colors was accentuated the other night by a long, loose red coat with bands of high-toned cashmere. This she wore all the evening. She is fond of picture hats faced with white and worn well off the face. —Town Topics.

—The Pops continue to be the swagger thing to do by those still remaining in town, and parties, too, are made up of North Shore cottagers who come up for a gay evening. If possible, they are more fashionable than former seasons. Certainly they are more "dressy," for one sees elaborate frocks as a rule, and not as an exception, as has been heretofore.

Lowell Courier June 1-01

NOTA BENE. 19

Miss Elizabeth Lawrence, at a recent Boston pop concert, was clad in a "diaphanous frock with transparent neck and sleeves, and she lit herself up at intervals with an incandescent lamp under her left ear by pressing a button on her waist." Elizabeth is all too giddy.

Budget June 2-01

Next Monday evening Mr. Gustave Strube, well known as a composer and as one of the first violins of the Boston Symphony Orchestra, will begin his four weeks as conductor of the "Pops." Tuesday is to be "Tech" night, and special nights will come thick and fast. Thursday, June 6, is to be "naval" night, when Admiral and Mrs. Sampson, with the officers of the Navy Yard, will be the guests of the management. Then there is to follow "Harvard night," "Bank Officers Association," "Graduates' night" and "request night." The programme for Monday evening is as follows "Coronation March," Meyerbeer; overture, "Masaniello," Aubur; waltz, "Acceleration," Strauss; selection, "Freischuetz" (first time), Weber; overture, "Sakuntala," Goldmark; serenade "Goodby" (first time), Strube; trumpet obligato, Mr. Karl Kloepfel; bacchanale from "Samson and Delila," Saint-Saens; introductions to act III., and dance of apprentices, from "The Meistersingers of Nuremberg," Wagner; selection, "Burgomaster," Luders; two Spanish dances, Moszkowski; waltz, "Amour et Printemps," Waldteufel; march, "Wien Bleibt Wien," Schrammel.

Miss Annie Blake of Brookline gave a very charming dinner last Monday night to friends and a Pop Concert party. Among the guests were Mr. and Mrs. Gray Lowell, Miss Sargent, Miss Elizabeth Lawrence of Groton, Mr. Parker, Mr. Grew, Mr. Islen and Mr. Horton. Miss Nancy Whitside of Boston and Miss Betty Metcalf of New York, a very charming person, are making a pleasant house party at Miss Blake's. Miss Olivia Thorndike, a cousin of Miss Blake, has come up from Beverly Farms, and is also one of the number.

People who love variety can next week spend the day at the flower show, dine there, and then stroll across the street to the Pops.

Globe June 2-01

PROMENADE CONCERTS.

Tomorrow night the fifth week of the "Pop" concerts will begin, and conductor Gustav Strube, one of the first violins of the Boston Symphony orchestra and a composer of marked ability, will assume the leadership. Every evening certain selections on the Symphony hall program are encored enthusiastically, and it is a credit to the intelligence and appreciation of the audiences that these favorites are usually some standard selection like the "Hymn to St Cecilia," the "Lohengrin" music or selections from "Faust." With the last four weeks special nights will be in order including "Tech" evening, Tuesday, June 4, to be followed shortly by "Bank Officers Association," "Harvard" night, "Naval" night, "Harvard Graduates" night and others. Mr Strube has selected the following program for his opening concert tomorrow evening:

| | |
|---|---|
| Coronation march | Meyerbeer |
| Overture, Masaniello | Auber |
| Waltz, Acceleration | Strauss |
| Selection, Freischuetz | Weber |
| (First time.) | |
| Overture, Sakuntala | Goldmark |
| Serenade, Goodbye | Strube |
| Trumpet obligato, Mr Karl Kloepfel. | |
| Bacchanale, from Samson and Delila | Saint-Saens |
| Introduction to act III and dance of apprentices, from The Meistersingers of Nuremberg | Wagner |
| Selection, Burgomaster | Luders |
| Two Spanish dances | Moszkowski |
| Waltz, Amour et Printemps | Waldteutel |
| March, Wien bleibt Wien | Schrammel |

—Mr and Mrs Fiske Warren and their family have gone to their estate in Harvard, still keeping their town house open, however, to be in readiness when they choose to come in for the theatre or pop concerts, which they frequently do. Mrs Warren will sail a little later in the season for a stay of several months abroad.

—Although cool and rainy evenings have prevailed the past week, large audiences have attended the Pop concerts at Symphony hall every evening, and Wednesday night when Tufts was in evidence there was much fun and frolic, every seat on the floor being taken and the balconies filled with gayly-dressed young women, giving an unusually festive atmosphere to the occasion. Tuesday evening a pleasant party of eight was at one table, including Mrs Henry P. Whitman, Mrs Fiske Warren, Miss Mary Osgood, and others. Mrs Whitman wore black taffeta with black velvet bands, and black toque with plumes. Mrs Warren's bodice was of green silk corded, and stock of green velvet. Her hat was entirely of sprays of lilies of the valley with their foliage, and she had a bouquet of the same blossoms. Miss Osgood wore black, with blue trimmings at the bodice, and blue stock, with a white hat trimmed with pink roses and black velvet. Others noted early in the week were Mrs Gordon Dexter, with Mr and Mrs James Lowell Putnam, and other friends. Mrs Putnam wearing a lovely black gown with white lace yoke and sleeves and passementerie in a V-shape inserted in the bodice and shoulderstraps of the same; she also wore a boa of white chiffon edged with black, and a black chiffon hat: Dr Frederic L. Jack, Miss Harriet Whittier, Mr and Mrs Otis Kimball and Miss Kimball, Mr S. B. Whitney, Miss Elsie Plummer, Mrs Curtis Guild Jr, Miss Johnson, Sig and Mrs Botoli.

Herald June 2-01

The Pop concerts are growing in popularity and attendance every night. There was scarcely a vacant table or seat on any evening last week. Wednesday night when the programme was in honor of Tufts College, both sides of the balcony were filled with young college girls in bright gowns and hats and every table on the floor had its full quota. Dr. and Mrs. Paul Thorndike were there with a large party. Mrs. Thorndike in black lace and chiffon with a black chiffon hat. One of the largest tables was that to which Mrs. F. Gordon Dexter brought a party somewhat late in the evening. Mrs. Dexter was in a dark skirt with a white lace and silver bodice over which was a heavy chain of coral. She wore her red cashmere wrap and a black hat off her face. One of the best gowned women of her party was Mrs. James L. Putnam, whose black crepe de chine, made very long, with yoke and sleeves of white lace embroidered in gold, was distinctly smart. She wore a full white chiffon boa with black velvet edges and a large hat. Mr. Putnam was there and Mr. S. Gannett Wells among others. Miss Bush of Beacon street, Mr. Dacre Bush's sister, had a party. Also Dr. Frederick L. Jack. Mrs. A. L. Nickerson brought several young people in from Dedham. She was looking finely in black relieved with white and a toque of violets. The party occupied a centre table. Mr. and Mrs. George H. Francis of Brookline had friends with them. Mrs. Francis was in blue with white lace. Prof. and Mrs. Leo Lewis brought a party. Mrs. F. R. Comee had guests at her husband's table, and was looking exceedingly pretty in French bluet cloth, the bolero opening over a fine white lace blouse, and a large yellow straw hat. This week a number of parties have been arranged to go to the horticultural exhibit and then across the street for a table at the Pops. On Tuesday the Tech night will be a very large one. Last night Mr. Zach laid down his baton and Mr. Gustav Strube takes it up for the rest of the season.

Journal June 2-01

"THE POPS."

Tomorrow night the fifth week of these delightful evenings begins and Conductor Gustav Strube, one of the first violins of the Boston Symphony Orchestra and a composer of marked ability, assumes the leadership. With the last four weeks special nights will be in order, including "Tech" evening on Tuesday, June 4, to be followed shortly by "Bank Officers' Association, "Harvard Night," "Naval Night," at which Admiral and Mrs. Sampson with officers from the Navy Yard will be the guests of the management, "Harvard Graduates' Night" and others. Mr. Strube has selected the following program for his opening concert tomorrow evening:

| | |
|---|---|
| Coronation March | Meyerbeer |
| Overture, "Masaniello" | Auber |
| Waltz, "Acceleration" | Strauss |
| Selection, "Freischuetz" | Weber |
| (First time.) | |
| Overture, "Sakuntala" | Goldmark |
| Serenade, "Good-bye" | Strube |
| (First time.) | |
| Trumpet Obbligato, Mr. Karl Kloepfel. | |
| Bacchanale, from "Samson and Delila," | Saint-Saens |
| Introduction to Act III. and Dance of Apprentices, from "The Meistersingers of Nuremberg" | Wagner |
| Selection, "Burgomaster" | Luders |
| Two Spanish Dances | Moszkowski |
| Waltz, "Amour et Printemps" | Waldteufel |
| March, "Wien bleibt Wien" | Schrammel |

Times June 2-01

Tufts College Night at the Pops.

Thursday night, May 29, was Tufts night at Symphony hall. It was gala night, and the many friends and well wishers of the college were present to enjoy the occasion. The famous Pops attract all lovers of fine, sparkling music, healthful gaiety and good company, and there on Thursday evening the weather man had given just enough snap to the air outside to cause one's spirits to run evenly at high tide, and a generous flow of good cheer, with ginger-ale college songs and "rah! rah! rah!" all interspersed with exquisite melody from the magical swaying of conductor Zach's baton.

Symphony hall presented a pleasing scene. The audience, as usual, was a representative one, and delightfully demonstrative in behalf of the occasion. The name "Tufts" was outlined in brilliant incandescent lights of rose pink and blue and o'ertopped the orchestra stand.

College nights are proverbially jolly, and Tufts night was no exception. The boys were all on hand with iron throats and lusty lungs and when, in measured cadence, with that persistence characteristic of "Charlie's" boys they saw fit to demand the appearance of a certain speaker on the platform or table, as the case might be, in every instance they got what they wanted.

Symphony hall, transformed from its usual classical dignity to a veritable Eldorado of refined hilarity, raillery, blue Havana smoke, bright repartee and popping bottles, presented a scene in which the Gilded Fool would have found employment. The scene was festive and suggestive of college night in all its glory. The crowd was large, with just enough of the sporty element to give zest and fibre. The tables, with bevies of well-gowned ladies hovering near, were tremendously popular between promenades. The orchestra was alive and played with charming abandon, and when they began on "College Selections," "Dear Alma Mater," by Lewis of '87, ending with a wonderfully sympathetic interpretation, there were a thousand hearty handclaps. During the selections of E. W. Newton, class of '90, "Brown and Blue," "Charlie Tufts and his College," the Tufts men stood and joined in the refrain, and not until the dreamy, sensuous measure of Bucalossi's "La Gitana" waltz broke in was the audience lulled into comparative silence.

It was Tufts night, and joy should be unconconfined. Freshmen and sophomores for once stood on equal ground.

The popularity of these Pops grows apace, and if the different college nights are as attractive as was Tufts, success is guaranteed.

The music is full of brilliancy, dash and color, without being too positive, and has given the unique name "Pop" to these famous summer concerts.

WYLNA H.

Mr. Norman McLeod will sail June 19 for a three months' stay in England.

A "pop" concert was given at the Old Dorchester club last Tuesday evening, which was attended by a large gathering of club members and their friends.

The cantata, "The Daughter of Jarvus," was given in East Boston last Tuesday evening

[61]

Dramatic Review
June 1 01

B. H. J. Storer.

There is nothing doing in musical matters excepting the "Pop" concerts in Symphony Hall, and a few pupils' recitals of more or less length of programs.

Town Topics June 1

—The semi-bohemian "Pop" concerts that are a feature of the late spring season in Boston have been going on the even tenor of their way in the new Symphony Hall, which is infinitely better than any stamping ground they have had before. The other night the concert was attended by a smart party that invited special comment. It consisted of eight or nine young people, chaperoned by Mrs. Kenneth Horton, among whom were one of the Stimson girls, daughter of F. J. Stimson, the novelist, and Miss Elizabeth, commonly known as "Libby" Lawrence, handsome "Jim" Lawrence's daughter and a niece of the rotound and rosy Prescott Lawrence. Ever since Miss "Libby" Lawrence's debut, three years ago, she has not failed to catch the public eye sometimes wonderingly, both in New York and Boston. She is tall and plump, blonde and pretty. She is always gowned in the latest mode, perhaps a little too conspicuously for a young girl, but her costumes never fail to be becoming as well as dashing. At the "Pop" she was in a black diaphanous frock with transparent neck and sleeves, and a large hat of turquoise panne with black tulle. But this is a mere detail. What attracted every spectator was a tiny electric bulb, concealed in a rosette of black tulle beneath her left ear, which ever and anon she lighted by the pressure of a button at her waist. Miss Lawrence is nothing if not a sensation maker, and this novel expedient for the amusement of herself and her friend was just in her line. As Miss Lawrence has great powers of fascination it is needless to say she was surrounded by men all the evening. Mrs. F. Gordon Dexter, who is not quite so young as Miss Lawrence, and is called the smart mother of the "Pops," also delights in making sensations. Indeed, she is becoming the rival of her old chum, Mrs. "Jack" Gardner, in that regard. Mrs. Dexter is fond of young people, and almost every night she entertains a table full of them at the "Pops." She has superb iron-gray hair, which she rolls on a high cushion, giving her the appearance of a lady of the days of Louis XVI. Her fondness for brilliant colors was accentuated the other night by a long, loose red coat with bands of high-toned cashmere. This she wore all the evening. She is fond of picture hats faced with white and worn well off the face. —Town Topics.

—The Pops continue to be the swagger thing to do by those still remaining in town, and parties, too, are made up of North Shore cottagers who come up for a gay evening. If possible, they are more fashionable than former seasons. Certainly they are more "dressy," for one sees elaborate frocks as a rule, and not as an exception, as has been heretofore.

Several Items
June 1-01

NOTA BENE. 19

Miss Elizabeth Lawrence, at a recent Boston pop concert, was clad in a "diaphanous frock, with transparent neck and sleeves, and she lit herself up at intervals with an incandescent lamp under her left ear by pressing a button on her waist." Elizabeth is all too giddy.

Budget June 2 01

Next Monday evening Mr. Gustave Strube, well known as a composer and as one of the first violins of the Boston Symphony Orchestra, will begin his four weeks as conductor of the "Pops." Tuesday is to be "Tech" night, and special nights will come thick and fast. Thursday, June 6, is to be "naval" night, when Admiral and Mrs. Sampson, with the officers of the Navy Yard, will be the guests of the management. Then there is to follow "Harvard night," "Bank Officers Association," "Graduates' night" and "request night." The programme for Monday evening is as follows "Coronation March," Meyerbeer; overture, "Masaniello," Aubur; waltz, "Acceleration," Strauss; selection, "Freischuetz" (first time), Weber; overture, "Sakuntala," Goldmark; serenade "Goodby" (first time), Strube; trumpet obligato, Mr. Karl Kloepfel; bacchanale from "Samson and Delila," Saint-Saens; introductions to act III., and dance of apprentices, from "The Meistersingers of Nuremberg," Wagner; selection, "Burgomaster," Luders; two Spanish dances, Moszkowski; waltz, "Amour et Printemps," Waldteufel; march, "Wien Bleibt Wien," Schrammel.

....Miss Annie Blake of Brookline gave a very charming dinner last Monday night to friends and a Pop Concert party. Among the guests were Mr. and Mrs. Gray Lowell, Miss Sargent, Miss Elizabeth Lawrence of Groton, Mr. Parker, Mr. Grew, Mr. Islen and Mr. Horton. Miss Nancy Whitside of Boston and Miss Betty Metcalf of New York, a very charming person, are making a pleasant house party at Miss Blake's. Miss Olivia Thorndike, a cousin of Miss Blake, has come up from Beverly Farms, and is also one of the number.

People who love variety can next week spend the day at the flower show, dine there, and then stroll across the street to the Pops.

PROMENADE CONCERTS.

Tomorrow night the fifth week of the "Pop" concerts will begin, and conductor Gustav Strube, one of the first violins of the Boston Symphony orchestra and a composer of marked ability, will assume the leadership. Every evening certain selections on the Symphony hall program are encored enthusiastically, and it is a credit to the intelligence and appreciation of the audiences that these favorites are usually some standard selection like the "Hymn to St Cecilia," the "Lohengrin" music or selections from "Faust." With the last four weeks special nights will be in order including "Tech" evening, Tuesday, June 4, to be followed shortly by "Bank Officers Association," "Harvard" night, "Naval" night, "Harvard Graduates" night and others. Mr Strube has selected the following program for his opening concert tomorrow evening:

| | |
|---|---|
| Coronation march | Meyerbeer |
| Overture, Masaniello | Auber |
| Waltz, Acceleration | Strauss |
| Selection, Freischuetz | Weber |
| (First time.) | |
| Overture, Sakuntala | Goldmark |
| Serenade, Goodbye | Strube |
| Trumpet obligato, Mr Karl Kloepfel. | |
| Bacchanale, from Samson and Delila | Saint-Saens |
| Introduction to act III and dance of apprentices, from The Meistersingers of Nuremberg | Wagner |
| Selection, Burgomaster | Luders |
| Two Spanish dances | Moszkowski |
| Waltz, Amour et Printemps | Waldteutel |
| March, Wien bleibt Wien | Schrammel |

—Mr and Mrs Fiske Warren and their family have gone to their estate in Harvard, still keeping their town house open, however, to be in readiness when they choose to come in for the theatre or pop concerts, which they frequently do. Mrs Warren will sail a little later in the season for a stay of several months abroad.

—Although cool and rainy evenings have prevailed the past week, large audiences have attended the Pop concerts at Symphony hall every evening, and Wednesday night when Tufts was in evidence there was much fun and frolic, every seat on the floor being taken and the balconies filled with gayly-dressed young women, giving an unusually festive atmosphere to the occasion. Tuesday evening a pleasant party of eight was at one table, including Mrs Henry P. Whitman, Mrs Fiske Warren, Miss Mary Osgood, and others. Mrs Whitman wore black taffeta with black velvet bands, and black toque with plumes. Mrs Warren's bodice was of green silk corded, and stock of green velvet. Her hat was entirely of sprays of lilies of the valley with their foliage, and she had a bouquet of the same blossoms. Miss Osgood wore black, with blue trimmings at the bodice, and blue stock, with a white hat trimmed with pink roses and black velvet. Others noted early in the week were Mrs Gordon Dexter, with Mr and Mrs James Lowell Putnam, and other friends, Mrs Putnam wearing a lovely black gown with white lace yoke and sleeves and passementerie in a V-shape inserted in the bodice and shoulderstraps of the same; she also wore a boa of white chiffon edged with black, and a black chiffon hat: Dr Frederic L. Jack, Miss Harriet Whittier, Mr and Mrs Otis Kimball and Miss Kimball, Mr S. B. Whitney, Miss Elsie Plummer, Mrs Curtis Guild Jr, Miss Johnson, Sig and Mrs Rotoli.

Globe June 2 01

The Pop concerts are growing in popularity and attendance every night. There was scarcely a vacant table or seat on any evening last week. Wednesday night when the programme was in honor of Tufts College, both sides of the balcony were filled with young college girls in bright gowns and hats and every table on the floor had its full quota. Dr. and Mrs. Paul Thorndike were there with a large party. Mrs. Thorndike in black lace and chiffon with a black chiffon hat. One of the largest tables was that to which Mrs. F. Gordon Dexter brought a party somewhat late in the evening. Mrs. Dexter was in a dark skirt with a white lace and silver bodice over which was a heavy chain of coral. She wore her red cashmere wrap and a black hat off her face. One of the best gowned women of her party was Mrs. James L. Putnam, whose black crepe de chine, made very long, with yoke and sleeves of white lace embroidered in gold, was distinctly smart. She wore a full white chiffon boa with black velvet edges and a large hat. Mr. Putnam was there and Mr. S. Gannett Wells among others. Miss Bush of Beacon street, Mr. Dacre Bush's sister, had a party. Also Dr. Frederick L. Jack. Mrs. A. L. Nickerson brought several young people in from Dedham. She was looking finely in black relieved with white and a toque of violets. The party occupied a centre table. Mr. and Mrs. George H. Francis of Brookline had friends with them. Mrs. Francis was in blue with white lace. Prof. and Mrs. Leo Lewis brought a party. Mrs. F. R. Comee had guests at her husband's table, and was looking exceedingly pretty in French bluet cloth, the bolero opening over a fine white lace blouse, and a large yellow straw hat. This week a number of parties have been arranged to go to the horticultural exhibit and then across the street for a table at the Pops. On Tuesday the Tech night will be a very large one. Last night Mr. Zach laid down his baton and Mr. Gustav Strube takes it up for the rest of the season.

"THE POPS."

Tomorrow night the fifth week of these delightful evenings begins and Conductor Gustav Strube, one of the first violins of the Boston Symphony Orchestra and a composer of marked ability, assumes the leadership. With the last four weeks special nights will be in order, including "Tech" evening on Tuesday, June 4, to be followed shortly by "Bank Officers' Association, "Harvard Night," "Naval Night," at which Admiral and Mrs. Sampson with officers from the Navy Yard will be the guests of the management, "Harvard Graduates' Night" and others. Mr. Strube has selected the following program for his opening concert tomorrow evening:

| | |
|---|---|
| Coronation March | Meyerbeer |
| Overture, "Masaniello" | Auber |
| Waltz, "Acceleration" | Strauss |
| Selection, "Freischuetz" | Weber |
| (First time.) | |
| Overture, "Sakuntala" | Goldmark |
| Serenade, "Good-bye" | Strube |
| (First time.) | |
| Trumpet Obbligato, Mr. Karl Kloepfel. | |
| Bacchanale, from "Samson and Delila," | Saint-Saens |
| Introduction to Act III. and Dance of Apprentices, from "The Meistersingers of Nuremberg" | Wagner |
| Selection, "Burgomaster" | Luders |
| Two Spanish Dances | Moszkowski |
| Waltz, "Amour et Printemps" | Waldteufel |
| March, "Wien bleibt Wien" | Schrammel |

Times June 2-01

Tufts College Night at the Pops.

Thursday night, May 29, was Tufts night at Symphony hall. It was gala night, and the many friends and well wishers of the college were present to enjoy the occasion. The famous Pops attract all lovers of fine, sparkling music, healthful gaiety and good company, and then on Thursday evening the weather man had given just enough snap to the air outside to cause one's spirits to run evenly at high tide, and a generous flow of good cheer, with ginger-ale, college songs and "rah! rah! rah!" all interspersed with exquisite melody from the magical swaying of conductor Zach's baton.

Symphony hall presented a pleasing scene. The audience, as usual, was a representative one, and delightfully demonstrative in behalf of the occasion. The name "Tufts" was outlined in brilliant incandescent lights of rose pink and blue and o'ertopped the orchestra stand.

College nights are proverbially jolly, and Tufts night was no exception. The boys were all on hand with iron throats and lusty lungs and when, in measured cadence, with that persistence characteristic of "Charlie's" boys they saw fit to demand the appearance of a certain speaker on the platform or table, as the case might be, in every instance they got what they wanted.

Symphony hall, transformed from its usual classical dignity to a veritable Eldorado of refined hilarity, raillery, blue Havana smoke, bright repartee and popping bottles, presented a scene in which the Gilded Fool would have found employment. The scene was festive and suggestive of college night in all its glory. The crowd was large, with just enough of the sporty element to give zest and fibre. The tables, with bevies of well-gowned ladies hovering near, were tremendously popular between promenades. The orchestra was alive and played with charming abandon, and when they began on "College Selections," "Dear Alma Mater," by Lewis of '87, ending with a wonderfully sympathetic interpretation, there were a thousand hearty handclaps. During the selections of E. W. Newton, class of '90, "Brown and Blue," "Charlie Tufts and his College," the Tufts men stood and joined in the refrain, and not until the dreamy, sensuous measure of Bucalossi's "La Gitana" waltz broke in was the audience lulled into comparative silence.

It was Tufts night, and joy should be unconfined. Freshmen and sophomores for once stood on equal ground.

The popularity of these Pops grows apace, and if the different college nights are as attractive as was Tufts, success is guaranteed.

The music is full of brilliancy, dash and color, without being too positive, and has given the unique name "Pop" to these famous summer concerts.

WYLNA H.

Mr. Norman McLeod will sail June 19 for a three months' stay in England.

A "pop" concert was given at the Old Dorchester club last Tuesday evening, which was attended by a large gathering of club members and their friends.

The cantata, "The Daughter of Jarvus," was given in East Boston last Tuesday evening

[61]

Telegram Holyoke June 3-01

A Boston society girl appeared at an evening affair last week, and although not any more beautiful than the other young women present, yet she attracted every spectator. The way she did it was this. Concealed in a rosette of black tulle beneath her left ear was a tiny electric bulb which she lighted whenever she wished by pressing a button at her waist. Nothing slow about that girl.

Journal June 3-01

"'Pop' Concerts—Where Boston gets real devilish. New home; new Director. Same audience. Same music. Same 'soft stuff' and gossip. No change in ceremony of pointing out Mrs. 'Jack' Gardner to the awestricken stranger. So peculiarly characteristic of an evening at the Boston 'Pop' that I involuntarily jabbed a balcony lounger in the ribs and whispered to him: 'P'raps you'd be glad to see Mrs. "Jack" Gardner? There she is, just coming in with some swell friends. She'll sit at the fourth table. Always reserved for her. That little chap with the funny whiskers is ——— • • • My fellow-lounger crushed me. He said: 'Sir, I have been a regular attendant of these affairs for 15 years.' Still, if I hadn't sprung it on him he'd have performed the ceremony for me'"

Then McDuer switched for a time to things.

Post June 3-01

## "The Pops."

Tomorrow night the fifth week of these delightful evenings begins, and Conductor Gustav Strube, one of the first violins of the Boston Symphony Orchestra and a composer of marked ability, assumes the leadership. With the season half over, everybody is most enthusiastic on the adaptability of Symphony Hall to these concerts. Every evening certain selections on the programme are encored most spontaneously, and it is a credit to the intelligence and appreciation of the audiences that these popular favorites are usually some standard selection like the 'Hymn to St. Cecilia," the "Lohengrin" music or selections from "Faust."

With the last four weeks special nights will be in order, including "Tech" night on Tuesday evening, June 4, to be followed shortly by "Bank Officers' Association," "Harvard night," "Naval night," at which Admiral and Mrs. Sampson, with officers from the navy yard, will be the guests of the management, "Harvard graduates' night" and others. Mr. Strube has selected the following programme for his opening concert tomorrow evening:

Coronation March.....Meyerbeer
Overture, "Masaniello".....Auber
Waltz, "Acceleration".....Strauss
Selection, "Freischuetz".....Weber
(First time.)
Overture, "Sakuntala".....Goldmark
Serenade, "Good-by".....Strube
(First time.)
Trumpet Obligato, Mr. Karl Kloepfel.
Bacchanale, from "Samson and Delila".....Saint-Saens
Introduction to Act III. and dance of apprentices, from "The Meistersingers of Nuremberg".....Wagner
Selection, "Burgomaster".....Luders
Two Spanish dances.....Moszkowski
Waltz, "Amour et Printemps".....Waldteufel
March, "Wien bleibt Wien".....Schrammel

Globe June 4-01

**Tech Night at the "Pops."**

This evening will be "Tech" night in Symphony hall, and conductor Strube's program will be as follows: March, "King Karl," Unrath; "Artist's Life," waltz, Strauss; "Semiramide," overture, Rossini; selection, "Cavalleria Rusticana," Mascagni; introduction act 3, "Lohengrin," Wagner; "Narcissus," Nevin; selection, "Florodora," Stuart; Tech production 1901, "Grand Duke"; "Tannhauser" overture, Wagner; Erwacheff des Loewen, Kontski; Cossack's ride, Moeocker; Hobson's Choice march, Strube.

Herald June 5-01

# "TECH" GOES HOARSE.

## The Institute Yells Mix with "Pop" Music.

## Comic Opera Selections Won by Loud Demands.

## Pretty Girls Upstairs Smile and Swallow Smoke.

"Rah, rah, rah; M. I. T.! Rah, rah, rah; Tech-nol-o-gee!" rivalled in popularity the choicest excerpts from Wagner, Strauss and Rossini at the "Pops" last night. Eight hundred of the "boys" from every class from '71 to '01, with a small regiment of undergrads thrown in, made themselves visible in "trimmings" of red and gray, and audible in slogans with "repeats" underscored, and happy and chipper, and satisfyingly gay by the aid of spirits that are never bottled—a company that was a thing of discreet hilarity to itself and of pardonable envy to all who looked and listened.

"Tech night" was a very proper sort of benediction to the festal services of class day and commencement, with a sort of "pax vobiscum" for the senior who says good-bye and an "allez vite" to the giddy freshman who's soon to be a real, tough "soph."

As for the spectacle, there was a big bunch of incandescents in the organ-front spelling "Tech," and a bigger bunch of iridescents on the floor yelling "Tech"—with infinite variations. The gallery show was a thing to be looked at—not heard from—long and earnestly. For there sat, gossiped and smiled all "his sisters and his cousins and his aunts," radiant as all the combined flora on display in the new temple of horticulture across the way. They all had an indulgent smile for M. I. T. individually and collectively. Nothing he did was wrong or the least bit annoying, even though the heat from his cigar raised the gallery temperature to something over 80, filled eyes and throats and eventually made a blink and a choke the accepted sign of the noble order of Balconyites.

Every seat that had near or remote entree to table privileges was occupied when Conductor Strube lightly tapped the music stand, raised the sceptre of soverdignty and sent half a hundred disciples of the bow and valve hustling through the hills and valleys of untranslated march music.

The strong lunged, foregathering in what elsewhere would be called the bald-headed row, sent up a paean of approval, that as a sample of pure staccato recitative was simply a gem of amateur effort. The "lines" were "M. I. T. rah, rah, rah! M. I. T., rah, rah, rah, M. I. T., Tech-nol-o-g-e-e!"

Afterward came lesser selections from the floor, concerning the identity of "Naughty-Naught," "Naughty-One," and all the rest of the "naughty" crew now holding service papers in the red brick edifice in Boylston street.

A Strauss waltz was good enough to make the bottles clink to the rhythm of the dance and the boot heels stir in sympathy. "Cavalleria Rusticana" closed the first section, and then everyone got out on to the mosaic and "limbered up" a bit.

Later came pieces of "Lohengrin" and a few dainty ungloved hands showing diamond solitaires suggested an early repetition of "The Wedding March," with some Tech senior keeping step in a carpeted aisle between crowded pews.

"Narcissus" was a delicate interpellation between Wagner and Stuart, whose "Florodora" simply sent the crowd into noisy exuberance. Then came "Grand Duke" excerpts—the music being the original work of Tech men, which was played at the Tech show this spring.

An incident of this section of the programme was the entrance of President Pritchett, who was ushered to a table by Manager Comee. The boys were "on to their cues" and gave the president such a cheer as McKinley in his palmiest days of popularity never heard.

After intermission again came "Tannhauser," and the grand, strong compelling tones of the overture of Wagner's masterpiece moved even the flippant student to real sympathetic demonstrativeness.

Another yell for "Florodora" was put on between numbers 9 and 10. It did a five-minute skit, then the leader unbent, and another yard or so of the popular lady's music roll was delivered to the impatient patrons. Then with a couple of serious ones, the finale of "Hobson's Choice," by Strube, terminated the night of mirth, melody and discreet carousal.

Globe June 5-01

**At the Pop Concert.**

Last night was Tech night at the pop concerts. That is a short sentence, but yet it says a great deal. It means that during the whole evening, from 3 o'clock until the close, the Tech students might be said to practically own Symphony hall.

It was different, far different, from all previous Tech nights, in that every table was taken by Tech boys or their friends; they did what they wanted to, cheered when they felt like it and had what music they liked.

Memories of Tufts night were still in the minds of the Tech boys, a night when the Tufts students had called for a piece of music, only to be politely refused. The Tech fellows went to the pops with a determination to have what they wanted and they did. Their first call for San Toy music was gladly responded to, and so was their second, and as a result conductor Gustav Strube was cheered again and again.

M. I. T. Rah! Rah! Rah!
M. I. T. Rah! Rah! Rah!
M. I. T. Rah! Rah! Rah!
Technology.

This was the Tech college yell, and it was the watchword of the evening, repeated again and again on the slightest provocation, and joined in vigorously by the entire Tech crowd present.

The sensation of the evening came about 9 o'clock, when Pres. Pritchett and his wife, accompanied by Pres Munroe, entered the hall. Immediately the students gathered in two lines, between which the newcomers passed, amid cheer after cheer, and even after they had reached their table they were greeted with Technology cheers until the voices of the 500 or more students could stand the strain no longer.

Down at one of the front tables were seated some of the professors, and they too were loudly cheered as they entered the hall.

All around the hall were gathered the students, mostly seniors of course, as their graduation exercises had terminated only a few hours before and they were only too willing to join in anything that would give them a good time and help them to celebrate the successful completion of their college course.

During the evening selections were played from "The Grand Duke," the comic opera that the Tech students gave a few weeks ago at the Hollis-st theatre, and this too was greeted with loud and prolonged applause and a single encore was hardly enough to satisfy the jubilant enthusiasts.

It was a crowd out for a good time, and they had it. Cheerfulness and good-fellowship reigned supreme, and were partaken in by every one alike,—student, alumnus and professor—and it was a most fitting close to the many occasions, both social and educational, in which the Tech students have been engaged for the past five days.

Herald June 5-01

As the Pop season, now on its second half, begins to wane, these delightful concerts at Symphony Hall grow more and more crowded and enthusiastic. Special nights are unusually brilliant, and "Naval" night, this evening, with Admiral Sampson and the leading officers at the Navy Yard in attendance, bids fair to break all records. Conductor Strube has composed for the occasion the "Admiral's March," and there will be other appropriate music.

Post June 5-01

The "Pop" concerts at Symphony hall continue to attract large and fashionable audiences. Several "special" nights are announced at early dates.

Journal June 6-01

Every special night at the "Pop" concerts, now on their last half, has been a brilliant success, and the presence of Admiral Sampson and the principal officers in our navy yard tonight will surely make "Naval Night" another red letter event. Conductor Strube has composed for the occasion the "Admiral's March," dedicated to Admiral Sampson, and there will be other music appropriate to the occasion.

Beacon June 8 01

***The Pop Concerts***

The artistic decoration of Symphony Hall and the perfect system of ventilation in service there never made a stronger appeal than during the hot June days. With no end of pretty girls in handsome costumes, smart looking youths and dignified business and professional men scattered about at the tables, the scene is well worth looking upon; and to this add music of varied and fascinating quality played as only Symphony players can play. The Pop Concert season is drawing to an end, and it behooves all who have not attended them to go at least once to see what they are like.

Transcript June 8-01

Only three more weeks, and the sixteenth season of the "Pops" concerts will be a thing of the past. Conductor Strube gains in popular approval with every appearance and his success as a composer goes hand in hand with his ability as a leader. The special nights in order are "Wagner night," Thursday, June 13; "Harvard night," Tuesday, June 18; "bank officers' night," Thursday, June 20; "request night," Friday, June 21, and "graduates' night," Monday, June 24. The programme for Monday night is as follows: "United States Volunteer March," Strube; overture, "La Dame Blanche," Boieldieu; waltz, "Ins Centrum," Strauss; selection, "Faust," Gounod; overture, "Martha," Flotow; Hungarian dances Nos. 8 and 1, Brahms; Norwegian rhapsody, Svendsen (first time); war march from "Rienzi," Wagner; finale, "Ariele," Bach; (a) Serenade, (b) Waltz, Bennett; polka, "Sängerluft," Strauss; march, "Gruss in die Ferne," Döring.

Herald June 8-01

Wednesday night at the Pops there was another fine gathering. Mr. and Mrs. Alexander Higginson came in from Lincoln and brought a table party. Mrs. Higginson was in black with white silk blouse and a large black and white hat, falling low on one side in a fetching way. Mr. S. Hooper Hooper was there with friends, and Mr. and Mrs. William H. Sherman and Mr. and Mrs. John H. Goodspeed made a party. Mrs. Sherman wore red and white foulard. Mrs. Goodspeed was very pretty in black and white, with a toque of roses and their foliage.

Navy night at the Pop concert Thursday made naturally one of the red-letter evenings of the week. Admiral Sampson, as the chief guest, was the object of special interest. Every table had its full quota, and the balcony was crowded. The admiral, with his wife, Mrs. Hackett and a large party, arrived from the yard early. Mrs. Sampson was in black organdie, done with white lace and chiffon, and a toque of black tulle. Mrs. Hackett wore a lace gown, with gold and jet embroidery, and a black hat with blue. Mrs. F. Gordon Dexter came in rather late with Mr. and Mrs. James Lowell Putnam and Mr. S. Gannett Wells. During the second intermission Mrs. Dexter went to the Sampson table for a chat. She was in black lace, the bodice and sleeves done with silver sequins, and her round, flat hat of yellow straw, with a wreath of yellow roses, was worn down over the eyes. Mr. and Mrs. Edward Cunningham had a party at their table. Mrs. Cunningham was handsome in brown and white grenadine, and a straw hat with yellow and black effect. The special feature in the programme was the "Admiral's March," composed by the conductor, Mr. Strube. It was received with great enthusiasm and an encore demanded. Other guests from the navy were Lieutenant-Commander Sutherland, Lieut. Logan, who had with him Mrs. Logan, the daughter of Gov. Allen of Porto Rico, who attracted admiration with her pretty face and charming gown. Commander Arthur Nazro had a party also — Lieutenant-Commander Tracy (retired), Commander William Everett and Commander and Mrs. George H. Kearney. The admiral and the officers were in conventional citizens' dress.

One of the best dressed women at the Pops last night wore a black grenadine gown, a black hat and a collar of pearls.

Globe June 8-01

An excellent program tonight will close the first week of Mr Strube's directorship at the Symphony hall promenade concerts.

Journal June 8-01

At the Pop concert Monday evening Prof. and Mrs. Sargent arrived late. Mr. and Mrs. Lowell and Miss Mary Sargent came about the same time. Others there were Mr. and Mrs. Gordon Prince, with a large party, Mrs. Thos P. Lovell, Harry Torrey and friends, Mr. and Mrs. B. F. Keith and Mr. Albee, Dr. Bigelow, Mr. and Mrs. Thos Russell and Mr. Wheeler.

Telegram Holyoke June 3-01

A Boston society girl appeared at an evening affair last week, and although not any more beautiful than the other young women present, yet she attracted every spectator. The way she did it was this. Concealed in a rosette of black tulle beneath her left ear was a tiny electric bulb which she lighted whenever she wished by pressing a button at her waist. Nothing slow about that girl.

June 3-01

"'Pop' Concerts—Where Boston gets 'real devilish.' New home; new Director. Same audience. Same music. Same 'soft stuff' and gossip. No change in ceremony of pointing out Mrs. 'Jack' Gardner to the awestricken stranger. So peculiarly characteristic of an evening at the Boston 'Pop' that I involuntarily jabbed a balcony lounger in the ribs and whispered to him: 'P'raps you'd be glad to see Mrs. "Jack" Gardner? There she is, just coming in with some swell friends. She'll sit at the fourth table. Always reserved for her. That little chap with the funny whiskers is ——— * * *' My fellow-lounger crushed me. He said: 'Sir, I have been a regular attendant of these affairs for 15 years.' Still, if I hadn't sprung it on him he'd have performed the ceremony for me' "

Then McDuer switched for a time to things.

June 3-01

## "The Pops."

Tomorrow night the fifth week of these delightful evenings begins, and Conductor Gustav Strube, one of the first violins of the Boston Symphony Orchestra and a composer of marked ability, assumes the leadership. With the season half over, everybody is most enthusiastic on the adaptability of Symphony Hall to these concerts. Every evening certain selections on the programme are encored most spontaneously, and it is a credit to the intelligence and appreciation of the audiences that these popular favorites are usually some standard selection like the "Hymn to St. Cecilia," the "Lohengrin" music or selections from "Faust."

With the last four weeks special nights will be in order, including "Tech" night on Tuesday evening, June 4, to be followed shortly by "Bank Officers' Association," "Harvard night," "Naval night," at which Admiral and Mrs. Sampson, with officers from the navy yard, will be the guests of the management, "Harvard graduates' night" and others. Mr. Strube has selected the following programme for his opening concert tomorrow evening:

Coronation March ..... Meyerbeer
Overture, "Masaniello" ..... Auber
Waltz, "Acceleration" ..... Strauss
Selection, "Freischuetz" ..... Weber
(First time.)
Overture, "Sakuntala" ..... Goldmark
Serenade, "Good-by" ..... Strube
(First time.)
Trumpet Obligato, Mr. Karl Kloepfel.
Bacchanale, from "Samson and Delila" ..... Saint-Saens
Introduction to Act III. and dance of apprentices, from "The Meistersingers of Nuremberg" ..... Wagner
Selection, "Burgomaster" ..... Luders
Two Spanish dances ..... Moszkowski
Waltz, "Amour et Printemps" ..... Waldteufel
March, "Wien bleibt Wien" ..... Schrammel

### Tech Night at the "Pops."

This evening will be "Tech" night in Symphony hall, and conductor Strube's program will be as follows: March, "King Karl," Unrath; "Artist's Life," waltz, Strauss; "Semiramide," overture, Rossini; selection, "Cavalleria Rusticana," Mascagni; introduction act 3, "Lohengrin," Wagner; "Narcissus," Nevin; selection, "Florodora," Stuart; Tech production 1901, "Grand Duke"; "Tannhauser" overture, Wagner; Erwacheff des Loewen, Kontski; Cossack's ride, Mifloecker; Hobson's Choice march, Strube.

Herald June 5-01

# "TECH" GOES HOARSE.

## The Institute Yells Mix with "Pop" Music.

## Comic Opera Selections Won by Loud Demands.

## Pretty Girls Upstairs Smile and Swallow Smoke.

**"Rah, rah, rah; M. I. T.! Rah, rah, rah; Tech-nol-o-gee!" rivalled in popularity the choicest excerpts from Wagner, Strauss and Rossini at the "Pops" last night. Eight hundred of the "boys" from every class from '71 to '01, with a small regiment of undergrads thrown in, made themselves visible in "trimmings" of red and gray, and audible in slogans with "repeats" underscored, and happy and chipper, and satisfyingly gay by the aid of spirits that are never bottled—a company that was a thing of discreet hilarity to itself and of pardonable envy to all who looked and listened.**

**"Tech night" was a very proper sort of benediction to the festal services of class day and commencement, with a sort of "pax vobiscum" for the senior who says good-bye and an "allez vite" to the giddy freshman who's soon to be a real, tough "soph."**

**As for the spectacle, there was a big bunch of incandescents in the organ-front spelling "Tech," and a bigger bunch of iridescents on the floor yelling "Tech"—with infinite variations. The gallery show was a thing to be looked at—not heard from—long and earnestly. For there sat, gossiped and smiled all "his sisters and his cousins and his aunts," radiant as all the combined flora on display in the new temple of horticulture across the way. They all had an indulgent smile for M. I. T. individually and collectively. Nothing he did was wrong or the least bit annoying, even though the heat from his cigar raised the gallery temperature to something over 80, filled eyes and throats and eventually made a blink and a choke the accepted sign of the noble order of Balconyites.**

**Every seat that had near or remote entree to table privileges was occupied when Conductor Strube lightly tapped the music stand, raised the sceptre of sovereignty and sent half a hundred disciples of the bow and valve hustling through the hills and valleys of untranslated march music.**

**The strong lunged, foregathering in what elsewhere would be called the bald-headed row, sent up a paean of approval, that as a sample of pure staccato recitative was simply a gem of amateur effort. The "lines" were "M. I. T. rah, rah, rah! M. I. T., rah, rah, rah, M. I .T., Tech-nol-o-g-e-e!"**

**Afterward came lesser selections from the floor, concerning the identity of "Naughty-Naught," "Naughty-One," and all the rest of the "naughty" crew now holding service papers in the red brick edifice in Boylston street.**

**A Strauss waltz was good enough to make the bottles clink to the rhythm of the dance and the boot heels stir in sympathy. "Cavalleria Rusticana" closed the first section, and then everyone got out on to the mosaic and "limbered up" a bit.**

**Later came pieces of "Lohengrin" and a few dainty ungloved hands showing diamond solitaires suggested an early repetition of "The Wedding March," with some Tech senior keeping step in a carpeted aisle between crowded pews.**

**"Narcissus" was a delicate interpellation between Wagner and Stuart, whose "Florodora" simply sent the crowd into noisy exuberance. Then came "Grand Duke" excerpts—the music being the original work of Tech men, which was played at the Tech show this spring.**

**An incident of this section of the programme was the entrance of President Pritchett, who was ushered to a table by Manager Comee. The boys were "on to their cues" and gave the president such a cheer as McKinley in his palmiest days of popularity never heard.**

**After intermission again came "Tannhauser," and the grand, strong compelling tones of the overture of Wagner's masterpiece moved even the flippant student to real sympathetic demonstrativeness.**

**Another yell for "Florodora" was put on between numbers 9 and 10. It did a five-minute skit, then the leader unbent, and another yard or so of the popular lady's music roll was delivered to the impatient patrons. Then with a couple of serious ones, the finale of "Hobson's Choice," by Strube, terminated the night of mirth, melody and discreet carousal.**

Globe June 5-01

### At the Pop Concert.

Last night was Tech night at the pop concerts. That is a short sentence, but yet it says a great deal. It means that during the whole evening, from 8 o'clock until the close, the Tech students might be said to practically own Symphony hall.

It was different, far different, from all previous Tech nights, in that every table was taken by Tech boys or their friends; they did what they wanted to, cheered when they felt like it and had what music they liked.

Memories of Tufts night were still in the minds of the Tech boys, a night when the Tufts students had called for a piece of music, only to be politely refused. The Tech fellows went to the pops with a determination to have what they wanted and they did. Their first call for San Toy music was gladly responded to, and so was their second, and as a result conductor Gustav Strube was cheered again and again.

M. I. T. Rah! Rah! Rah!
M. I. T. Rah! Rah! Rah!
M. I. T. Rah! Rah! Rah!
Technology.

This was the Tech college yell, and it was the watchword of the evening, repeated again and again on the slightest provocation, and joined in vigorously by the entire Tech crowd present.

The sensation of the evening came about 9 o'clock, when Pres Pritchett and his wife, accompanied by Pres Munroe, entered the hall. Immediately the students gathered in two lines, between which the newcomers passed, amid cheer after cheer, and even after they had reached their table they were greeted with Technology cheers until the voices of the 500 or more students could stand the strain no longer.

Down at one of the front tables were seated some of the professors, and they too were loudly cheered as they entered the hall.

All around the hall were gathered the students, mostly seniors of course, as their graduation exercises had terminated only a few hours before and they were only too willing to join in anything that would give them a good time and help them to celebrate the successful completion of their college course.

During the evening selections were played from "The Grand Duke," the comic opera that the Tech students gave a few weeks ago at the Hollis-st theatre, and this too was greeted with loud and prolonged applause and a single encore was hardly enough to satisfy the jubilant enthusiasts.

It was a crowd out for a good time, and they had it. Cheerfulness and good-fellowship reigned supreme, and were partaken in by every one alike,—student, alumnus and professor—and it was a most fitting close to the many occasions, both social and educational, in which the Tech students have been engaged for the past five days.

As the Pop season, now on its second half, begins to wane, these delightful concerts at Symphony Hall grow more and more crowded and enthusiastic. Special nights are unusually brilliant, and "Naval" night, this evening, with Admiral Sampson and the leading officers at the Navy Yard in attendance, bids fair to break all records. Conductor Strube has composed for the occasion the "Admiral's March," and there will be other appropriate music.

The "Pop" concerts at Symphony hall continue to attract large and fashionable audiences. Several "special" nights are announced at early dates.

Every special night at the "Pop" concerts, now on their last half, has been a brilliant success, and the presence of Admiral Sampson and the principal officers in our navy yard tonight will surely make "Naval Night" another red letter event. Conductor Strube has composed for the occasion the "Admiral's March," dedicated to Admiral Sampson, and there will be other music appropriate to the occasion.

Transcript June 8-01

Only three more weeks, and the sixteenth season of the "Pop" concerts will be a thing of the past. Conductor Strube gains in popular approval with every appearance, and his success as a composer goes hand in hand with his ability as a leader. The special nights in order are "Wagner night," Thursday, June 13; "Harvard night," Tuesday, June 18; "bank officers' night," Thursday, June 20; "request night," Friday, June 21, and "graduates' night," Monday, June 24. The programme for Monday night is as follows: "United States Volunteers March," Strube; overture, "La Dame Blanche," Boieldieu; waltz, "Ins Centrum," Strauss; selection, "Faust," Gounod; overture, "Martha," Flotow; Hungarian dances Nos. 3 and 1, Brahms; Norwegian rhapsody, Svendsen (first time); war march from "Rienzi," Wagner; finale, "Ariele," Bach; (a) Serenade, (b) Waltz, Bennett; polka, "Sängerluft," Strauss; march, "Gruss in die Ferne," Döring.

Wednesday night at the Pops there was another fine gathering. Mr. and Mrs. Alexander Higginson came in from Lincoln and brought a table party. Mrs. Higginson was in black with white silk blouse and a large black and white hat, falling low on one side in a fetching way. Mr. S. Hooper Hooper was there with friends, and Mr. and Mrs. William H. Sherman and Mr. and Mrs. John H. Goodspeed made a party. Mrs. Sherman wore red and white foulard. Mrs. Goodspeed was very pretty in black and white, with a toque of roses and their foliage.

Navy night at the Pop concert Thursday made naturally one of the red-letter evenings of the week. Admiral Sampson, as the chief guest, was the object of special interest. Every table had its full quota, and the balcony was crowded. The admiral, with his wife, Mrs. Hackett and a large party, arrived from the yard early. Mrs. Sampson was in black organdie, done with white lace and chiffon, and a toque of black tulle. Mrs. Hackett wore a lace gown, with gold and jet embroidery, and a black hat with blue. Mrs. F. Gordon Dexter came in rather late with Mr. and Mrs. James Lowell Putnam and Mr. S. Gannett Wells. During the second intermission Mrs. Dexter went to the Sampson table for a chat. She was in black lace, the bodice and sleeves done with silver sequins, and her round, flat hat of yellow straw, with a wreath of yellow roses, was worn down over the eyes. Mr. and Mrs. Edward Cunningham had a party at their table. Mrs. Cunningham was handsome in brown and white grenadine, and a straw hat with yellow and black effect. The special feature in the programme was the "Admiral's March," composed by the conductor, Mr. Strube. It was received with great enthusiasm and an encore demanded. Other guests from the navy were Lieutenant-Commander Sutherland, Lieut. Logan, who had with him Mrs. Logan, the daughter of Gov. Allen of Porto Rico, who attracted admiration with her pretty face and charming gown. Commander Arthur Nazro had a party also — Lieutenant-Commander Tracy (retired), Commander William Everett and Commander and Mrs. George H. Kearney. The admiral and the officers were in conventional citizens' dress.

One of the best dressed women at the Pops last night wore a black grenadine gown, a black hat and a collar of pearls.

An excellent program tonight will close the first week of Mr Strube's directorship at the Symphony hall promenade concerts.

### *The Pop Concerts*

The artistic decoration of Symphony Hall and the perfect system of ventilation in service there never made a stronger appeal than during the hot June days. With no end of pretty girls in handsome costumes, smart looking youths and dignified business and professional men scattered about at the tables, the scene is well worth looking upon; and to this add music of varied and fascinating quality played as only Symphony players can play. The Pop Concert season is drawing to an end, and it behooves all who have not attended them to go at least once to see what they are like.

At the Pop concert Monday evening Prof. and Mrs. Sargent arrived late. Mr. and Mrs. Lowell and Miss Mary Sargent came about the same time. Others there were Mr. and Mrs. Gordon Prince, with a large party, Mrs. Thos. P. Lovell, Harry Torrey and friends, Mr. and Mrs. B. F. Keith and Mr. Albee, Dr. Bigelow, Mr. and Mrs. Thos. Russell and Mr. Wheeler.

[62]

Malden Mirror June 8-01

The orchestra at the "pop" concerts at Symphony Hall, Boston, will next Monday evening play two string pieces composed by Mr. Milan F. Bennett, of this city. Later on it is possible that two arrangements of Grieg piano pieces, by Mr. Bennett, will be played.

Globe June 9-01

PROMENADE CONCERTS.

Five weeks gone and three to finish the "Pop" concerts, is the story of the 16th season, and the most successful one for many years. Everybody concedes the superiority of Symphony hall over any former audience room, and with as complete an orchestra as can be found, something to eat and drink, a good cigar and congenial company, no wonder the attendance is excellent. The special nights in order are: Wagner night, Thursday, June 13; Harvard night, Tuesday, June 18; bank officers' night, Thursday, June 20; request night, Friday, June 21, and graduates' night, Monday, June 24.

The program for tomorrow evening is as follows:

| | |
|---|---|
| 8 Volunteers' march | Strube |
| Overture, La Dame Blanche | Boieldieu |
| Waltz, Ins Centrum | Strauss |
| Selection, Faust | Gounod |
| Overture, Martha | Flotow |
| Hungarian dances, Nos. 3 and 1 | Brahms |
| Norwegian Rhapsody | Svendsen |
| (First time.) | |
| War March, from "Rienzi" | Wagner |
| Finale, | Bach |
| Serenade | Bennett |
| Waltz | Bennett |
| Polka, "Sangerlust" | Strauss |
| March, "Gruss in die Ferne" | Doering |

——The Pop concerts have shared honors the past week with the flower show across the way at the new Horticultural hall, and it has seemed the most natural thing in the world for visitors to take in both attractions the same evening. Early in the week one evening Mr and Mrs Gericke and Mrs Gordon Dexter, with other friends, occupied one of the tables, Mrs Gericke wearing a lovely gown of cream veiling over pink silk, and toque of the two shades. At another table were Mr and Mrs Guy Lowell, Mrs Lowell in violet liberty silk and large white [illegible] hat; Mr and Mrs Amory Lawrence, the latter in a combination of black and white with a touch of blue, and white lace at the bodice; over this costume she wore a long black taffeta coat, with revers of Irish lace; Miss Edith Lawrence, Mrs F. L. Ames and Miss Mary Ames, the latter in blue crepe de chene; Prof and Mrs Charles S. Sargent, Miss Sargent, Mr and Mrs Harry Fay, Mr and Mrs Kenneth Horton, the latter in gray crepe de chene; Dr Frederic L. Jack and hundreds more. The programs for the coming week contain many novelties, and as the concerts will be given but three weeks more, there will inevitably be a wish of those who have put off going for one reason or another.

Journal June 9-01

THE POPS.

Only three weeks more of these seasonable pleasures, and the 16th season will be a thing of the past. Conductor Strube gains in popular approval with every appearance and his success as a composer goes hand in hand with his ability as leader. The special nights in order are "Wagner Night," Thursday, June 13; "Harvard Night," Tuesday, June 18; "Bank Officers Night," Thursday, June 20; "Request Night," Friday, June 21; and "Graduates Night," Monday, June 24. The program for tomorrow will be as follows:

| | |
|---|---|
| 8. Volunteers' March | Strube |
| Overture, "La Dame Blanche" | Boieldieu |
| Waltz, "Ins Centrum" | Strauss |
| Selection, "Faust" | Gounod |
| Overture, "Martha" | Flotow |
| Hungarian Dances, Nos. 3 and 1 | Brahms |
| Norwegian Rhapsody | Svendsen |
| (First time.) | |
| War March, from "Rienzi" | Wagner |
| Finale, "Ariele" | Bach |
| Serenade | Bennett |
| Waltz | Bennett |
| Polka, "Sangerlurt" | Strauss |
| March, "Gruss in die Ferne" | Doering |

Madame Flower, who has been styled the "bronze Melba," will be the principal artist to appear at the sacred concert to be given at the Crescent Garden, Revere Beach, next Sunday afternoon.

Herald June 11-01

THE POP CONCERT.

Nothing succeeds like success, and this adage has more than proved true in the case of the promenade concerts, or the "Pops," in their new quarters at Symphony Hall. The superb orchestra, the light music, the large attendance and the handsome auditorium make an "altogether" unsurpassed in the field of summer amusements. The programme for this evening is:

| | |
|---|---|
| 1. March, "Hoch Habsburg" | Kral |
| 2. Overture, "A Night in Granada" | Kreutzer |
| 3. Waltz, "Blue Danube" | Strauss |
| 4. Selection, "The Fortune-Teller" | Herbert |
| 5. Jubel overture | Weber |
| 6. (a) "Solvejg's Song" | Grieg |
| (b) Norwegian dance | Grieg |
| 7. Entr'acte gavotte | Gillet |
| 8. Finale, act one, "Lohengrin" | Wagner |
| 9. Selection, "The Burgomaster" | Luders |
| 10. Two movements from "Sylvia," ballet music | Delibes |
| 11. Waltz, "Gypsy Baron" | Milloecker |
| 12. March, "King Karl" | Unrate |

Globe June 11-01

Promenade Concerts.

The sixth week of the "Pop" concerts began in Symphony hall last evening, and Mr Strube's selections were received with the usual tributes of appreciation from his numerous auditors. Next Thursday will be Wagner night and Tuesday, June 18, is set apart for "Harvard" night.

This evening's program will be as follows: March, "Hoch Habsburg," Kral; overture, "A Night in Granada," Kreutzer; waltz, "Blue Danube," Strauss; selection, "The Fortune-teller," Herbert; Jubel overture, Weber; (a) Solvejg's song, Grieg; (b) Norwegiandance, Grieg; entr'acte gavotte, Gillet; finale, act I, "Lohengrin," Wagner; selection, "The Burgomaster," Luders; two movements from "Sylvia," ballet music, Delibes; waltz, "Gypsy Baron," Milloecker; march, "King Karl," Unrate.

Journal June 11-01

THE POPS.

The last three weeks of the 16th season of these fixtures in the summer amusements of Boston will be if possible more brilliant than any of their predecessors. Each week is crowded with special nights to suit all tastes. The program for tonight is as follows:

| | |
|---|---|
| March, "Hoch Habsburg" | Kral |
| Overture, "A Night in Granada" | Kreutzer |
| Waltz, "Blue Danube" | Strauss |
| Selection, "The Fortune-teller" | Herbert |
| Jubel overture | Weber |
| a. Solvejg's Song | Grieg |
| b. Norwegian Dance | Grieg |
| Entr'acte Gavotte | Gillet |
| Finale, Act I., "Lohengrin" | Wagner |
| Selection, "The Burgomaster" | Luders |
| Two movements from "Sylvia" Ballet Music | Delibes |
| Waltz, "Gypsy Baron" | Milloecker |
| March, "King Karl" | Unrate |

Post June 11-01

The Pops.

The last three weeks of the sixteenth season of these fixtures in the summer amusements of Boston will be, if possible, more brilliant than any of their predecessors. Each week is crowded with special nights to suit all tastes. The programme for tonight follows:

| | |
|---|---|
| March, "Hoch Habsburg" | Kral |
| Overture, "A Night in Granada" | Kreutzer |
| Waltz, "Blue Danube" | Strauss |
| Selection, "The Fortune Teller" | Herbert |
| Jubel overture | Weber |
| (a) Solvejg's Song | Greig |
| (b) Norwegian dance | Gillet |
| Entr'acte Gavotte | Wagner |
| Finale, Act I., "Lohengrin" | Luders |
| Selection, "The Burgomaster" | Delibes |
| Two movements from "Sylvia" ballet music | Milloecker |
| Waltz, "Gypsy Baron" | Unrate |
| March, "King Karl" | |

Record June 11-01

THE POPS.

The last three weeks of the 16th season of these fixtures in the summer amusements of Boston will be, if possible, more brilliant than any of their predecessors. Each week is crowded with special nights to suit all tastes. The programme for tonight is:—

March, "Hoch Habsburg," Kral; overture, "A Night in Granada," Kreutzer; waltz, "Blue Danube," Strauss; selection, "The Fortune Teller," Herbert; Jubel overture, Weber; (a) Solvejg's Song, Greig; (b) Norwegian dance, Greig; Entr'acte Gavotte, Gillet finale, Act I, "Lohengrin," Wagner; selection, "The Burgomaster," Luders; two movements from "Sylvia" ballet music, Delibes; waltz, "Gypsy Baron," Milloecker; march, "King Karl," [illegible]

Globe June 15-01

——The popularity of the Pop concerts seems to increase as the time for closing draws nearer, and all the week the audiences have been large and most enthusiastic over the beautiful music. On Thursday evening Mrs John L. Gardner attended for the first time this season. She came with a party composed of Mr and Mrs James Lowell Putnam and three others, six in all, occupying one table. Mrs Putnam, as is her custom, was exquisitely dressed in black net, with insertions of cream lace in both bodice and skirt. Her chiffon boa was of white edged with black and her hat was also a combination of black and white chiffon. Mrs Gardner was in black liberty silk with black hat. Others there were Prof James Mills Pierce of Harvard university, with some young friends; Mr and Mrs H. C. Thacher, the latter in black, with chantilly lace and white chiffon at the bodice, and hat with pink roses; Mrs Leopold Morse, with young friends from California, and Godfrey Morse, Mrs Morse wearing pale gray satin and toque of gray with roses; Mr Stephen Townsend, Mr and Mrs Guy Lowell and Mr and Mrs Kenneth Horton, who brought several friends with them. Mrs Horton was in a black and white polka dotted India silk, with white lace hat adorned with blue wings. One of the young ladies with her wore black net, the bodice pailletted with jet, and black tulle and chiffon hat. The second young lady wore black, with a violet straw hat, trimmed with a large bunch of violets. There will be special attractions the coming week, Tuesday evening being set apart as Harvard night, and Thursday bank officers' night.

Journal June 15-01

THE POPS.

The coming week will be a lively one at Symphony Hall, with the usual holiday crowd tomorrow night (Monday) and Tuesday which is Harvard Night, another crowd on Thursday, which is Bank Officers' Night, and Friday set apart as Request Night. On Monday evening, June 24, practically the entire house will be occupied by graduates of Harvard, headed by three members from the class of 1841. The program in full for tomorrow night is as follows:

| | |
|---|---|
| Wedding March | Mendelssohn |
| Overture, "Euryanthe" | Weber |
| Waltz, "O Schoner Mai" | Strauss |
| Selection, "Trovatore" | Verdi |
| Czardas, "Der Geist des Wojewoden" | Grossman |
| Kaiser Variations | Haydn |
| Polonaise | Chopin |
| Overture, "Le Roi d'Ys" | Lalo |
| Overture, "Light Cavalry" | Suppe |
| Traumbilder | Lumbye |
| Zither solo, Mr. Karl Keller. | |
| Mazourka, "Libelle" | Strauss |
| March, "Puppenfee" | Bayer |

Courier June 15-01

——At the Pop concert, Wednesday evening, Mr. Francis Skinner and his recent bride were by far the most interesting people present. Mrs. Skinner was attired in a pretty gown of light blue silk mulle, applique with horizontal bands of ecru insertion, and a large black hat and black boa. Others present that evening were Mr. and Mrs. Jean Paul Selinger, Mrs. Selinger wearing a frock of cream muslin, flowered, and trimmed with black and white chiffon, with turquoise ornaments, and large white and black hat, Mr. C. H. Bailey, Mr. and Mrs. Williams, with Miss Mildred Williams, who was in violet foulard, with black hat; Miss Wales and party, Mr. A. A. Glazier, Mrs. J. Foster Bush and Miss Ella Bush, who made two of a large party, Mr. Herbert Creighton, Mrs. William W. Winslow, and daughter, Mr. and Mrs. Fairfax, with Miss Marion Fairfax and Miss Eleanor Fairfax, and Mrs. George Francis, of Brookline, who was so prominent in last week's tournament at the Country Club. Mrs. Francis had on a white pique skirt, with transparent bodice, and white straw sailor hat trimmed with dotted silk. On Thursday, another large audience assembled to listen to the really excellent program arranged in honor of Wagner night, and throughout the week the attendance was both large and enthusiastic. Probably the banner evening of the season will be Tuesday, when Harvard night will be celebrated. Two days later comes Bank Officers' night, which will call out another large audience. Request night, June 21 and Graduates' night are also occasions of especial prominence in the history of the Pop concerts.

Herald June 16-01

At the Pops, Thursday evening, Wagner night, there was a large audience. Mrs. John L. Gardner, in black silk and sauze with black toque and veil, had a party at one of the front tables. Among her guests were Mr. and Mrs. James Lowell Putnam. The latter wore black crepe with medallions of white lace on the bodice and broad white lace insertions on the skirt, a white tulle hat with green foliage, and a white and black chiffon boa. Also at the Gardner table was Miss Ellen Bullard in black lace. Mr. John T. Wheelwright was near by with a party, and so were Dr. and Mrs. Charles G. Cumston, Mr. and Mrs. Charles B. Gouthard and Mr. Charles W. Bartlett. Mrs. George B. Shattuck looking extremely well in black crepe de chine and pearls, and Dr. Shattuck had Mr. Charles R. Sturgis and Mr. Elisha Flagg, 2d, in their party at a centre table. They arrived late. Mr. William H. Conant was there, also Mr. and Mrs. Charles J. Lincoln and party, and Mr. Max Zach.

Globe June 16-01

PROMENADE CONCERTS.

The coming two weeks will be the last of the "Pop" entertainments in Symphony hall, and the interest which is nightly shown by the large attendance at the tables bids fair to surpass all records in the history of these concerts. Tomorrow there promises to be the usual holiday attendance, and on Tuesday, which is "Harvard" night, a large audience is already assured. Thursday, June 20, the Bank officers' association will be present in large numbers, and Friday, June 21, will be "request" night, when conductor Strube will put on the program many of the selections which the patrons have requested during the season.

The program for tomorrow evening is as follows:

| | |
|---|---|
| Wedding March | Mendelssohn |
| Overture, "Euryanthe" | Weber |
| Waltz, "O Schoner Mai" | Strauss |
| Selection, "Trovatore" | Verdi |
| Czardas, "Der Geist des Wojewoden" | Grossman |
| Kaiser, variations | Haydn |
| Polonaise | Chopin |
| Overture, "Le Roi d'Ys" | Lalo |
| Overture, "Light Cavalry" | Suppe |
| Traumbilder | Lumbye |
| Zither solo, Mr Karl Keller. | |
| Mazourka, "Libelle" | Strauss |
| March, "Puppenfee" | Bayer |

The Pops.

The coming two weeks will be the last of these attractive entertainments, and the popular interest which is nightly shown by the large attendance at the tables bids fair to outstrip all records in the history of these concerts. Tomorrow (Monday) there promises to be the usual holiday attendance, and on Tuesday, which is "Harvard" night, a large audience is already assured. On Thursday, June 20, the Bank Officers' Association will be present in large numbers. Friday, June 21, will be "Request" night, when Conductor Strube will put on the programme many of the selections which the patrons have requested during the season. The programme in full for tomorrow evening is as follows:

| | |
|---|---|
| Wedding March | Mendelssohn |
| Overture, "Euryanthe" | Weber |
| Waltz, "O Schoner Mai" | Strauss |
| Selection, "Trovatore" | Verdi |
| Czardas, "Der Geist des Wojewoden" | Grossman |
| Kaiser variations | Haydn |
| Polonaise | Chopin |
| Overture, "Le Roi d'Ys" | Lalo |
| Overture, "Light Cavalry" | Suppe |
| Traumbilder | Lumbye |
| Zither solo, Mr. Karl Keller. | |
| Mazourka, "Libelle" | Strauss |
| March, "Puppenfee" | Bayer |

Globe June 20-01

"Bank officers' night" will be observed at the Symphony hall promenade concerts this evening.

Malden Mirror June 8-01

The orchestra at the "Pop" concerts at Symphony Hall, Boston, will next Monday evening play two string pieces composed by Mr. Milan F. Bennett, of this city. Later on it is possible that two arrangements of Grieg piano pieces, by Mr. Bennett, will be played.

Herald June 11-01

## THE POP CONCERT.

Nothing succeeds like success, and this adage has more than proved true in the case of the promenade concerts, or the "Pops," in their new quarters at Symphony Hall. The superb orchestra, the light music, the large attendance and the handsome auditorium make an "altogether" unsurpassed in the field of summer amusements. The programme for this evening is:

1. March, "Hoch Habsburg".....Kral
2. Overture, "A Night in Granada"..Kreutzer
3. Waltz, "Blue Danube".....Strauss
4. Selection, "The Fortune-Teller"...Herbert
5. Jubel overture.....Weber
6. (a) "Solvejg's Song".....Grieg
   (b) Norwegian dance.....Grieg
7. Entr'acte gavotte.....Gillet
8. Finale, act one, "Lohengrin".....Wagner
9. Selection, "The Burgomaster".....Luders
10. Two movements from "Sylvia," ballet music.....Delibes
11. Waltz, "Gypsy Baron".....Milloecker
12. March, "King Karl".....Unrate

Globe June 15-1

——The popularity of the Pop concerts seems to increase as the time for closing draws nearer, and all the week the audiences have been large and most enthusiastic over the beautiful music. On Thursday evening Mrs John L. Gardner attended for the first time this season. She came with a party composed of Mr and Mrs James Lowell Putnam and three others, six in all, occupying one table. Mrs Putnam, as is her custom, was exquisitely dressed in black net, with insertions of cream lace in both bodice and skirt. Her chiffon boa was of white edged with black and her hat was also a combination of black and white chiffon. Mrs Gardner was in black liberty silk with black hat. Others there were Prof James Mills Pierce of Harvard university, with some young friends; Mr and Mrs H. C. Thacher, the latter in black, with chantilly lace and white chiffon at the bodice, and hat with pink roses; Mrs Leopold Morse, with young friends from California, and Godfrey Morse, Mrs Morse wearing pale gray satin and toque of gray with roses; Mr Stephen Townsend, Mr and Mrs Guy Lowell and Mr and Mrs Kenneth Horton, who brought several friends with them. Mrs Horton was in a black and white polka dotted India silk, with white lace hat adorned with blue wings. One of the young ladies with her wore black net, the bodice pailletted with jet, and black tulle and chiffon hat. The second young lady wore black, with a violet straw hat, trimmed with a large bunch of violets. There will be special attractions the coming week, Tuesday evening being set apart as Harvard night, and Thursday bank officers' night.

Herald June 16-01

At the Pops, Thursday evening, Wagner night, there was a large audience. Mrs. John L. Gardner, in black silk and gauze with black toque and veil, had a party at one of the front tables. Among her guests were Mr. and Mrs. James Lowell Putnam. The latter wore black crepe with medallions of white lace on the bodice and broad white lace insertions on the skirt, a white tulle hat with green foliage, and a white and black chiffon boa. Also at the Gardner table was Miss Ellen Bullard in black lace. Mr. John T. Wheelwright was near by with a party, and so were Dr. and Mrs Charles G. Cumston, Mr. and Mrs. Charles B. Southard and Mr. Charles W. Bartlett. Mrs. George B. Shattuck looking extremely well in black crepe de chine and pearls, and Dr. Shattuck had Mr. Charles R. Sturgis and Mr. Elisha Flagg, 2d, in their party at a centre table. They arrived late. Mr. William H. Conant was there, also Mr. and Mrs. Charles J. Lincoln and party, and Mr. Max Zach.

## PROMENADE CONCERTS.

Five weeks gone and three to finish the "Pop" concerts, is the story of the 16th season, and the most successful one for many years. Everybody concedes the superiority of Symphony hall over any former audience room, and with as complete an orchestra as can be found, something to eat and drink, a good cigar and congenial company, no wonder the attendance is excellent. The special nights in order are: Wagner night, Thursday, June 13; Harvard night, Tuesday, June 18; bank officers' night, Thursday, June 20; request night, Friday, June 21, and graduates' night, Monday, June 24.

The program for tomorrow evening is as follows:

U. S. Volunteers' march.....Strube
Overture, La Dame Blanche.....Boieldieu
Waltz, Ins Centrum.....Strauss
Selection, Faust.....Gounod
Overture, Martha.....Flotow
Hungarian dances, Nos. 3 and 1.....Brahms
Norwegian Rhapsody.....Svendsen
(First time.)
War March, from Rienzi.....Wagner
Finale, "Ariele".....Bach
(a) Serenade.....Bennett
(b) Waltz.....Bennett
Polka, Sangerluft.....Strauss
March, Gruss in die Ferne.....Doering

——The Pop concerts have shared honors the past week with the flower show across the way at the new Horticultural hall, and it has seemed the most natural thing in the world for visitors to take in both attractions the same evening. Early in the week one evening Mr and Mrs Gericke and Mrs Gordon Dexter, with other friends, occupied one of the tables, Mrs Gericke wearing a lovely gown of cream veiling over pink silk, and toque of the two shades. At another table were Mr and Mrs Guy Lowell, Mrs Lowell in violet liberty silk and large white plumed hat; Mr and Mrs Amory Lawrence, the latter in a combination of black and white with a touch of blue, and white lace at the bodice; over this costume she wore a long black taffeta coat, with revers of Irish lace; Miss Edith Lawrence, Mrs F. L. Ames and Miss Mary Ames, the latter in blue crepe de chene; Prof and Mrs Charles S. Sargent, Miss Sargent, Mr and Mrs Harry Fay, Mr and Mrs Kenneth Horton, the latter in gray crepe de chene; Dr Frederic L. Jack and hundreds more. The programs for the coming week contain many novelties, and as the concerts will be given but three weeks more, there will inevitably be a rush of those who have put off going for one reason or another.

## THE POPS.

Only three weeks more of these seasonable pleasures, and the 16th season will be a thing of the past. Conductor Strube gains in popular approval with every appearance and his success as a composer goes hand in hand with his ability as leader. The special nights in order are "Wagner Night," Thursday, June 13; "Harvard Night," Tuesday, June 18; "Bank Officers Night," Thursday, June 20; "Request Night," Friday, June 21; and "Graduates Night," Monday, June 24. The program for tomorrow will be as follows:

U. S. Volunteers' March.....Strube
Overture, "La Dame Blanche".....Boieldieu
Waltz, "Ins Centrum".....Strauss
Selection, "Faust".....Gounod
Overture, "Martha".....Flotow
Hungarian Dances, Nos. 3 and 1.....Brahms
Norwegian Rhapsody.....Svendsen
(First time.)
War March, from "Rienzi".....Wagner
Finale, "Ariele".....Bach
Serenade.....Bennett
Waltz.....Strauss
Polka, "Sangerluft".....Strauss
March, "Gruss in die Ferne".....Doering

Madame Flower, who has been styled the "bronze Melba," will be the principal artist to appear at the sacred concert to be given at the Crescent Garden, Revere Beach, next Sunday.

**Promenade Concerts.**

The sixth week of the "Pop" concerts began in Symphony hall last evening, and Mr Strube's selections were received with the usual tributes of appreciation from his numerous auditors. Next Thursday will be Wagner night and Tuesday, June 18, is set apart for "Harvard" night.

This evening's program will be as follows: March, "Hoch Habsburg," Kral; overture, "A Night in Granada," Kreutzer; waltz, "Blue Danube," Strauss; selection, "The Fortune-teller," Herbert; Jubel overture, Weber; (a) Solvejg's song, Grieg; (b) Norwegian dance, Grieg; entr'acte gavotte, Gillet; finale, act I, "Lohengrin," Wagner; selection, "The Burgomaster," Luders; two movements from "Sylvia," ballet music, Delibes; waltz, "Gypsy Baron," Milloecker; march, "King Karl," Unrate.

## THE POPS.

The last three weeks of the 16th season of these fixtures in the summer amusements of Boston will be if possible more brilliant than any of their predecessors. Each week is crowded with special nights to suit all tastes. The program for tonight is as follows:

March, "Hoch Habsburg".....Kral
Overture, "A Night in Granada".....Kreutzer
Waltz, "Blue Danube".....Strauss
Selection, "The Fortune-teller".....Herbert
Jubel overture.....Weber
(a) Solvejg's Song.....Grieg
(b) Norwegian Dance.....Grieg
Entr'acte Gavotte.....Gillet
Finale, Act I., "Lohengrin".....Wagner
Selection, "The Burgomaster".....Lüders
Two movements from "Sylvia," Ballet Music.....Delibes
Waltz, "Gypsy Baron".....Milloecker
March, "King Karl".....Unrate

## The Pops.

The last three weeks of the sixteenth season of these fixtures in the summer amusements of Boston will be, if possible, more brilliant than any of their predecessors. Each week is crowded with special nights to suit all tastes. The programme for tonight follows:

March, "Hoch Habsburg".....Kral
Overture, "A Night in Granada".....Kreutzer
Waltz, "Blue Danube".....Strauss
Selection, "The Fortune Teller".....Herbert
Jubel overture.....Weber
(a) Solvejg's Song.....Greig
(b) Norwegian dance.....Greig
Entr'acte Gavotte.....Gillet
Finale, Act I., "Lohengrin".....Wagner
Selection, "The Burgomaster".....Luders
Two movements from "Sylvia" ballet music.....Delibes
Waltz, "Gypsy Baron".....Milloecker
March, "King Karl".....Unrate

## THE POPS.

The last three weeks of the 16th season of these fixtures in the summer amusements of Boston will be, if possible, more brilliant than any of their predecessors. Each week is crowded with special nights to suit all tastes. The program for tonight is as follows:

March, "Hoch Habsburg," Kral; overture, "A Night in Granada," Kreutzer; waltz, "Blue Danube," Strauss; selection, "The Fortune Teller," Herbert; Jubel overture, Weber; (a) Solvejg's Song, Greig; (b) Norwegian dance, Greig; Entr'acte Gavotte, Gillet finale, Act I., "Lohengrin," Wagner; selection, "The Burgomaster," Luders; two movements from "Sylvia" ballet music, Delibes; waltz, "Gypsy Baron," Milloecker; march, "King Karl," Unrate.

## THE POPS.

The coming week will be a lively one at Symphony Hall, with the usual holiday crowd tomorrow night (Monday) and Tuesday which is Harvard Night, another crowd on Thursday, which is Bank Officers' Night, and Friday set apart as Request Night. On Monday evening, June 24, practically the entire house will be occupied by graduates of Harvard, headed by three members from the class of 1841. The program in full for tomorrow night is as follows:

Wedding March.....Mendelssohn
Overture, "Euryanthe".....Weber
Waltz, "O Schoner Mai".....Strauss
Selection, "Trovatore".....Verdi
Czardas, "Der Geist des Wojewoden"....Grossman
Kaiser Variations.....Haydn
Polonaise.....Chopin
Overture, "Le Roi d'Ys".....Lalo
Overture, "Light Cavalry".....Suppe
Traumbilder.....Lumbye
Zither solo, Mr. Karl Keller.
Mazourka, "Libelle".....Strauss
March, "Puppenfee".....Bayer

——At the Pop concert, Wednesday evening, Mr. Francis Skinner and his recent bride were by far the most interesting people present. Mrs. Skinner was attired in a pretty gown of light blue silk mulle, applique with horizontal bands of ecru insertion, and a large black hat and black boa. Others present that evening were Mr. and Mrs. Jean Paul Selinger, Mrs. Selinger wearing a frock of cream muslin, flowered, and trimmed with black and white chiffon, with turquoise ornaments, and large white and black hat, Mr. C. H. Bailey, Mr. and Mrs. Williams, with Miss Mildred Williams, who was in violet foulard, with black hat; Miss Wales and party, Mr. A. A. Glazier, Mrs. J. Foster Bush and Miss Ella Bush, who made two of a large party, Mr. Herbert Creighton, Mrs. William W. Winslow, and daughter, Mr. and Mrs. Fairfax, with Miss Marion Fairfax and Miss Eleanor Fairfax, and Mrs. George Francis, of Brookline, who was so prominent in last week's tournament at the Country Club. Mrs. Francis had on a white pique skirt, with transparent bodice, and white straw sailor hat trimmed with dotted silk. On Thursday, another large audience assembled to listen to the really excellent program arranged in honor of Wagner night, and throughout the week the attendance was both large and enthusiastic. Probably the banner evening of the season will be Tuesday, when Harvard night will be celebrated. Two days later comes Bank Officers' night, which will call out another large audience. Request night, June 21 and Graduates' night are also occasions of especial prominence in the history of the Pop concerts.

## PROMENADE CONCERTS.

The coming two weeks will be the last of the "Pop" entertainments in Symphony hall, and the interest which is nightly shown by the large attendance at the tables bids fair to surpass all records in the history of these concerts. Tomorrow there promises to be the usual holiday attendance, and on Tuesday, which is "Harvard" night, a large audience is already assured. Thursday, June 20, the Bank officers' association will be present in large numbers, and Friday, June 21, will be "request" night, when conductor Strube will put on the program many of the selections which the patrons have requested during the season.

The program for tomorrow evening is as follows:

Wedding March.....Mendelssohn
Overture, "Euryanthe".....Weber
Waltz, "O Schoner Mai".....Strauss
Selection, "Trovatore".....Verdi
Czardas, "Der Geist des Wojewoden".Grossman
Kaiser, variations.....Haydn
Polonaise.....Chopin
Overture, "Le Roi d'Ys".....Lalo
Overture, "Light Cavalry".....Suppe
Traumbilder.....Lumbye
Zither solo, Mr Karl Keller.
Mazourka, "Libelle".....Strauss
March, "Puppenfee".....Bayer

## The Pops.

The coming two weeks will be the last of these attractive entertainments, and the popular interest which is nightly shown by the large attendance at the tables bids fair to outstrip all records in the history of these concerts. Tomorrow (Monday) there promises to be the usual holiday attendance, and on Tuesday, which is "Harvard" night, a large audience is already assured. On Thursday, June 20, the Bank Officers' Association will be present in large numbers. Friday, June 21, will be "Request" night, when Conductor Strube will put on the programme many of the selections which the patrons have requested during the season. The programme in full for tomorrow evening is as follows:

Wedding March ..... Mendelssohn
Overture, "Euryanthe" ..... Weber
Waltz, "O Schoner Mai" ..... Strauss
Selection, "Trovatore" ..... Verdi
Czardas, "Der Geist des Wojewoden" ..... Grossman
Kaiser variations ..... Haydn
Polonaise ..... Chopin
Overture, "Le Roi d'Ys" ..... Lalo
Overture, "Light Cavalry" ..... Suppe
Traumbilder ..... Lumbye
Zither solo, Mr. Karl Keller.
Mazourka, "Libelle" ..... Strauss
March, "Puppenfee" ..... Bayer

"Bank officers' night" will be observed at the Symphony hall promenade concerts this evening.

[63]

Brockton Enterprise June 21-01

# Crimson Hue

## Given to "Pop" Concert by Jubilant Collegians.

Boston, June 21.—It was supposed to be bank officers' night at the "Pop" concert in Music Hall last evening but hundreds of Harvard men turned the evening into a crimson jollification to celebrate the victory over Yale on the ball field yesterday afternoon.

The Symphony orchestra, which provides these summer concerts, was called upon for college songs. There were loud and repeated demands for "Up the Street," the Harvard march, but it was not forthcoming, "Fair Harvard" being rendered instead. "Fair Harvard" is the signal for every man to rise and every one was on his feet.

But "Up the Street" came later, and was a signal for a merry war dance of wet glassware on the tables in the hall. Straw hats flew and canes were whirled, while Harvard yelled. Even a foot ball victory never brought out greater enthusiasm.

Transcript June 22-01

The closing nights of the "Pop" concerts are now at hand, as the season ends with the performances of the coming week. Monday evening will be "graduates' night" and every seat on the floor has been reserved and sold to the graduates of Harvard. Conductor Strube has arranged some very attractive programmes for these last concerts, as will be seen by the following for this evening, which is a sample: March, "Black Bess," Strube; overture, "Si j'étais Rio," Adam; Kaiser waltz, Strauss; selection, "Traviata," Verdi; overture, "Merry Wives of Windsor," Nicolai; procession of the women, from "Lohengrin," Wagner; waltz, "Die Fledermaus," Strauss; Slavic march, Tschaikowsky; selection, "Florodora," Stuart; "Forget Me Not," Macbeth; waltz, "Grubenlichter," Zeller; march, "Teufel," [illegible]

Gazette June 22-01

Symphony Hall was crowded to the doors on Harvard night, and was resplendent with crimson banners, its first decoration since the opening of the Pops. The trimmings did not stay in place very long, but were appropriated, during the course of the evening, by the souvenir hunters in the balconies, much to the disgust of the students on the floor, who stamped and hissed in vain.

—Mrs. "Jack" Gardner has renewed her allegiance to the Pops, making her first appearance since the death of her husband one night last week. The usual number of callow professional youths were in her train, and she also had "Jimmie" Lowell Putnam and his wife, who is Moncure Robinson's sister. Such devotion as these Putnam's show to the Pops! They have hardly missed a night either as Mrs. F. Gordon Dexter's guests or Mrs. Gardner's.—Town Topics.

—The "Pops," on Tuesday, Harvard night, presented a very popular programme. Among the numbers were many from the newest light opera, which gave the students a chance to help out the orchestra by whistling and singing. A selection of patriotic airs with the "Star Spangled Banner" introduced, brought the whole company to its feet to join in the chorus. The concert ended as usual with "Fair Harvard," and "Up the Street."

Beacon June 22-01

***The Pops***

The Pops last only a week more. Those who have not been to Symphony Hall during the Pop season have missed an experience which they should hasten to avail themselves of; and those who have been need no urging to go again. The music at the Pops has been unusually good this year, and that is saying a great deal, and the audiences have been so thoroughly cosmopolitan as to seem almost unbostonian.

Courier June 22-01

—The Harvard seniors have been having a happy week of it, and the festivities are not yet ended. Tomorrow, Harvard graduates' night will be observed at the Pop concert, and on the following day the men are to make a trip down the harbor. The class dinner, to be given at the Exchange Club, on the evening of Commencement Day, Wednesday, will be a fitting climax to the round of gaities which have followed the bard study. Mr. Winthrop Ames, Mr. Thorndike Spalding and Mr. James Purdon are the class committee.

Herald June 23-01

# IN THE WORLD OF MUSIC.

## Closing Week of "Pop" Concerts in Symphony Hall.

**Tomorrow Evening the Entire Floor Has Been Reserved for Harvard Men, as It Is Graduates' Night—The Programme—New Musical Publications—Notes.**

EVERYTHING must have an end, and the coming week will finish the 16th season of the Pops. The week begins with what will prove beyond a doubt the most successful concert in the history of these entertainments, for Monday evening is "Graduates' night." The entire floor is reserved for graduates of Harvard, and representatives of 23 classes have secured places, beginning with three members of the class of 1841 and followed by such generous totals as 60 from the class of 1881, 150 from the class of 1891 and 200 from the class of 1898. The programme follows:

March, "Hail to the Crimson!" .... Henry, '86
Overture, "Light Cavalry" .... Suppe
Waltz, "Estudiantina" .... Waldteufel
Selection, "Florodora" .... Stuart
Selection, "The Viking" .... Loud
Waltz, "Grubenlichter" .... Zeller
Selection, "The Burgomaster" .... Suders
American fantasy .... Herbert
Selection, "Prince Pro Tem" .... Thompson
Waltz, "Jolly Students" .... Vollstedt
Fair Harvard.
March, "Up the Street" .... Morse

It was a great night at the Pops on Tuesday, as the evening was given over to the Harvard boys, and there was a genuine college atmosphere, with the accompanying jolly din. There were, however, a larger number of smart people outside the university crowd than usual. Mrs. George B. Shattuck had a table party. She was in black, with a black hat done with white roses. Mr. and Mrs. Alexander Higginson brought seven guests. Mrs. Higginson was girlish and smart in black and white and a large black and white hat. Mr. and Mrs. Frank Moseley and Miss Moseley were there; Mrs. Moseley, in black and white foulard and lace hat; also Dr. J. Foster Bush, Mrs. Bush and party; Miss Gertrude Miller, in white crepe with a rosebud hat worn off the face; Mr. and Mrs. J. H. Hecht, Mr. and Mrs. Henry M. Upham, Miss Annie Richards, Mr. and Mrs. B. L. M. Tower, Mr. Edward A. Clark and Mr. and Mrs. Frank Somers. Mr. and Mrs. David Noyes brought a party of eight. Mrs. Noyes wore a smart gown of cream colored silk and lace and a black and white tulle hat. Mrs. W. J. Riley, the wife of the State street banker, was at the Noyes table in a charming gown of purple and white polka dotted foulard with white lace and chiffon. Mrs. F. R. Comee had a party of friends at her husband's table. She wore a white and gold embroidered crepe gown and a large black hat with white plumes. Mme. de Angelis was the centre of a table of young people. She was in black and white striped silk, with diamonds, and a black hat. Mr. and Mrs. F. A. Niccolls and Mr. F. G. Merrill, Mr. N. C. Weeks, Capt. and Mrs. Aline, Dr. and Mrs. Arthur Osgood were also there. The hall was hung with red crepe paper banners printed in black ink, which soon disappeared from the balcony and floated, confetti like, over and around the heads of the Harvard boys. For tomorrow the Harvard graduates have bought up the whole of the house, and there will be a big demonstration.

Budget June 23-01

Harvard Night at the Pops was less exciting than usual; another illustration of the fact that when young men go out to celebrate they should not take their pretty cousins.

Globe June 23-01

LAST WEEK OF THE "POPS."

This week's concerts in Symphony hall will finish the 16th season of the "Pops." The week will begin with what should prove the most successful in the history of these entertainments for Monday evening will be "Graduates night." The entire floor is reserved for graduates of Harvard, and representatives of 23 classes have secured places, beginning with three members of the class of 1841 and followed by such generous totals as 60 from the class of 1881, 150 from the class of 1891, and 200 from the class of 1898. The program will be as follows:

March, Hail to the Crimson .... Henry '86
Overture, Light Cavalry .... Suppe
Waltz, Estudiantina .... Waldteufel
Selection, Florodora .... Stuart
Selection, The Viking .... Loud
Waltz, Grubenlichter .... Zeller
Selection, The Burgomaster .... Suders
American fantasy .... Herbert
Selection, Prince Pro Tem .... Thompson
Waltz, Jolly Students .... Vollstedt
Fair Harvard.
March, Up the Street .... Morse

—The old adage of blessings brightening as they take their flight has had ample illustration the past week at Symphony hall, when crowded houses have been the rule at the Pop concerts, everyone seeming to realize that the coming week will be the last. Tuesday evening, "Harvard night," brought a crowd of Harvard students and their young girl friends, whose lovely summer costumes of every hue and shade, with their becoming hats, many of them laden with roses, made a brilliant bit of coloring, more noticeable than at any previous evening during the season. The hall seemed a veritable flower garden, and then an added bit of brilliant color which hightened the effect was the crimson banners which were hung from the balcony railings, and were the inspiration of Mr Comee, who, being himself a Harvard man, enters most fully into the spirit of such occasions. There was, as usual, appropriate music, songs by the glee club, and the utmost enthusiasm when the audience rose en masse and joined in the singing of "The Star Spangled Banner" and "Fair Harvard." The audience retired in the happiest mood to the music of "Up the Street."

—Tomorrow evening will be Harvard graduates' night at the Pop concert, when it is expected there will be at least 1300 graduates present, the whole floor being given up to them, while the ladies accompanying them will have seats in the balconies. Three members of the class of '41, including Mr Keyes of Concord, have signified their intention of being present, and it will undoubtedly be the most interesting evening in the whole series of concerts.

Journal June 23-01

THE "POPS."

Everything must have an end, even our pleasures, and the coming week will finish the sixteenth season of the "Pops." The week begins with what will prove beyond a doubt the most successful in the history of these entertainments, for Monday evening is "Graduates' Night." The entire floor is reserved for graduates of Harvard, and representatives of 23 classes have secured places, beginning with three members of the class of 1841 and followed by such generous totals as 60 from the class of 1881, 150 from the class of 1891 and 200 from the class of 1898. The program follows:

March, "Hail to the Crimson!" .... Henry, '86
Overture, "Light Cavalry" .... Suppe
Waltz, "Estudiantina" .... Waldteufel
Selection, "Florodora" .... Stuart
Selection, "The Viking" .... Loud
Waltz, "Grubenlichter" .... Zeller
Selection, "The Burgomaster" .... Luders
American Fantasy .... Herbert
Selection, "Prince Pro Tem" .... Thompson
Waltz, "Jolly Students" .... Vollstedt
Fair Harvard.
March, "Up the Street" .... Morse

Post June 23-01

Harvard night at the Pops, which marked the banner occasion of the season, proved fully as successful an event as in former years, which is saying much. The customary crimson decorations and enthusiasm prevailed, and every seat and table was engaged far in advance. Some of those there were Mr. and Mrs. Alexander Higginson and party, which included the latter's sister, Mrs. James A. Garland. Both ladies were in black, Mrs. Higginson wearing a large picture hat. Mme. De Angelis had a number of people with her, among whom Miss Pierson, in flowered organdie and a large black hat, was especially noticeable. Miss Susanne Risteen, who was with her parents, was looking extremely well in soft gray veiling, the bodice a froth of spangled lace. Mrs. C. F. Goodhue and Miss Goodhue of Brookline, with several friends, were noted in the throng, Miss Goodhue selecting for her toilette on this occasion a very pretty frock of gray, with yoke and sleeves of pale violet. Dr. and Mrs. Arthur H. Osgood of Elm Hill had with them Mr. and Mrs. Henry M. Upham of the Ilkley. Mrs. Osgood was in cafe-au-lait veiling, and Mrs. Upham in black, with white revers, and a pretty toque trimmed with pink roses. Mrs. Frederick R. Comee, in cream cloth, with big black hat, was, as usual, a picturesque figure. Others present were Dr. and Mrs. Blake, Mr. and Mrs. Dimock of Brookline, Mr. and Mrs. Charles Dewett Page, Mr. and Mrs. James [illegible] and son, Captain [illegible]

Globe June 25-01

# OWN THE HALL.

## Harvard Men Rule the Pop Concert.

## Graduates Try to Outdo Each Other in Cheering.

**Every Lull is Filled Full of Noises.**

**Class of '98 Gets the Best of the Contest.**

**Several Hundred Toy Balloons Used with Effect.**

If you meet a Harvard graduate today and he salutes you in a whisper or in a voice that seems to issue from his boots, you may safely conclude that he was one of several thousand howling, yelling, bellowing actors that took part in a comic opera entitled "Graduates' Night," enacted last night at the Pop concert in Symphony hall. There have been times something like it in the past, but nothing that equalled or eclipsed it.

Yelling for Harvard and for her several classes was the order of the evening. On the floor 200 members of the class of '98 were the magnets which drew all the other classes to them. Next in volume of vocal power came '99, a close third was the class of '91, and then came the other classes; '97, '96, '95, '94, '93, '89, '88, '87, '86, '84, '83, '81, '75 and '41.

This latter class was represented by one member only, Mr Keyes of Concord, more than 80 years of age, who, however, when escorted by some of the recent graduates, marched down the aisle with a banner of flaming crimson with the figures '41 upon it. Other classes which have not been mentioned were represented, but did not announce themselves to the world as frequently as did the members of the class of 1898.

To celebrate the occasion the entire main floor was reserved for Harvard graduates, the women and interested spectators being given the galleries. The evening was one of pandemonium, and the scenes on the floor were not unlike those of a stock exchange when it has been seized with a panic.

To the credit of the vast assemblage of young men it can be said that it was innocent. At one time it did look as if two or three of the most intrepid leaders, who had mounted the stage and were followed by a crowd, might lose a good share of their clothing, but a few warning hisses from the galleries stopped what promised to be carrying a joke too far.

The great feature of the evening was furnished by several hundred red toy balloons. The class of '98 had a bunch of several hundred, all tied together and surmounted by one big balloon. This they tied to a string and it floated halfway up to the ceiling, with a crimson banner and the figures "98" displayed to all.

In addition each member of that class had two or three balloons—one to let loose to go to the lofty ceiling and the others to play with on the end of a string. Before the evening ended there were 400 or more balloons, including the big bunch with the '98 legend on it, snugly hugging the ceiling.

The management has a problem on its hands in how to get them down.

Another favorite use to make of the balloon was to send it half way up to the ceiling and then explode it with a lighted fuse.

The '91 adherents had green balloons and these were put to much the same use as the red ones. The rivalry between these two classes was conspicuous throughout the evening, but along toward the last someone tied a red and a green balloon together and sent them aloft amid great applause.

The cheering was simply deafening all the evening; the musical numbers were well rendered and were appreciated, but when a lull came it was seized as another good chance to yell for '89 or '94, or the you-can't-lose-me-if-you-try '98.

Someone devised a Y to represent Yale and sent that up on a balloon and the point was not lost on the big crowd.

The audience, by the way, completely filled every possible nook and corner of Symphony hall. It was composed of the mothers, wives and sweethearts of the howling mob that raised a gentlemanly chaos all the evening.

The Harvard yell was given for the crew and for the baseball team, and the classes toasted each other [illegible] their own yell [illegible]

[illegible] reigned all the evening. [illegible] men took off their coats and [illegible] piled their hats three feet high on the tables and did the lock-step around the hall in visiting delegations.

There was singing all the time, but it was all impromptu and consisted of "Glory, Glory for the Crimson," or some other equally well-known refrain.

At the close of the second intermission, 200 or more of the younger graduates took possession of the stage, and then came a struggle to see what class could hold its banner the highest. The class of '99 took the palm in this contest by boosting two of its agile members into a niche prepared for a statue that seemed utterly beyond reach.

All things were possible last night, and a kind and indulgent management did not object to the whims of the crowd.

When the concert began the balconies were decorated with crimson banners marked "H., Pops, 1901," but in the twinkling of an eye every souvenir hunter turned vandal and, presto, they were stolen or "swiped" in true Harvard fashion.

The audience had a chance to try its luck in catching a few balloons that settled near the galleries, and in the scrimmages many fair hands [illegible] were raised to get the coveted trophies.

The program of the evening, [illegible] many Harvard favorites, follows:

(a) March, Cruiser Harvard .... [illegible]
(b) March, Hail to the Crimson .... [illegible]
Overture, Light Cavalry .... [illegible]
[illegible]

Brockton Enterprise
June 21-01

# CRIMSON HUE

## Given to "Pop" Concert by Jubilant Collegians.

Boston, June 21.—It was supposed to be bank officers' night at the "Pop" concert in Music Hall last evening but hundreds of Harvard men turned the evening into a crimson jollification to celebrate the victory over Yale on the ball field yesterday afternoon.

The Symphony orchestra, which provides these summer concerts, was called upon for college songs. There were loud and repeated demands for "Up the Street," the Harvard march, but it was not forthcoming, "Fair Harvard" being rendered instead. "Fair Harvard" is the signal for every man to rise and every one was on his feet.

But "Up the Street" came later, and was a signal for a merry war dance of wet glassware on the tables in the hall. Straw hats flew and canes were whirled, while Harvard yelled. Even a foot ball victory never brought out greater enthusiasm.

---

The closing nights of the "Pop" concerts are now at hand, as the season ends with the performances of the coming week. Monday evening will be "graduates' night" and every seat on the floor has been reserved and sold to the graduates of Harvard. Conductor Strube has arranged some very attractive programmes for these last concerts, as will be seen by the following for this evening, which is a sample: March, "Black Bess," Strube; overture, "Si j'étais Rio," Adam; Kaiser waltz, Strauss; selection, "Traviata," Verdi; overture, "Merry Wives of Windsor," Nicolai; procession of the women, from "Lohengrin," Wagner; waltz, "Die Fledermaus," Strauss; Slavic march, Tschaikowsky; selection, "Florodora," Stuart; "Forget Me Not," Macbeth; waltz, "Grubenlichter," Zeller; march, "Teufel," Suppé.

---

Symphony Hall was crowded to the doors on Harvard night, and was resplendent with crimson banners, its first decoration since the opening of the Pops. The trimmings did not stay in place very long, but were appropriated, during the course of the evening, by the souvenir hunters in the balconies, much to the disgust of the students on the floor, who stamped and hissed in vain.

—Mrs. "Jack" Gardner has renewed her allegiance to the Pops, making her first appearance since the death of her husband one night last week. The usual number of callow professional youths were in her train, and she also had "Jimmie" Lowell Putnam and his wife, who is Moncure Robinson's sister. Such devotion as these Putnam's show to the Pops! They have hardly missed a night either as Mrs. F. Gordon Dexter's guests or Mrs. Gardner's.—Town Topics.

—The "Pops," on Tuesday, Harvard night, presented a very popular programme. Among the numbers were many from the newest light opera, which gave the students a chance to help out the orchestra by whistling and singing. A selection of patriotic airs with the "Star Spangled Banner" introduced, brought the whole company to its feet to join in the chorus. The concert ended as usual with "Fair Harvard," and "Up the Street."

---

### *The Pops*

The Pops last only a week more. Those who have not been to Symphony Hall during the Pop season have missed an experience which they should hasten to avail themselves of; and those who have been need no urging to go again. The music at the Pops has been unusually good this year, and that is saying a great deal, and the audiences have been so thoroughly cosmopolitan as to seem almost unbostonian.

---

Courier June 22 01

—The Harvard seniors have been having a happy week of it, and the festivities are not yet ended. Tomorrow, Harvard graduates' night will be observed at the Pop concert, and on the following day the men are to make a trip down the harbor. The class dinner, to be given at the Exchange Club, on the evening of Commencement Day, Wednesday, will be a fitting climax to the round of gaities which have followed the hard study. Mr. Winthrop Ames, Mr. Thorndike Spalding and Mr. James Purdon are the class committee.

Herald

# IN THE WORLD OF MUSIC.

## Closing Week of "Pop" Concerts in Symphony Hall.

**Tomorrow Evening the Entire Floor Has Been Reserved for Harvard Men, as It Is Graduates' Night—The Programme—New Musical Publications—Notes.**

EVERYTHING must have an end, and the coming week will finish the 16th season of the Pops. The week begins with what will prove beyond a doubt the most successful concert in the history of these entertainments, for Monday evening is "Graduates' night." The entire floor is reserved for graduates of Harvard, and representatives of 23 classes have secured places, beginning with three members of the class of 1841 and followed by such generous totals as 60 from the class of 1881, 150 from the class of 1891 and 200 from the class of 1898. The programme follows:

| | |
|---|---|
| March, "Hail to the Crimson!" | Henry, '86 |
| Overture, "Light Cavalry" | Suppe |
| Waltz, "Estudiantina" | Waldteufel |
| Selection, "Florodora" | Stuart |
| Selection, "The Viking" | Loud |
| Waltz, "Grubenlichter" | Zeller |
| Selection, "The Burgomaster" | Suders |
| American fantasy | Herbert |
| Selection, "Prince Pro Tem" | Thompson |
| Waltz, "Jolly Students" | Vollstedt |
| Fair Harvard. | |
| March, "Up the Street" | Morse |

It was a great night at the Pops on Tuesday, as the evening was given over to the Harvard boys, and there was a genuine college atmosphere, with the accompanying jolly din. There were, however, a larger number of smart people outside the university crowd than usual. Mrs. George B. Shattuck had a table party. She was in black, with a black hat done with white roses. Mr. and Mrs. Alexander Higginson brought seven guests. Mrs. Higginson was girlish and smart in black and white and a large black and white hat. Mr. and Mrs. Frank Moseley and Miss Moseley were there; Mrs. Moseley, in black and white foulard and lace hat; also Dr. J. Foster Bush, Mrs. Bush and party; Miss Gertrude Miller, in white crepe with a rosebud hat worn off the face; Mr. and Mrs. J. H. Hecht, Mr. and Mrs. Henry M. Upham, Miss Annie Richards, Mr. and Mrs. B. L. M. Tower, Mr. Edward A. Clark and Mr. and Mrs. Frank Somers. Mr. and Mrs. David Noyes brought a party of eight. Mrs. Noyes wore a smart gown of cream colored silk and lace and a black and white tulle hat. Mrs. W. J. Riley, the wife of the State street banker, was at the Noyes table in a charming gown of purple and white polka dotted foulard with white lace and chiffon. Mrs. F. R. Comee had a party of friends at her husband's table. She wore a white and gold embroidered crepe gown and a large black hat with white plumes. Mme. de Angelis was the centre of a table of young people. She was in black and white striped silk, with diamonds, and a black hat. Mr. and Mrs. F. A. Niccolls and Mr. F. G. Merrill, Mr. N. C. Weeks, Capt. and Mrs. Aline, Dr. and Mrs. Arthur Osgood were also there. The hall was hung with red crepe paper banners printed in black ink, which soon disappeared from the balcony and floated, confetti like, over and around the heads of the Harvard boys. For tomorrow the Harvard graduates have bought up the whole of the house, and there will be a big demonstration.

---

Budget June

Harvard Night at the Pops was less exciting than usual; another illustration of the fact that when young men go out to celebrate they should not take their pretty cousins.

[64]

---

Globe June 23-01

**LAST WEEK OF THE "POPS."**

This week's concerts in Symphony hall will finish the 16th season of the "Pops." The week will begin with what should prove the most successful in the history of these entertainments, for Monday evening will be "Graduates' night." The entire floor is reserved for graduates of Harvard, and representatives of 23 classes have secured places, beginning with three members of the class of 1841 and followed by such generous totals as 60 from the class of 1881, 150 from the class of 1891, and 200 from the class of 1898. The program will be as follows:

| | |
|---|---|
| March, Hail to the Crimson | Henry '86 |
| Overture, Light Cavalry | Suppe |
| Waltz, Estudiantina | Waldteufel |
| Selection, Florodora | Stuart |
| Selection, The Viking | Loud |
| Waltz, Grubenlichter | Zeller |
| Selection, The Burgomaster | Suders |
| American fantasy | Herbert |
| Selection, Prince Pro Tem | Thompson |
| Waltz, Jolly Students | Vollstedt |
| Fair Harvard. | |
| March, Up the Street | Morse |

—The old adage of blessings brightening as they take their flight has had ample illustration the past week at Symphony hall, when crowded houses have been the rule at the Pop concerts, everyone seeming to realize that the coming week will be the last. Tuesday evening, "Harvard night," brought a crowd of Harvard students and their young girl friends, whose lovely summer costumes of every hue and shade, with their becoming hats, many of them laden with roses, made a brilliant bit of coloring, more noticeable than at any previous evening during the season. The hall seemed a veritable flower garden, and then an added bit of brilliant color which hightened the effect was the crimson banners which were hung from the balcony railings, and were the inspiration of Mr Comee, who, being himself a Harvard man, enters most fully into the spirit of such occasions. There was, as usual, appropriate music, songs by the glee club, and the utmost enthusiasm when the audience rose en masse and joined in the singing of "The Star Spangled Banner" and "Fair Harvard." The audience retired in the happiest mood to the music of "Up the Street."

—Tomorrow evening will be Harvard graduates' night at the Pop concert, when it is expected there will be at least 1300 graduates present, the whole floor being given up to them, while the ladies accompanying them will have seats in the balconies. Three members of the class of '41, including Mr Keyes of Concord, have signified their intention of being present, and it will undoubtedly be the most interesting evening in the whole series of concerts.

---

**THE "POPS."**

Everything must have an end, even our pleasures, and the coming week will finish the sixteenth season of the "Pops." The week begins with what will prove beyond a doubt the most successful in the history of these entertainments, for Monday evening is "Graduates' Night." The entire floor is reserved for graduates of Harvard, and representatives of 23 classes have secured places, beginning with three members of the class of 1841 and followed by such generous totals as 60 from the class of 1881, 150 from the class of 1891 and 200 from the class of 1898. The program follows:

| | |
|---|---|
| March, "Hail to the Crimson!" | Henry, '86 |
| Overture, "Light Cavalry" | Suppe |
| Waltz, "Estudiantina" | Waldteufel |
| Selection, "Florodora" | Stuart |
| Selection, "The Viking" | Loud |
| Waltz, "Grubenlichter" | Zeller |
| Selection, "The Burgomaster" | Luders |
| American Fantasy | Herbert |
| Selection, "Prince Pro Tem" | Thompson |
| Waltz, "Jolly Students" | Vollstedt |
| Fair Harvard. | |
| March, "Up the Street" | Morse |

---

Harvard night at the Pops, which marked the banner occasion of the season, proved fully as successful an event as in former years, which is saying much. The customary crimson decorations and enthusiasm prevailed, and every seat and table was engaged far in advance. Some of those there were Mr. and Mrs. Alexander Higginson and party, which included the latter's sister, Mrs. James A. Garland. Both ladies were in black, Mrs. Higginson wearing a large picture hat. Mme. De Angelis had a number of people with her, among whom Miss Pierson, in flowered organdie and a large black hat, was especially noticeable. Miss Susanne Risteen, who was with her parents, was looking extremely well in soft gray veiling, the bodice a froth of spangled lace. Mrs. C. F. Goodhue and Miss Goodhue of Brookline, with several friends, were noted in the throng, Miss Goodhue selecting for her toilette on this occasion a very pretty frock of gray, with yoke and sleeves of pale violet. Dr. and Mrs. Arthur H. Osgood of Elm Hill had with them Mr. and Mrs. Henry M. Upham of the Ilkley. Mrs. Osgood was in cafe-au-lait veiling, and Mrs. Upham in black, with white revers, and a pretty toque trimmed with pink roses. Mrs. Frederick R. Comee, in cream cloth, with big black hat, was, as usual, a picturesque figure. Others present were Dr. and Mrs. Blake, Mr. and Mrs. Dimock of Brookline, Mr. and Mrs. Charles Jewett Page, Mr. and Mrs. James Stack and son, Captain William H. Alline of the Cadets and Mrs. Alline, Dr. James H. Phelps, and Miss [illegible]

---

Globe June 25-01

# DOWN THE HALL.

## Harvard Men Rule the Pop Concert.

## Graduates Try to Outdo Each Other in Cheering.

## Every Lull is Filled Full of Noises.

## Class of '98 Gets the Best of the Contest.

### Several Hundred Toy Balloons Used with Effect.

If you meet a Harvard graduate today and he salutes you in a whisper or in a voice that seems to issue from his boots, you may safely conclude that he was one of several thousand howling, yelling, bellowing actors that took part in a comic opera entitled "Graduates' Night," enacted last night at the Pop concert in Symphony hall. There have been times something like it in the past, but nothing that equalled or eclipsed it.

Yelling for Harvard and for her several classes was the order of the evening. On the floor 200 members of the class of '98 were the magnets which drew all the other classes to them. Next in volume of vocal power came '99, a close third was the class of '91, and then came the other classes, '97, '96, '95, '94, '93, '89, '88, '87, '86, '84, '83, '81, '75 and '41.

This latter class was represented by one member only, Mr Keyes of Concord, more than 80 years of age, who, however, when escorted by some of the recent graduates, marched down the aisle with a banner of flaming crimson with the figures '41 upon it. Other classes which have not been mentioned were represented, but did not announce themselves to the world as frequently as did the members of the class of 1898.

To celebrate the occasion the entire main floor was reserved for Harvard graduates, the women and interested spectators being given the galleries. The evening was one of pandemonium, and the scenes on the floor were not unlike those of a stock exchange when it has been seized with a panic.

To the credit of the vast assemblage of young men it can be said that it was innocent. At one time it did look as if two or three of the most intrepid leaders, who had mounted the stage and were followed by a crowd, might lose a good share of their clothing, but a few warning hisses from the galleries stopped what promised to be carrying a joke too far.

The great feature of the evening was furnished by several hundred red toy balloons. The class of '98 had a bunch of several hundred, all tied together and surmounted by one big balloon. This they tied to a string and it floated halfway up to the ceiling, with a crimson banner and the figures "98" displayed to all.

In addition each member of that class had two or three balloons—one to let loose to go to the lofty ceiling and the others to play with on the end of a string. Before the evening ended there were 400 or more balloons, including the big bunch with the '98 legend on it, snugly hugging the ceiling.

The management has a problem on its hands in how to get them down.

Another favorite use to make of the balloon was to send it half way up to the ceiling and then explode it with a lighted fuse.

The '91 adherents had green balloons and these were put to much the same use as the red ones. The rivalry between these two classes was conspicuous throughout the evening, but along toward the last someone tied a red and a green balloon together and sent them aloft amid great applause.

The cheering was simply deafening all the evening. The musical numbers were well rendered and were appreciated, but when a lull came it was seized as another good chance to yell for '89 or '94, or the you-can't-lose-me-if-you-try '98.

Someone devised a Y to represent Yale and sent that up on a balloon and the point was not lost on the big crowd.

The audience, by the way, completely filled every possible nook and corner of Symphony hall. It was composed of the mothers, wives and sweethearts of the howling mob that raised a gentlemanly chaos all the evening.

The Harvard yell was given for the crew and for the baseball team, and the classes toasted each other by giving their own yell and then tacking on the name of some favored class. In this way '98 honored nearly all the other classes, including its [illegible] rival [illegible]

[illegible] waiters couldn't hear the orders, much less dare to execute them. Bohemia reigned all the evening, for the men took off their coats and vests, piled their hats three feet high on the tables and did the lock-step around the hall in visiting delegations.

There was singing all the time, but it was all impromptu and consisted of "Glory, Glory for the Crimson," or some other equally well-known refrain.

At the close of the second intermission, 200 or more of the younger graduates took possession of the stage, and then came a struggle to see what class could hold its banner the highest. The class of '99 took the palm in this contest by boosting two of its agile members into a niche prepared for a statue that seemed utterly beyond reach.

All things were possible last night, and a kind and indulgent management did not object to the whims of the crowd.

When the concert began the balconies were decorated with crimson banners, marked "H. Pops, 1901," but in the twinkling of an eye every souvenir hunter turned vandal and, presto, all were stolen or "swiped" in true Harvard fashion.

The audience had a chance to try its luck in catching a few balloons that settled near the galleries, and in the scrimmages many fair hands united were raised to get the coveted trophies.

The program of the evening, with many Harvard favorites, follows:

| | |
|---|---|
| (a) March, Cruiser Harvard | Strube |
| (b) March, Hail to the Crimson | Henry '86 |
| Overture, Light Cavalry | Suppe |
| Waltz, Estudiantina | Waldteufel |
| Selection, Florodora | Stuart |
| Selection, The Viking | Loud |
| Waltz, Grubenlichter | Zeller |
| Selection, Obispah | Atkinson |
| American Fantasy | Herbert |
| Selection, Prince Pro Tem | Thompson |
| Waltz, Jolly Students | Vollstedt |
| Fair Harvard. | |
| March, Up the Street | [illegible] |

Post June 23-01

[illegible] the Harvard seniors have had things pretty much their [illegible] and the festivities are not yet ended. Tomorrow a special programme [illegible] arranged at the Pop concert, Mr. Comee being a Harvard man and a [illegible] favorite with the boys. [illegible] next day a sail down the harbor will be in [illegible] while on Wednesday, which is the evening of commencement day, the piece [illegible] resistance of the programme, a banquet at the Exchange Club, will form a fitting climax to the long round of gayeties which have followed months of study. The committee includes Mr. Winthrop Ames, Mr. Thorndike Spaulding and Mr. [illegible] Burdon.

## "The Pops."

Everything must have an end, even [illegible] and the coming week will [illegible] 16th season of the Pops. The week begins with what will prove beyond a doubt, the most successful concert in the history of these entertainments. Monday evening is "Graduates' Night." The entire floor is reserved for graduates of Harvard, and representatives of twenty-three classes have secured places, beginning with three members of the class of 1841 and followed by such generous totals as sixty from the class of 1881, 15[illegible] from the class of 1891 and [illegible] from the class of 1898. The programme follows:

March, "Hail to the Crimson!" ..... Henry, '86
Overture, "Light Cavalry" ..... Suppe
Waltz, "Estudiantina" ..... [illegible]teufel
Selection, "Fiorodora" ..... Stuart
Selection, "The Viking" ..... Loud
[illegible] "Grubenlichter" ..... Zeller
[illegible] "The Burgomaster" ..... Suders
[illegible] Fantasy ..... Herbert
[illegible], "Prince Pro Tem" ..... Thompson
[illegible] "Jolly Students" ..... Vollstedt
[illegible] Harvard ..... [illegible]
[illegible] "Up the Street" ..... [illegible]

Post June 25-01

**They were all there last night in Symphony Hall for "Graduates' Night"—hundreds of representatives of Harvard's classes from 1841 to '00.**

**And the roof still remains on Symphony Hall!**

**Still, the "Jolly Students"—to use the title of one of the waltzes played—did their best to lift it off.**

**Failing in this, they sent floating up against the ceiling hundreds of balloons with the class numbers tagged on to them.**

### Fair Spectators Numerous.

The two balconies were crowded with the mothers, wives, sisters and sweethearts of the cheering, singing, drinking, boisterous crowd below.

Cheering! Yelling!

Well, rather!

It was "Rah, rah, rah! '41—'66—'99—'84"—and all the other numerals of the classes all the evening long.

And there was hissing, too.

This was when the "rough house" came, when half a dozen classes struggled together on the platform, each striving to hoist its standard the highest.

### '98 First in the Rush.

The class of '98 were, on the whole, the victors of the struggle for prominence.

There was more applause when the veteran of the veteran class of '41 marched down the aisle, waving the standard of the class. This was Judge Keyes of Concord.

There was a varied programme of music, and doubtless it was excellent—but very little of it was heard, for the classes were cheering continually, and stampeding up and down.

There was no doubt of the fact which thousands of voices were vociferating that "this was Harvard's night!"

Budget June 23 01

The closing nights of the "Pop" concerts are now at hand, as the season ends with the performances of the coming week. Monday evening will be "graduates' night," and every seat on the floor has been reserved and sold to the graduates of Harvard. Conductor Strube has arranged some very attractive programmes for these last concerts, as will be seen by the following for this evening, which is a sample: March, "Black Bess," Strube; overture, "Si j'etais Rio," Adam; Kaiser waltz, Strauss; selection, "Traviata," Verdi; overture, "Merry Wives of Windsor," Nicolai; procession of the women, from "Lohengrin," Wagner; waltz, "Die Fledermaus," Strauss; Slavic march, Tschalkowsky; selection, "Fiorodora," Stuart; "Forget Me Not," Macbeth; waltz, "Grubenlichter," Zeller; march, "Teufel," Suppe.

Times June 23-01

### Harvard Night at the Pops.

One of the most brilliant social events of the Pop season was Harvard night observed on Tuesday at Symphody hall, and which drew forth in immense numbers the smart contingent yet in the city, besides hundreds of music lovers and on-lookers in the balconies.

Harvard's color, crimson, was in evidence everywhere. Bright poster-flags swayed and waved from the balconies, and these together with the red badges and rosettes worn by many of the ladies made a gala scene.

The music was unusually bright and stirring, including Vollstedt's waltz, "Jolly Students," the ever-pleasing "Fair Harvard," Strube's brilliant "Cruiser Harvard" and a medley comprising "Suanee River," "Dixie," "Columbia" and the time-honored "Star Spangled Banner," at which the audience stood, and when the selection was ended there were hearty cheers and applause.

The "appropriating" of the Harvard flags as trophies by the souvenir-fiends in the audience was a bright feature of the evening, and renewed zest was added when these trophies sold at a premium of one dollar in the lobbies during the promenade. Between the orchestra's numbers the Harvard Glee club furnished several pleasing songs, which won their share of the public favor.

Tomorrow night is Graduates' night, and the programme is as follows:

March, "Hail to the Crimson!" ..... H nry, '86
Overture, "Light Cavalry" ..... Suppe
Waltz, 'Estudiantina" ..... Waldteufel
Selection, Florodora ..... Stuart
Selection, "The Viking" ..... Loud
Waltz, "Grubenlichter" ..... Zeller
Selection, "The Burgomaster" ..... Suders
American Fantasy ..... Herbert
Selection, "Prince Pro Tem" ..... Thompson
Waltz, "Jolly Students" ..... Vollstedt
Fair Harvard
March, "Up the Street" ..... Mo[illegible]

World June 25 01

## IT WAS GRADUATES' NIGHT.

**Harvard Men Took Possession of the "Pop" Concert and Produced a Rousing Programme.**

It was graduates' night at the "pops" last night, and Harvard alumni from 1841 to 1900 occupied nearly every available foot of space upon the floor. The crimson was everywhere in evidence. It hung in the form of banners from the balcony railings, and floated up to the ceiling in the form of hundreds of toy balloons bearing figures representing years of graduation. During most of the evening Herr Strube and his symphony players were completely outclassed by lusty cheers and resonant college yells, among which the long cheer for '98 was particularly in evidence. The delegation from '98, who are celebrating their triennial, sat near the platform, and were dubbed "the noisy crowd" by common consent.

The class of '91, which is observing its decennial, occupied the section to the right of the centre aisle, and their cheer rang out with astonishing force. The men of '91 had green balloons, bearing the figure '91, while those of '98 had crimson balloons bearing the numerals '98.

At one stage of the proceedings the two classes entered upon a close rivalry as to which should succeed in exploding the greatest number of these balloons by applying a match to them.

It was just before 10 p.m., at the second intermission, that the fun became fast and furious.

It began grandly in the march of '41 and '91, through the cheering hundreds, up and down the aisles.

The venerable Judge Keyes of Concord, was the sole representative of '41. The banner was carried in the stalwart arms of a '91 man.

A. J. Garceau, secretary of '91, carried the class banner.

Scarcely, however, had the orchestra left the stage, before several classes started rushes toward this vantage ground to place their banners on high. The classes of '98, '99 and '91, being nearest the stage, got there first, and they used the steps.

But following classes attempted to escalade over the tables on the floor.

The class of 1900, few in numbers, strange to say, and far back in the hall, formed a V and made the wildest of rushes.

After mad pulling and hauling they finally clambered to the stage, about in the centre.

But their bad manners incensed the classes near them, and much wrestling followed.

The '99 men secured one end of the stage and '97 the other.

The standard-bearers were mounted on the shoulders of their respective classmates, and first assumed sitting positions, then were elevated by the ankles; and finally as the rivalry increased tables were piled upon tables, and a chair at the summit, and the standard-bearer elevated to this precarious position.

Even this did not gratify vaulting ambition.

A '99 man clambered to the first gallery, and stood on the rail, waving the banner while his classmates cheered. The banner was tossed back and forth.

A '97 man duplicated the act on the other side.

Then the '99 man mounted to the second gallery, and the '97 man followed suit.

The supreme feat was the ascent to the niches in the wall, left vacant for statues.

This was not accomplished without much marring of paint and fresco, and shoe-blacking stains now decorate the columns.

Before decorum was finally restored some class flags were torn from their staffs, and some straw hats destroyed.

The attendance was quite the largest in the history of the "pops."

Advertiser June 25-01

## IT WAS GRADUATES' NIGHT.

**Harvard Men Took Possession of the "Pop" Concert and Produced a Rousing Programme.**

It was graduates' night at the "pops" last night, and Harvard alumni from 1841 to 1900 occupied nearly every available foot of space upon the floor. The crimson was everywhere in evidence. It hung in the form of banners from the balcony railings, and floated up to the ceiling in the form of hundreds of toy balloons bearing figures representing years of graduation. During most of the evening Herr Strube and his symphony players were completely outclassed by lusty cheers and resonant college yells, among which the long cheer for '98 was particularly in evidence. The delegation from '98, who are celebrating their triennial, sat near the platform, and were dubbed "the noisy crowd" by common consent.

The class of '91, which is observing its decennial, occupied the section to the right of the centre aisle, and their cheer rang out with astonishing force. The men of '91 had green balloons, bearing the figure '91, while those of '98 had crimson balloons bearing the numerals '98.

At one stage of the proceedings the two classes entered upon a close rivalry as to which should succeed in exploding the greatest number of these balloons by applying a match to them.

It was just before 10 p.m., at the second intermission, that the fun became fast and furious.

It began grandly in the march of '41 and '91, through the cheering hundreds, up and down the aisles.

The venerable Judge Keyes of Concord, was the sole representative of '41. The banner was carried in the stalwart arms of a '91 man.

A. J. Garceau, secretary of '91, carried the class banner.

Scarcely, however, had the orchestra left the stage, before several classes started rushes toward this vantage ground to place their banners on high. The classes of '98, '99 and '91, being nearest the stage, got there first, and they used the steps.

But following classes attempted to escalade over the tables on the floor.

The class of 1900, few in numbers, strange to say, and far back in the hall, formed a V and made the wildest of rushes.

After mad pulling and hauling they finally clambered to the stage, about in the centre.

But their bad manners incensed the classes near them, and much wrestling followed.

The '99 men secured one end of the stage and '97 the other.

The standard-bearers were mounted on the shoulders of their respective classmates, and first assumed sitting positions, then were elevated by the ankles; and finally as the rivalry increased tables were piled upon tables, and a chair at the summit, and the standard-bearer elevated to this precarious position.

Even this did not gratify vaulting ambition.

A '99 man clambered to the first gallery, and stood on the rail, waving the banner while his classmates cheered. The banner was tossed back and forth.

A '97 man duplicated the act on the other side.

Then the '99 man mounted to the second gallery, and the '97 man followed suit.

The supreme feat was the ascent to the niches in the wall, left vacant for statues.

This was not accomplished without much marring of paint and fresco, and shoe-blacking stains now decorate the columns.

Before decorum was finally restored some class flags were torn from their staffs, and some straw hats destroyed.

The attendance was quite the largest in the history of the "pops."

Transcript June 25-01

## BOUNDLESS HARVARD ENTHUSIASM.

**Graduates' Night at the Pops a Scene Long to Be Remembered**

If Harvard had beaten Yale in baseball, on the river, and in several other departments of athletics yesterday, greater enthusiasm could not have been roused among Harvard graduates than that manifested last evening at "Grads Night" at the Pops in Symphony Hall. The entire floor was devoted to Harvard men, ladies having to be content with balcony seats. The members of different classes sat together, and there was great rivalry to see which class should make the most noise. Nearly all the classes from 1841 to 1900 were represented. Judge John S. Keyes of Concord was the sole member of '41 present, and was also the oldest graduate in the hall. When he marched down the aisle bearing the '41 banner, supported by his cousin, R. W. Wood of '91, with his banner, there was a tremendous uproar.

Rivalry began early in cheering among '99, '98, '96 and '91. Later simple cheering did not seem to serve the purpose and the struggle for prominence took other forms. The delegation from '98 was large because this class is celebrating its triennial. When the members came into the hall they carried hundreds of small red balloons, and also a large bunch to which was attached a '98 banner. As '91 was fitted out with green balloons it seemed to be the logical opponent of '98, and for some time there was a combat of noise between these two. Then '99, led by Ben Dibblee, started in with three long ninety-nines and three times three. Fully one hundred members of this class sat together, each man divesting himself of his coat. As '99 had the advantage of being led by the man who captained the last football team that won from Yale, recruits quickly came to its standard, especially the members of '96, who were seniors when '99 was a freshman class. The '99-'96 combination made it necessary for '98 and '91 to unite and the coalition was signalized by sending up a red and a green balloon tied together.

Through the first section the orchestra played—that is to say, it was strongly suspected that it played, for the leader stood in front and waved his arms, although it is doubtful if anybody on the floor heard any music. Through the second section the orchestra struggled against pandemonium on the floor. At the second intermission enthusiasm left the bounds of cheering. There was a rush for the stage between '97 and '99 to see which could raise its banner highest. Other classes joined in, but '99 held one end and '97 the other, and 1900 had to climb up in front. Then the rival banners were raised by means of tables, chairs and human ladders until '99 had placed a flag in one of the niches near the ceiling. The rush for position on the platform was disastrous to clothing, and the roughness called forth disapproval from the balconies. At a word from the manager the crowd subsided and resorted to the former cheering. All through the evening there was singing of well-known Harvard songs, but when the orchestra started "Fair Harvard" the entire company rose and joined in the grand old song. The mighty chorus filled the hall and rolled out through doors and windows into the outside air. Never was there such a successful graduates night.

Record June [illegible] 01

The local members of Harvard, '86, have subscribed $10 each for the entertainment of visiting members of the class. Yesterday 40 or 50 of them went out to the Country Club. Tickets for the "Pops" were reserved for some of them. Today they have a harbor excursion—and all [illegible] after commencement.

[65]

Post June 23-01

All through the week the Harvard seniors have had things pretty much their own way, and the festivities are not yet ended. Tomorrow a special programme has been arranged at the Pop concert, Mr. Comee being a Harvard man and a great favorite with the boys. [illegible] next day a sail down the harbor will be in order, while on Wednesday, which is the evening of commencement day, the piece de resistance of the programme, a banquet at the Exchange Club, will form a fitting climax to the long round of gayeties which have followed months of study. The committee includes Mr. Winthrop Ames, Mr. Thorndike Spaulding and Mr. James Purdon.

## "The Pops."

Everything must have an end, even [illegible] pleasures, and the coming week will [illegible] ish the 16th season of the Pops. The week begins with what will prove beyond a doubt, the most successful concert in the history of these entertainments, for Monday evening is "Graduates' Night." The entire floor is reserved for graduates of Harvard, and representatives of twenty-three classes have secured places, beginning with three members of the class of 1841 and followed by such generous totals as sixty from the class of 1881, 150 from the class of 1891 and [illegible] from the class of 1898. The programme follows:

| | |
|---|---|
| March, "Hail to the Crimson!" | Henry, '86 |
| Overture, "Light Cavalry" | Suppe |
| Waltz, "Estudiantina" | Waldteufel |
| Selection, "Florodora" | Stuart |
| Selection, "The Viking" | Loud |
| Waltz, "Grubenlichter" | Zeller |
| Selection, "The Burgomaster" | Suders |
| American Fantasy | Herbert |
| Selection, "Prince Pro Tem" | Thompson |
| Waltz, "Jolly Students" | Vollstedt |
| Fair Harvard | |
| March, "Up the Street" | Morse |

The closing nights of the "Pop" concerts are now at hand, as the season ends with the performances of the coming week. Monday evening will be "graduates' night," and every seat on the floor has been reserved and sold to the graduates of Harvard. Conductor Strube has arranged some very attractive programmes for these last concerts, as will be seen by the following for this evening, which is a sample: March, "Black Bess," Strube; overture, "Si j'etais Rio," Adam; Kaiser waltz, Strauss; selection, "Traviata," Verdi; overture, "Merry Wives of Windsor," Nicolai; procession of the women, from "Lohengrin," Wagner; waltz, "Die Fledermaus," Strauss; Slavic march, Tschaikowsky; selection, "Florodora," Stuart; "Forget Me Not," Macbeth; waltz, "Grubenlichter," Zeller; march, "Teufel," Suppe.

They were all there last night in Symphony Hall for "Graduates' Night"—hundreds of representatives of Harvard's classes from 1841 to '00.

And the roof still remains on Symphony Hall!

Still, the "Jolly Students"—to use the title of one of the waltzes played—did their best to lift it off.

Failing in this, they sent floating up against the ceiling hundreds of balloons with the class numbers tagged on to them.

### Fair Spectators Numerous.

The two balconies were crowded with the mothers, wives, sisters and sweethearts of the cheering, singing, drinking, boisterous crowd below.

Cheering! Yelling!

Well, rather!

It was "Rah, rah, rah! '41—'86—'99—'84"—and all the other numerals of the classes all the evening long.

And there was hissing, too.

This was when the "rough house" came, when half a dozen classes struggled together on the platform, each striving to hoist its standard the highest.

### '98 First in the Rush.

The class of '98 were, on the whole, the victors of the struggle for prominence.

There was more applause when the veteran of the veteran class of '41 marched down the aisle, waving the standard of the class. This was Judge Keyes of Concord.

There was a varied programme of music, and doubtless it was excellent—but very little of it was heard, for the classes were cheering continually, and stamping up and down.

There was no doubt of the fact which thousands of voices were vociferating that "this was Harvard's night!"

### Harvard Night at the Pops.

One of the most brilliant social events of the Pop season was Harvard night observed on Tuesday at Symphody hall, and which drew forth in immense numbers the smart contingent yet in the city, besides hundreds of music lovers and on-lookers in the balconies.

Harvard's color, crimson, was in evidence everywhere. Bright poster-flags swayed and waved from the balconies, and these together with the red badges and rosettes worn by many of the ladies made a gala scene.

The music was unusually bright and stirring, including Vollstedt's waltz, "Jolly Students," the ever-pleasing "Fair Harvard," Strube's brilliant "Cruiser Harvard" and a medley comprising "Suanee River," "Dixie," "Columbia" and the time-honored "Star Spangled Banner," at which the audience stood, and when the selection was ended there were hearty cheers and applause.

The "appropriating" of the Harvard flags as trophies by the souvenir-fiends in the audience was a bright feature of the evening, and renewed zest was added when these trophies sold at a premium of one dollar in the lobbies during the promenade. Between the orchestra's numbers the Harvard Glee club furnished several pleasing songs, which won their share of the public favor.

Tomorrow night is Graduates' night, and the programme is as follows:

| | |
|---|---|
| March, "Hail to the Crimson!" | H nry, '86 |
| Overture, "Light Cavalry" | Suppe |
| Waltz, 'Estudiantina" | Waldteufel |
| Selection, Florodora | Stuart |
| Selection, "The Viking" | Loud |
| Waltz, "Grubenlichter" | Zeller |
| Selection, "The Burgomaster" | Suders |
| American Fantasy | Herbert |
| Selection, "Prince Pro Tem" | Thompson |
| Waltz, "Jolly Students" | Vollstedt |
| Fair Harvard | |
| March, "Up the Street" | Morse |

Advertiser June 25 01 Transcript June 25-01

## IT WAS GRADUATES' NIGHT.

**Harvard Men Took Possession of the "Pop" Concert and Produced a Rousing Programme.**

It was graduates' night at the "pops" last night, and Harvard alumni from 1841 to 1900 occupied nearly every available foot of space upon the floor. The crimson was everywhere in evidence. It hung in the form of banners from the balcony railings, and floated up to the ceiling in the form of hundreds of toy balloons bearing figures representing years of graduation. During most of the evening Herr Strube and his symphony players were completely outclassed by lusty cheers and resonant college yells, among which the long cheer for '98 was particularly in evidence. The delegation from '98, who are celebrating their triennial, sat near the platform, and were dubbed "the noisy crowd" by common consent.

The class of '91, which is observing its decennial, occupied the section to the right of the centre aisle, and their cheer rang out with astonishing force. The men of '91 had green balloons, bearing the figure '91, while those of '98 had crimson balloons bearing the numerals '98.

At one stage of the proceedings the two classes entered upon a close rivalry as to which should succeed in exploding the greatest number of these balloons by applying a match to them.

It was just before 10 p.m., at the second intermission, that the fun became fast and furious.

It began grandly in the march of '41 and '91, through the cheering hundreds, up and down the aisles.

The venerable Judge Keyes of Concord, was the sole representative of '41. The banner was carried in the stalwart arms of a '91 man.

A. J. Garceau, secretary of '91, carried the class banner.

Scarcely, however, had the orchestra left the stage, before several classes started rushes toward this vantage ground to place their banners on high. The classes of '98, '99 and '91, being nearest the stage, got there first, and they used the steps.

But following classes attempted to escalade over the tables on the floor.

The class of 1900, few in numbers, strange to say, and far back in the hall, formed a V and made the wildest of rushes.

After mad pulling and hauling they finally clambered to the stage, about in the centre.

But their bad manners incensed the classes near them, and much wrestling followed.

The '99 men secured one end of the stage and '97 the other.

The standard-bearers were mounted on the shoulders of their respective classmates, and first assumed sitting positions, then were elevated by the ankles; and finally as the rivalry increased tables were piled upon tables, and a chair at the summit, and the standard-bearer elevated to this precarious position.

Even this did not gratify vaulting ambition.

A '99 man clambered to the first gallery, and stood on the rail, waving the banner while his classmates cheered. The banner was tossed back and forth.

A '97 man duplicated the act on the other side.

Then the '99 man mounted to the second gallery, and the '97 man followed suit.

The supreme feat was the ascent to the niches in the wall, left vacant for statues.

This was not accomplished without much marring of paint and fresco, and shoeblacking stains now decorate the columns.

Before decorum was finally restored some class flags were torn from their staffs, and some straw hats destroyed.

The attendance was quite the largest in the history of the "pops."

## BOUNDLESS HARVARD ENTHUSIASM

**Graduates' Night at the Pops a Scene Long to Be Remembered**

If Harvard had beaten Yale in baseball, on the river, and in several other departments of athletics yesterday, greater enthusiasm could not have been roused among Harvard graduates than that manifested last evening at "Grads Night" at the Pops in Symphony Hall. The entire floor was devoted to Harvard men, ladies having to be content with balcony seats. The members of different classes sat together, and there was great rivalry to see which class should make the most noise. Nearly all the classes from 1841 to 1900 were represented. Judge John S. Keyes of Concord was the sole member of '41 present, and was also the oldest graduate in the hall. When he marched down the aisle bearing the '41 banner, supported by his cousin, R. W. Wood of '91, with his banner, there was a tremendous uproar.

Rivalry began early in cheering among '99, '98, '96 and '91. Later simple cheering did not seem to serve the purpose and the struggle for prominence took other forms. The delegation from '98 was large, because this class is celebrating its triennial. When the members came into the hall they carried hundreds of small red balloons, and also a large bunch to which was attached a '98 banner. As '91 was fitted out with green balloons it seemed to be the logical opponent of '98, and for some time there was a combat of noise between these two. Then '99, led by Ben Dibblee, started in with three long ninety-nines and three times three. Fully one hundred members of this class sat together, each man divesting himself of his coat. As '99 had the advantage of being led by the man who captained the last football team that won from Yale, recruits quickly came to its standard, especially the members of '96, who were seniors when '99 was a freshman class. The '99-'96 combination made it necessary for '98 and '91 to unite and the coalition was signalized by sending up a red and a green balloon tied together.

Through the first section the orchestra played—that is to say, it was strongly suspected that it played, for the leader stood in front and waved his arms, although it is doubtful if anybody on the floor heard any music. Through the second section the orchestra struggled against pandemonium on the floor. At the second intermission enthusiasm left the bounds of cheering. There was a rush for the stage between '97 and '99 to see which could raise its banner highest. Other classes joined in, but '99 held one end and '97 the other, and 1900 had to climb up in front. Then the rival banners were raised by means of tables, chairs and human ladders until '99 had placed a flag in one of the niches near the ceiling. The rush for position on the platform was disastrous to clothing, and the roughness called forth disapproval from the balconies. At a word from the manager the crowd subsided and resorted to the former cheering. All through the evening there was singing of well-known Harvard songs, but when the orchestra started "Fair Harvard" the entire company rose and joined in the grand old song. The mighty chorus filled the hall and rolled out through doors and windows into the outside air. Never was there such a successful graduates night.

The local members of Harvard, '86, have subscribed $10 each for the entertainment of visiting members of the class. Yesterday 40 or 50 of them went out to the Country Club. Tickets for the "Pops" were reserved for some of them. Today they have a harbor excursion—and so on, till after commencement.

## IT WAS GRADUATES' NIGHT.

**Harvard Men Took Possession of the "Pop" Concert and Produced a Rousing Programme.**

It was graduates' night at the "pops" last night, and Harvard alumni from 1841 to 1900 occupied nearly every available foot of space upon the floor. The crimson was everywhere in evidence. It hung in the form of banners from the balcony railings, and floated up to the ceiling in the form of hundreds of toy balloons bearing figures representing years of graduation. During most of the evening Herr Strube and his symphony players were completely outclassed by lusty cheers and resonant college yells, among which the long cheer for '98 was particularly in evidence. The delegation from '98, who are celebrating their triennial, sat near the platform, and were dubbed "the noisy crowd" by common consent.

The class of '91, which is observing its decennial, occupied the section to the right of the centre aisle, and their cheer rang out with astonishing force. The men of '91 had green balloons, bearing the figure '91, while those of '98 had crimson balloons bearing the numerals '98.

At one stage of the proceedings the two classes entered upon a close rivalry as to which should succeed in exploding the greatest number of these balloons by applying a match to them.

It was just before 10 p.m., at the second intermission, that the fun became fast and furious.

It began grandly in the march of '41 and '91, through the cheering hundreds, up and down the aisles.

The venerable Judge Keyes of Concord, was the sole representative of '41. The banner was carried in the stalwart arms of a '91 man.

A. J. Garceau, secretary of '91, carried the class banner.

Scarcely, however, had the orchestra left the stage, before several classes started rushes toward this vantage ground to place their banners on high. The classes of '98, '99 and '91, being nearest the stage, got there first, and they used the steps.

But following classes attempted to escalade over the tables on the floor.

The class of 1900, few in numbers, strange to say, and far back in the hall, formed a V and made the wildest of rushes.

After mad pulling and hauling they finally clambered to the stage, about in the centre.

But their bad manners incensed the classes near them, and much wrestling followed.

The '99 men secured one end of the stage and '97 the other.

The standard-bearers were mounted on the shoulders of their respective classmates, and first assumed sitting positions, then were elevated by the ankles; and finally as the rivalry increased tables were piled upon tables, and a chair at the summit, and the standard-bearer elevated to this precarious position.

Even this did not gratify vaulting ambition.

A '99 man clambered to the first gallery, and stood on the rail, waving the banner while his classmates cheered. The banner was tossed back and forth.

A '97 man duplicated the act on the other side.

Then the '99 man mounted to the second gallery, and the '97 man followed suit.

The supreme feat was the ascent to the niches in the wall, left vacant for statues.

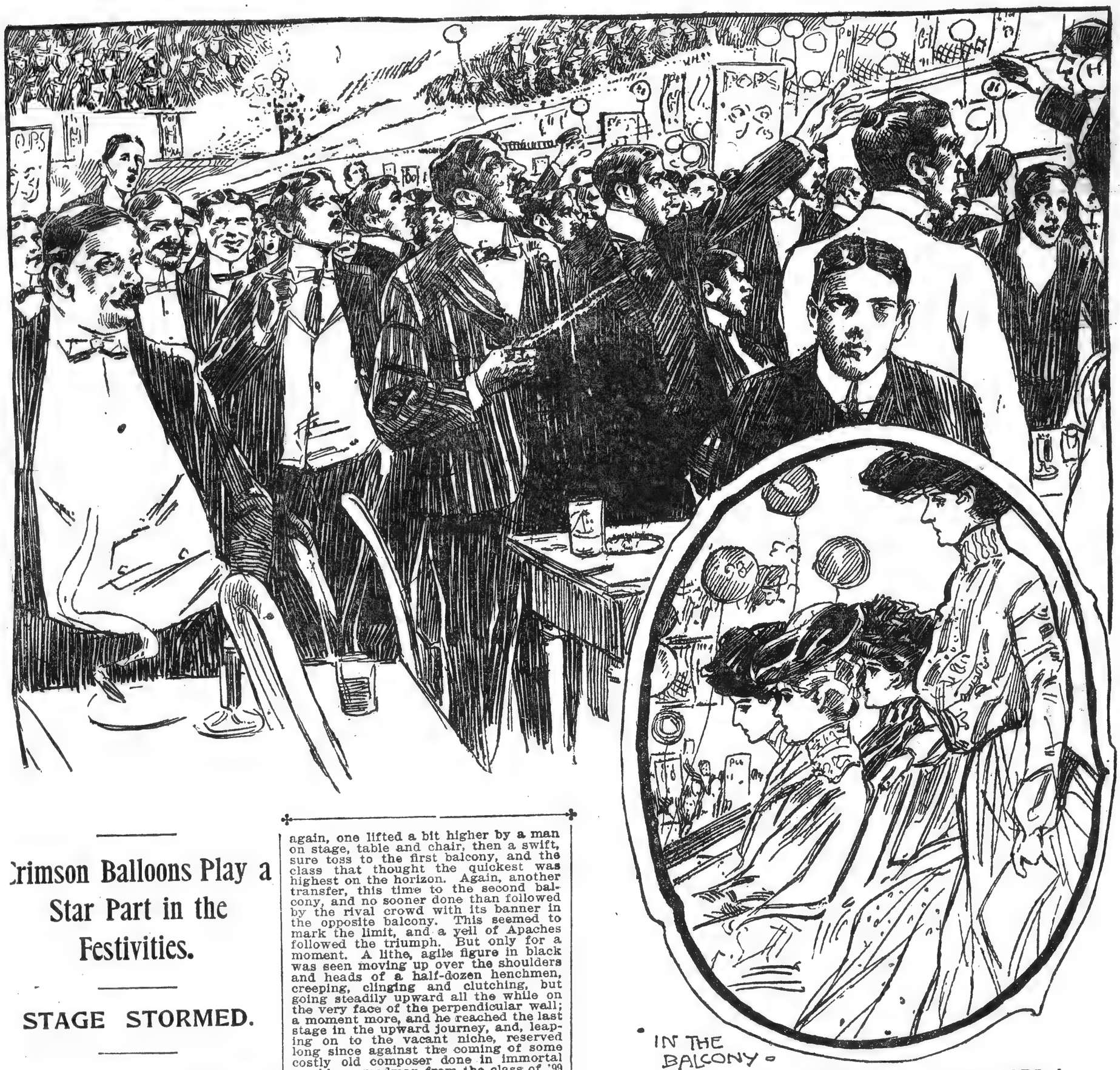
This was not accomplished without much marring of paint and fresco, and shoeblacking stains now decorate the columns.

Before decorum was finally restored some class flags were torn from their staffs, and some straw hats destroyed.

The attendance was quite the largest in the history of the

[65]

# HARVARD SPIRIT BREAKS LOOSE AT THE "POPS."
# GRADUATES' NIGHT THE GREATEST KNOWN.



IN THE BALCONY.

GRADUATES' NIGHT AT "THE POPS."

## Crimson Balloons Play a Star Part in the Festivities.

## STAGE STORMED.

## Classes Rush to Win Highest Place—"Fair Harvard" Sung and Played.

Not a woman on the floor, but 1200 lusty-lunged sons of Harvard on their feet, intoning a grand old slogan: "Harvard, Harvard, Harvard; rah, rah, rah, rah, rah, rah, rah rah rah. Forty-one"; between the elbowing ranks the figure of a white-bearded patriarch over his head a red paper banner with a "'41" inscription, and at each arm a stalwart scion of the third generation, with a "'91" banner just behind; the floor sending the salvo up to the balcony altars, where fair woman worshipped at the shrine of "Fair Harvard"; and ever the steady tread of the octogenarian and his escorts, while the "red badge of courage" flaunted above, and the plaudits of the thousands drowned the gentle footfall of age in its march of triumph.

A stage depopulated of its rightful tenants—threescore Symphony musicians—and swarming with the jostling, bellicose hosts of rival classes; music racks, manuscripts, chairs and even instruments toppled over and trampled under foot in the rush for "the pride of place"; five crimson banners, half in tatters, waving wildly, like bloody signs of anarchy, while the echoes from anarchistic throats lifted themselves in mad, methodless riot to the unreachable, and therefore unscathed, ceiling; first a banner in the hands of a man on shoulder, then another carried by a chap on table; again, one lifted a bit higher by a man on stage, table and chair, then a swift, sure toss to the first balcony, and the class that thought the quickest was highest on the horizon. Again, another transfer, this time to the second balcony, and no sooner done than followed by the rival crowd with its banner in the opposite balcony. This seemed to mark the limit, and a yell of Apaches followed the triumph. But only for a moment. A lithe, agile figure in black was seen moving up over the shoulders and heads of a half-dozen henchmen, creeping, clinging and clutching, but going steadily upward all the while on the very face of the perpendicular wall; a moment more, and he reached the last stage in the upward journey, and, leaping on to the vacant niche, reserved long since against the coming of some costly old composer done in immortal marble, a madman from the class of '99 planted his standard in the "niche of fame," and the roar of young lions and the cheering and applause of young maids rose in tidal waves of ovation to the pinnacle of prestige, and the scaler of walls and harvester of hosannas smiled and was satisfied.

Again, a strong, united blast from the 60 on the stage; a sudden hesitation, a hush in the cheering, yelling, chattering crowd; then suddenly, like stage beginners who have tardily caught their cue, the floor rose as one man, and the fourth note sent them swinging into the inspiring, deathless strains of "Fair Harvard." Not a man—from venerable Judge Keyes of Concord, of the class of 1841, down to the soon-to-be graduate, our friend of 1901, hoarse but hopeful—but broke into song, or the semblance of song, as the matchless melody of alma mater, perfectly played, sent its rhythym in lengthening cadences up to the balconies, up to the roof, and out through the open doors, waking the echoes of the distant street in a grand hymn of tribute to the oldest of American colleges.

These three scenes—unscheduled and unrivalled—marked the features of such a "graduates' night" as the Pops, old and experienced though they are, have never before known. Not since the new home of Symphony was settled at Massachusetts and Huntington avenues has it known such a reign of pandemonium. And not since John Harvard started a modest school for boys across the Charles have its sons "smoked up" and "wet down" and rip-roared, slap-dashed, pell-melled themselves into the "Oh, be jolly" state indoors as they did last night. As a pure, fresh-drawn libation of college spirit, it was the most sizzling, foaming, bubbling, effervescent article that has ever been served under the protection of a first-class license privilege anywhere.

Every class came in with the usual slogan. But '98 pulled off a spectacular trick that caught the house and made it a favorite on sight. Just after the first number she rallied outside the red doors and started in in a body. Some 20 men each carried small red balloons. One chap had a bunch of 50. The others got in all right, but the man with the family of airships couldn't get inside and deliver the goods intact. So the bunch made a "V," and, by committing assault and battery on the big double door, carried it almost off its hinges. But they got in, and not a balloon was "busted." The class found seats down front to the right of the aisle. There they fastened their red trophies to the tables, and bowed as befits those who have scored a victory, while the balconies gave them generous recognition.

Headed by Ben Dibblee, the old-time athlete, '99 whooped her up in great style in the rear of the hall. Every man of them—and there were nearly 100—sat in his shirt sleeves, without coat or waistcoat. With '96, which sat next door, they made more noise and sang better than anything else on the floor. A favorite was "We'll Drive Yale off the "Field," the famous football song. These two classes were the first to cheer the crew and the nine. They also gave the only individual cheer of the evening, one for Dibblee.

With two classes—'96 and '99—in the rear, and with '91 and '98 in the front of the hall, there was little time or opportunity left to "listen to the band." In fact, not until "Fair Harvard" was played was the slightest attention apparently paid to the orchestra. The programme, outside of this number and "Up the Street," didn't make any appeal to the revellers. Even "Florodora" went by the board.

At the first intermission, Ben Dibblee mounted the stage and called for a cheer for the crew. Every man was on his feet in an instant, and the roar of encouragement might almost have been echoed by the sloping banks of the Thames. Another for the nine followed, and the balconies applauded delightedly.

The second intermission was a Waterloo for the bandmen. Four classes, which had been making a tour of the hall in cake-walk style, leaped almost at once for the platform. In two minutes 300 struggling men were in possession, and each of the five classes was struggling to place its banner above all the others. Then ensued the scene described above.

One man had his shirt torn out, and another lost a collar. At this the only disapproving sound of the evening was heard. The balcony crowd saw that things were getting a bit rough, and started to hiss. And, after '99 had gotten her banner away up on the niche in the wall, Manager Comee came on to the stage, and, with just the right word at just the right time, the manager of Pop concerts and a master of men sent the whole crew quietly and uncomplainingly to their seats. By-and-by the bendmen came in and finished the programme. "Fair Harvard" went with a fine swing and plenty of gusto, and "Up the Street" induced the men to swop hoarse-throated cheering for wet-lipped whistling. Then there was the same old scramble for "H" banners and class emblems, and a knot of '98, '98 and '99 men crept on to the stage and cheered until the last chair was put to bed for the night on a wooden table. The last light was "doused," and the last chaperoned maid had been dragged from the chaos of a bottle-strewn, banner-hung hall to the cosmos of a home-bound trolley car.

Herald June 26-01

## GLORY FOR THE CRIMSON.

**The Martial Strains Arouse Harvard Men at the "Pop" Concert to Great Enthusiasm.**

When Conductor Strube, with an additional flourish of his baton, guided the orchestra into the martial strains of "Glory, Glory for the Crimson" at the "Pops" last night, the enthusiasm of the collegians, who had been gloating silently over Harvard's second victory in the baseball series with Yale, burst forth in a roof-lifting yell. And as the playing progressed the audience gradually took up the strain and sang the words of the song of victory with vim.

The music had not died away before a shout went up, indicating a desire for a repetition of the performance and further glorification of Harvard and her victorious team. As the tumult subsided, there could be heard the prolonged rustling of dainty gloved hands, which were tirelessly doing their best to show how genuine an interest the young women had in crimson color, baseball victories and their own appreciative escorts.

The orchestra was about to play the last number on the programme, when the hilarious contingent, again mindful of the score of 3 to 0, asked that "Up the Street" be played. The popular Harvard march was substituted, and gave the jubilant audience another opportunity to show its colors.

Times July 7-01

## The Steamer Commonwealth Sails.

The Commonwealth sailed at 11.30 a.m. last Wednesday with the largest number of saloon passengers ever transported from Boston on a regular sailing, by any line.

The previous record was 295, conveyed by the Canada of the same line, July 3, 1897, and just one year later the Commonwealth sails with 298 passengers,

The steamship carries an unusual number of distinguished personages, chief among whom is Senator Lodge and family, Prof. George Harris, the distinguished theologian, formerly of Andover, now president of Amherst college, who is accompanied by his wife and son George.

Bishop McVickar of Rhode Island, Prof. Baerman, the well-known pianist, and wife, who will be absent until September, 1902, visiting the scenes of home and childhood after many years of absence.

F. R. Comee, assistant manager of the Symphony orchestra, and even better known as the manager of the "Pops," with Mrs. Comee goes for a visit to England and France. Some of his delightful letters of travel will appear in various publications during his absence.

Two bridal couples go on their wedding journey—Mr. and Mrs. John Dey of Syracuse and Mr. and Mrs. Allerton Cushman of Philadelphia.

Advertiser July 3-01

## AN IMMENSE PASSENGER LIST.

**Str. Commonwealth Breaks All Patronage Records from Boston—Prominent Persons Sail.**

18

The Commonwealth sails today at 11.30 a.m., with the largest number of saloon passengers ever transported from Boston on a regular sailing, by any line.

The previous record was 295, conveyed by the Canada, of the same line, July 3, 1897.

Today's list is 298, with a possibility of an even 300 if two belated passengers turn up.

Only on two occasions has this number been exceeded even on specially chartered vessels.

In 1896 the Servia carried 500 Ancients, and in the winter of 1900 the New England carried 525 on her trip through the Mediterranean.

The Commonwealth will have on board over 1000 passengers, for about 250 are going second class, and over 450 third class.

The steamship carries an unusual number of distinguished personages, chief among whom is Sen. Lodge and family.

They will occupy the two palatial staterooms on the promenade deck—the only two on that deck—rooms so large as to be really worthy of being called chambers, furnished with brass bedsteads and elegant equipments.

Sen. Lodge is accompanied by Mrs. Lodge and maid; his son, G. C. Lodge, and the latter's wife, who was Miss Davis, daughter of Judge Davis of Washington.

Sen. Lodge did not want to talk about anything when met in the office of the line.

"I'm just going for pleasure—on vacation," he said, "and I haven't any plans as to where we may go.

"It is pleasanter sometimes to have no plans, to let the fancy of the hour decide the destination.

"We shall be back Oct. 1."

The senator could not be tempted to open his mouth on any subject whatever. "It's vacation weather," he pleaded.

Scarcely less eminent, among the passengers, is Prof. George Harris, the distinguished theologian, formerly of Andover, now president of Amherst College.

Pres. Harris is accompanied by his wife and son George.

"We shall spend two or three weeks in Wales, and the rest of the time probably in the Austrian Tyrol.

"We shall be outdoors, walking, a great deal. We are going for vacation, recuperation, not sight-seeing.

"We expect to be back Sept. 15."

Bishop McVickar of R. I., will be the largest passenger, and every inch of the grand old man will be appreciated. His sister accompanies him.

Prof. Baerman, the well known musician, goes to Munich with his wife, to be absent until September, 1892. He will visit the scenes of home and childhood after many years of absence. During his year abroad his more advanced pupils will look after the progress of the others.

F. R. Comee, assistant manager of the Symphony Orchestra, and even better known as the popular manager of the "Pops," goes with Mrs. Comee for a visit to England and France. Some of his delightful letters of travel will appear in various publications during his absence.

Times June 30-01

# "Grad." Night at the Pops.

THERE was a "hot time" in old Symphony hall on Monday night, when every available space was filled from floor to balcony with the sweethearts and friends of Harvard graduates, and the graduates themselves. On the main floor were fully 200 men of class '98, and they were the lions of the evening, with '91 as a close rival.

There were the classes of '99, '98, '97, '96, '95, '94, '93, '91, '89, '88, '87, '86, '84, '83, '81, '75 and '41, the last mentioned being represented by one member only, Mr. Keyes of Concord, now fourscore and more.

The hall was hung with crimson banners marked "H, Pops, 1901," but presto, the coveted trophies were seized and stolen by fair admirers and the proverbial trophy hunter.

Pandemonium reigned supreme, each class vieing with the others in singing and howling and yelling "Glory, Glory for the Crimson," and other songs, and sending up toy balloons, some of which were let loose and allowed to float to the ceiling, where doubtless they still hover in all their forgotten glory.

The representatives of '91 had the rival color, green, and toward the close of the evening's hilarity when a red and green balloon were snugly tied together and sent up the shouts were deafening.

The music was unusually fine and inspiriting whenever the orchestra got a chance to play between the class yells and songs that monopolized the flying moments.

During an intermission about 200 of the younger set of men took complete possession of the stage, and then began the struggle as to which class could place its flag the highest.

The class of '96, however, took the palm for this feat, and won it fairly, placing two of its lank and lithe members with a mighty "boost" high up in an almost unhoped-for alcove intended for a statue.

The evening was one long to be remembered, for there was nothing like it ever before in the Pop annals, and the "boys" will doubtless always associate Monday night at the Symphony as "one night off."

Budget June 30-01

....Mr. and Mrs. Fred R. Comee will sail for Liverpool next Wednesday on the Commonwealth.

Journal July 3-01

## ALMOST 1000.

16

**Steamer Commonwealth Sails Today With 986 Passengers—Distinguished Men Among Them.**

The steamer Commonwealth, of the Dominion Line, when she sails from her dock in Charlestown this morning, will carry the biggest list of saloon passengers that ever went from this port, except when the Ancients sailed on the Servia, and when the New England carried the visitors to the Holy Land.

There are a number of distinguished people on board, among them being Senator Lodge, Gen. Von Paysee and [illegible] Von Stoch of the German army; [illegible] and Mrs. Josiah P. Quincy, parents [illegible] Mayor Quincy; Hon. G. W. [illegible] Premier of Ontario; Manager F. [illegible] of the "Pops"; Rt. Rev. [illegible] McVicker and Chairman Nelson [illegible] of the N. E. Passenger Association.

[illegible] Commonwealth, in addition to her [illegible] saloon passengers, carries 240 second and 450 third class passengers.

Home Journal July 6-01

Among the Bostonians who have gone abroad for the summer are Mr. and Mrs. Russell Sturgis Codman of Gloucester Street, Mr. and Mrs. Frederick Cunningham of Ivy Street, Longwood, the Rev. Dr. E. Winchester Donald of Trinity Church and Miss Agnes Donald, and Mrs. J. Chester Inches and Miss Natalie Inches of Commonwealth Avenue. The Commonwealth sailed this week and among those on board were Senator and Mrs. Lodge and Mr. and Mrs. Fred Comee of the Charlesgate. Other passengers were Mr. and ~~Mrs. George~~ S. Burton and Miss Burton of 1083 Beacon Street. The Burton house has been leased to Mr. Charles W. Blodgett. Mrs. Burton was a Miller, Mr. Henry F. Miller, the piano manufacturer, being her father. Mr. S. Hooper-Hooper, Mrs. Clarence H. Poor and Mr. and Mrs. Josiah Phillips Quincy were also on the same steamer.

....In the first cabin list of the Commonwealth, sailing July 3, which has been exceeded only by excursion parties on the Cunarder Servia and the Dominion liner New England, were Senator and Mrs. Henry Cabot Lodge and Mr. John C. Lodge, their son; Bishop W. M. McVickar of Rhode Island; Mr. Fred R. Comee, assistant manager of the Boston Symphony Orchestra, and Mrs. Comee; Mr. N. P. Hallowell and family; Col. H. E. Russell, General von Paysee and General von Stochr of the German army, the Rev. J. Hyslop, Mr. E. H. Jay, Mr. and Mrs. Josiah P. Quincy, the Hon. G. W. Ross, the Rev. D. Tatton, the Rev. E. G. Wesley, Dr. D. W. Wells, the Rev. W. A. Pratt, Dr. W. L. Edwards, Mrs. David McIntosh and Miss H. McIntosh, Dr. Julian A. Meade.

Gazette July 6-01

—Mr. Frederick R. Comee, who managed the Pop Concerts so very successfully this year, sailed with Mrs. Comee on the Commonwealth on Wednesday, for a two months' trip abroad.

Post July 7-01

Mr. and Mrs. Frederic R. Comee of the Charlergate sailed away Wednesday for a summer in Switzerland, via London and Paris. Mrs. Comee, who is a very beautiful woman, has been greatly admired at the University Club, where she has dined almost every evening for the past few weeks.

Courier July 6-01

—Mr. and Mrs. Frederic R. Comee, of the Charlesgate, sailed away on Wednesday, via London and Paris, for a summer in Switzerland. The Comees have been dining almost every evening at the University Club of late, and Mrs. Comee, who is a great beauty, and always beautifully attired, will be greatly missed at the club.

Herald Jul

Advertiser Jul

## GLORY FOR THE CRIMSON.

**The Martial Strains Arouse Harvard Men at the "Pop" Concert to Great Enthusiasm.**

When Conductor Strube, with an additional flourish of his baton, guided the orchestra into the martial strains of "Glory, Glory for the Crimson" at the "Pops" last night, the enthusiasm of the collegians, who had been gloating silently over Harvard's second victory in the baseball series with Yale, burst forth in a roof-lifting yell. And as the playing progressed the audience gradually took up the strain and sang the words of the song of victory with vim.

The music had not died away before a shout went up, indicating a desire for a repetition of the performance and further glorification of Harvard and her victorious team. As the tumult subsided, there could be heard the prolonged rustling of dainty gloved hands, which were tirelessly doing their best to show how genuine an interest the young women had in crimson color, baseball victories and their own appreciative escorts.

The orchestra was about to play the last number on the programme, when the hilarious contingent, again mindful of the score of 3 to 0, asked that "Up the Street" be played. The popular Harvard march was substituted, and gave the jubilant audience another opportunity to show its colors.

### The Steamer Commonwealth Sails.

The Commonwealth sailed at 11.30 a.m. last Wednesday with the largest number of saloon passengers ever transported from Boston on a regular sailing, by any line.

The previous record was 295, conveyed by the Canada of the same line, July 3, 1897, and just one year later the Commonwealth sails with 298 passengers,

The steamship carries an unusual number of distinguished personages, chief among whom is Senator Lodge and family, Prof. George Harris, the distinguished theologian, formerly of Andover, now president of Amherst college, who is accompanied by his wife and son George.

Bishop McVickar of Rhode Island, Prof. Baerman, the well-known pianist, and wife, who will be absent until September, 1902, visiting the scenes of home and childhood after many years of absence.

F. R. Comee, assistant manager of the Symphony orchestra, and even better known as the manager of the "Pops," with Mrs. Comee goes for a visit to England and France. Some of his delightful letters of travel will appear in various publications during his absence.

Two bridal couples go on their wedding journey—Mr. and Mrs. John Dey of Syracuse and Mr. and Mrs. Allerton Cushman of Philadelphia.

## AN IMMENSE PASSENGER LIST.

**Str. Commonwealth Breaks All Patronage Records from Boston—Prominent Persons Sail.**

The Commonwealth sails today at 11.30 a.m., with the largest number of saloon passengers ever transported from Boston on a regular sailing, by any line.

The previous record was 295, conveyed by the Canada, of the same line, July 3, 1897.

Today's list is 298, with a possibility of an even 300 if two belated passengers turn up.

Only on two occasions has this number been exceeded even on specially chartered vessels.

In 1896 the Servia carried 500 Ancients, and in the winter of 1900 the New England carried 525 on her trip through the Mediterranean.

The Commonwealth will have on board over 1000 passengers, for about 250 are going second class, and over 450 third class.

The steamship carries an unusual number of distinguished personages, chief among whom is Sen. Lodge and family.

They will occupy the two palatial staterooms on the promenade deck—the only two on that deck—rooms so large as to be really worthy of being called chambers, furnished with brass bedsteads and elegant equipments.

Sen. Lodge is accompanied by Mrs. Lodge and maid; his son, G. C. Lodge, and the latter's wife, who was Miss Davis, daughter of Judge Davis of Washington.

Sen. Lodge did not want to talk about anything when met in the office of the line.

"I'm just going for pleasure—on vacation," he said, "and I haven't any plans as to where we may go.

"It is pleasanter sometimes to have no plans, to let the fancy of the hour decide the destination.

"We shall be back Oct. 1."

The senator could not be tempted to open his mouth on any subject whatever. "It's vacation weather," he pleaded.

Scarcely less eminent, among the passengers, is Prof. George Harris, the distinguished theologian, formerly of Andover, now president of Amherst College.

Pres. Harris is accompanied by his wife and son George.

"We shall spend two or three weeks in Wales, and the rest of the time probably in the Austrian Tyrol.

"We shall be outdoors, walking, a great deal. We are going for vacation, recuperation, not sight-seeing.

"We expect to be back Sept. 15."

Bishop McVickar of R. I., will be the largest passenger, and every inch of the grand old man will be appreciated. His sister accompanies him.

Prof. Baerman, the well known musician, goes to Munich, with his wife, to be absent until September, 1892. He will visit the scenes of home and childhood after many years of absence. During his year abroad his more advanced pupils will look after the progress of the others.

F. R. Comee, assistant manager of the Symphony Orchestra, and even better known as the popular manager of the "Pops," goes with Mrs. Comee for a visit to England and France. Some of his delightful letters of travel will appear in various publications during his absence.

# "Grad." Night at the Pops.

THERE was a "hot time" in old Symphony hall on Monday night, when every available space was filled from floor to balcony with the sweethearts and friends of Harvard graduates, and the graduates themselves. On the main floor were fully 200 men of class '98, and they were the lions of the evening, with '91 as a close rival.

There were the classes of '99, '98, '97, '96, '95, '94, '93, '91, '89, '88, '87, '86, '84, '83, '81, '75 and '41, the last mentioned being represented by one member only, Mr. Keyes of Concord, now fourscore and more.

The hall was hung with crimson banners marked "H, Pops, 1901," but presto, the coveted trophies were seized and stolen by fair admirers and the proverbial trophy hunter.

Pandemonium reigned supreme, each class vieing with the others in singing and howling and yelling "Glory, Glory for the Crimson," and other songs, and sending up toy balloons, some of which were let loose and allowed to float to the ceiling, where doubtless they still hover in all their forgotten glory.

The representatives of '91 had the rival color, green, and toward the close of the evening's hilarity when a red and green balloon were snugly tied together and sent up the shouts were deafening.

The music was unusually fine and inspiriting whenever the orchestra got a chance to play between the class yells and songs that monopolized the flying moments.

During an intermission about 200 of the younger set of men took complete possession of the stage, and then began the struggle as to which class could place its flag the highest.

The class of '96, however, took the palm for this feat, and won it fairly, placing two of its lank and lithe members with a mighty "boost" high up in an almost unhoped-for alcove intended for a statue.

The evening was one long to be remembered, for there was nothing like it ever before in the Pop annals, and the "boys" will doubtless always associate Monday night at the Symphony as "one night off."

—Mr. and Mrs. Fred R. Comee will sail for Liverpool next Wednesday on the Commonwealth.

## ALMOST 1000.

**Steamer Commonwealth Sails Today With 986 Passengers — Distinguished Men Among Them.**

The steamer Commonwealth, of the Dominion Line, when she sails from her dock in Charlestown this morning, will carry the biggest list of saloon passengers that ever went from this port, except when the Ancients sailed on the Servia, and when the New England carried the visitors to the Holy Land.

There are a number of distinguished people on board, among them being Senator Lodge, Gen. Von Paysee and Gen. Von Stoch of the German army; Mr. and Mrs. Josiah P. Quincy, parents of former Mayor Quincy; Hon. G. W. Ross, Premier of Ontario; Manager F. M. Comee of the "Pops," Rt. Rev. W. M. MacVicker and Chairman Nelson E. Wilks of the N. E. Passenger Association.

The Commonwealth, in addition to her list of 296 saloon passengers, carried 240 second and 450 third class passengers.

Among the Bostonians who have gone abroad for the summer are Mr. and Mrs. Russell Sturgis Codman of Gloucester Street, Mr. and Mrs. Frederick Cunningham of Ivy Street, Longwood, the Rev. Dr. E. Winchester Donald of Trinity Church and Miss Agnes Donald, and Mrs. J. Chester Inches and Miss Natalie Inches of Commonwealth Avenue. The Commonwealth sailed this week and among those on board were Senator and Mrs. Lodge and Mr. and Mrs. Fred Comee of the Charlesgate. Other passengers were Mr. and Mrs. George S. Burton and Miss Burton of 1083 Beacon Street. The Burton house has been leased to Mr. Charles W. Blodgett. Mrs. Burton was a Miller, Mr. Henry F. Miller, the piano manufacturer, being her father. Mr. S. Hooper-Hooper, Mrs. Clarence H. Poor and Mr. and Mrs. Josiah Phillips Quincy were also on the same steamer.

—In the first cabin list of the Commonwealth, sailing July 3, which has been exceeded only by excursion parties on the Cunarder Servia and the Dominion liner New England, were Senator and Mrs. Henry Cabot Lodge and Mr. John C. Lodge, their son; Bishop W. M. McVickar of Rhode Island; Mr. Fred R. Comee, assistant manager of the Boston Symphony Orchestra, and Mrs. Comee; Mr. N. P. Hallowell and family; Col. H. E. Russell, General von Paysee and General von Stochr of the German army, the Rev. J. Hyslop, Mr. E. H. Jay, Mr. and Mrs. Josiah P. Quincy, the Hon. G. W. Ross, the Rev. D. Tatton, the Rev. E. G. Wesley, Dr. D. W. Wells, the Rev. W. A. Pratt, Dr. W. L. Edwards, Mrs. David McIntosh and Miss H. McIntosh, Dr. Julian A. Meade.

—Mr. Frederick R. Comee, who managed the Pop Concerts so very successfully this year, sailed with Mrs. Comee on the Commonwealth on Wednesday, for a two months' trip abroad.

—Mr. and Mrs. Frederic R. Comee, of the Charlesgate, sailed away on Wednesday, via London and Paris, for a summer in Switzerland. The Comees have been dining almost every evening at the University Club of late, and Mrs. Comee, who is a great beauty, and always beautifully attired, will be greatly missed at the club.

Mr. and Mrs. Frederic R. Comee of the Charlergate sailed away Wednesday for a summer in Switzerland, via London and Paris. Mrs. Comee, who is a very beautiful woman, has been greatly admired at the University Club, where she has dined almost every evening for the past few weeks.

[67]

Journal July 4-01

# MORE THAN A THOUSAND.

## Big Passenger List of Commonwealth—Senator Lodge One of the Company—Many Bostonians Going Abroad.

Freighted with the flower of Boston's young people, if one might judge by the disply of charming buds along her rail, the great Commonwealth, queen of the Dominion Line, put to sea yesterday, under the brightest of skies and the happiest of auguries for a pleasant passage, unbroken by storm or gale.

She carried out 1050 passengers, and as each one of that 1050 had three more come to see he or she off the decks of the huge steamer fairly swarmed with excited and eager humanity. The young set predominated everywhere, and Boston, Cambridge, Newton and Brookline, the North Shore and far Beverly were well represented among them.

It was not that it was such an exceptionally distinguished company, for Hon. Henry Cabot Lodge and Rt. Rev. Dr. McVickar, Bishop of Rhode Island, were the only especial stars, but it was a jolly company of the plain, every-day substantiality of Boston social life. The solid citizen came and brought along wife and the girls, the latter brimful of the vivacity which accompanies the novelty of a first trip across.

There were so many that the ship's officers yielded their state rooms to accommodate those who wanted a deck state room and went below themselves.

The ship was wonderfully prompt in her sailing. The hour was set at 11.30, but she was ready to leave a full 15 minutes before that time, and the lines were cast off very closely on the dot.

Senator Henry Cabot Lodge arrived late with his party from Nahant and the Senator was busily occupied in giving personal attention to his baggage.

### Has No Plans.

"Plans?" he said; "I haven't any. I don't want any. I am going to just forget all about politics and stretch out. The only definite plan fixed in my mind is that we are going to Bayreuth to be there during the opera season, and after that we shall go wherever the mood listeth. That's all I can say. I don't know any more where I am going than the man in the moon at this minute. Only this, that all our time will be spent on the Continent. I think that is the very best way to travel, don't you know, when you want to enjoy yourself thoroughly; just to be governed by your fancy; give it rein and go wherever it leads you. One sees more that way than any other.

"I am going to be away about three months and expect to be back here Oct. 1. Then I shall be ready for politics again if there is anything of interest for the campaign this year."

The Senator and Mrs. Lodge have the best suite on the ship. It is forward on the upper deck of the super-structure above the main deck, where he can inhale all the exhilaration of the ocean breezes. With him are Mrs. Lodge and his son, George C. Lodge, with the latter's wife, who was Miss Davis, daughter of Judge Davis of Washington. They have a suite of four rooms, with a library and study, to themselves.

Hon. Jeremiah J. McCarthy, Surveyor of the Port, with Maj. Homer Edgerly, ex-Senator Robert Southworth, Col. Thomas Taff and Naval Officer J. O. Lyford, called upon the Senator to bid him bon voyage, and they accompanied him down the bay to Boston Light, where the revenue cutter Chandler was in waiting with a party of ladies on board to wave a farewell and to take off the official visitors.

Senator Augustus P. Gardner, who married the daughter of Senator Lodge, waved his good-by from the pier just before the lines were cast off.

Speaker Myers of the Massachusetts House was at the pier to bid good-by to a number of Cambridge friends in the party of Mr. and Mrs. Robinson of Cambridge, with whom were Miss Robinson and Mr. and Mrs. F. N. Robinson.

Capt. Jack Hallowell of the Harvard track team came down to see his father off, Col. Norwood P. Hallowell, President of the Bank of Commerce, who with Mrs. Hallowell, Miss Hallowell and Miss Susan M. Hallowell are going to take a vacation abroad.

Col. Henry E. Russell and Mrs. Russell, Mr. and Mrs. Josiah P. Quincy, who go across to visit their son at his English home, Mr. and Mrs. S. A. Lincoln were among the other well-known Boston people on board.

Dr. George Harris, former Professor of Theology at Andover and now President of Amherst College, found a congenial companion in Rt. Rev. Dr. W. M. McVickar, Bishop of Rhode Island, whose delightful geniality and magnetic presence drew around him at once a very enjoyable circle.

Dr. Harris is going to the Tyrol, in Austria, after a preliminary pedestrian tour in Wales. With him are Mrs. Harris and his son George. It is to be a vacation pure and simple with them, with all the outdoor life possible, and much of the time will be occupied in tramping.

Bishop McVickar leaned against the rail this morning watching with intense interest the vivacious life about him. He goes upon a recuperative tour entirely. With him is his daughter, Miss E. C. McVickar.

Prof. Carl Baerman, the well-known maestro, and Mrs. Baerman are also of the Commonwealth's saloon circle. They are going to Munich to visit the home of the professor's childhood, and to go over again the country he has not known for many years. They will not return till 1902, intending to make a full year abroad.

There are two bridal couples on the Commonwealth—Mr. and Mrs. John Dey of Syracuse, N. Y., who are going to bonnie Scotland, and Mr. and Mrs. Allerton Cushman of Philadelphia.

Then there is the Premier of Ontario, Hon. George W. Ross and Gen. von Stoehr and Gen. von Paysee.

Senator and Mrs. Lodge will have delightful company with the Forbes of Milton, Mr. J. Grant Forbes, Francis B. Forbes, Mrs. Forbes, Miss Ethel A. Forbes and Miss Evelyn Forbes. Mr. Austin Potter, who sailed on the Commonwealth, is a nephew of Bishop Potter of New York.

Mr. F. R. Comee to whom Boston is indebted for the "Pop Concerts," is taking a trip abroad with Mrs. Comee. Mr. Comee is to write letters home from his experiences in England and France, and when he returns to the Boston Symphony Orchestra next winter it is anticipated that it will be with restored health and energy.

The last bugle blown, the last good-by said, the big Commonwealth moved out into the stream in very stately fashion, her upper decks, clear to the bridge, a fluttering mass of tiny flags. She took to sea the biggest saloon list ever carried by any ocean liner from the port of Boston to Liverpool, 298.

Only on two special chartered trips has this been exceeded—by the Servia, with 500 Ancients and their friends on board to Liverpool in 1895, and by the New England, on the somewhat famous Mediterranean trip of 1900, when she had 525 in the first cabin.

The Commonwealth has 250 in the second cabin and 502 in the steerage.

Everybody is looking forward to a quick trip, and perhaps a record-breaker.

Home Journal July 13 01

Previous to sailing for Europe Mr. F. R. Comee was a guest of Mrs. L. B. Staples at The Hesperus, Magnolia. Mr. and Mrs. Comee will spend the greater part of the summer in Switzerland. They will return to this country late in August and will be guests at The Hesperus for the remainder of the season. Mr. and Mrs. Charles Briggs and their daughters, Miss Marion G. Briggs, Miss Cecile R. C. Briggs and maid, who have spent several summers at Magnolia, have again returned to the Hesperus, after two years' absence, one summer of which was spent in Germany and the other in California and Alaska. Mr. and Mrs. James T. Dennis, prominent Baltimoreans, who recently arrived at The Hesperus, are spending a greater part of the summer at this hostelry. Mr. W. Tracy Eustis of Beacon Street, Boston, with his two daughters, Miss Elizabeth Eustis and Miss Mary St. B. Eustis, are at The Hesperus for the month of July. Mr. Eustis had as his guest his brother, Mr. Henry D. Eustis, on Sunday. Mr. and Mrs. A. E. Stilwell, of the City of Mexico, are spending a few days at The Hesperus, previous to their departure for Europe. Mr. Stilwell is well known through his large interests in Mexican railways. The well-known Bostonians, Mr. and Mrs. Henry M. Melville of Commonwealth Avenue, are occupying accommodations at The Hesperus for the summer. As is Mr. Melville's custom, he brought with him coachman, maid and horses.

[68]

Journal July 4-01

# MORE THAN A THOUSAND.

## Big Passenger List of Commonwealth—Senator Lodge One of the Company—Many Bostonians Going Abroad.

Freighted with the flower of Boston's young people, if one might judge by the disply of charming buds along her rail, the great Commonwealth, queen of the Dominion Line, put to sea yesterday, under the brightest of skies and the happiest of auguries for a pleasant passage, unbroken by storm or gale.

She carried out 1050 passengers, and as each one of that 1050 had three more come to see he or she off the decks of the huge steamer fairly swarmed with excited and eager humanity. The young set predominated everywhere, and Boston, Cambridge, Newton and Brookline, the North Shore and far Beverly were well represented among them.

It was not that it was such an exceptionally distinguished company, for Hon. Henry Cabot Lodge and Rt. Rev. Dr. McVickar, Bishop of Rhode Island, were the only especial stars, but it was a jolly company of the plain, everyday substantiality of Boston social life. The solid citizen came and brought along wife and the girls, the latter brimful of the vivacity which accompanies the novelty of a first trip across.

There were so many that the ship's officers yielded their state rooms to accommodate those who wanted a deck state room and went below themselves.

The ship was wonderfully prompt in her sailing. The hour was set at 11.30, but she was ready to leave a full 15 minutes before that time, and the lines were cast off very closely on the dot.

Senator Henry Cabot Lodge arrived late with his party from Nahant and the Senator was busily occupied in giving personal attention to his baggage.

### Has No Plans.

"Plans?" he said; "I haven't any. I don't want any. I am going to just forget all about politics and stretch out. The only definite plan fixed in my mind is that we are going to Bayreuth to be there during the opera season, and after that we shall go wherever the mood listeth. That's all I can say. I don't know any more where I am going than the man in the moon at this minute. Only this, that all our time will be spent on the Continent. I think that is the very best way to travel, don't you know, when you want to enjoy yourself thoroughly; just to be governed by your fancy; give it rein and go wherever it leads you. One sees more that way than any other.

"I am going to be away about three months and expect to be back here Oct. 1. Then I shall be ready for politics again if there is anything of interest for the campaign this year."

The Senator and Mrs. Lodge have the best suite on the ship. It is forward on the upper deck of the super-structure above the main deck, where he can inhale all the exhilaration of the ocean breezes. With him are Mrs. Lodge and his son, George C. Lodge, with the latter's wife, who was Miss Davis, daughter of Judge Davis of Washington. They have a suite of four rooms, with a library and study, to themselves.

Hon. Jeremiah J. McCarthy, Surveyer of the Port, with Maj. Homer Edgerly, ex-Senator Robert Southworth, Col. Thomas Taff and Naval Officer J. O. Lyford, called upon the Senator to bid him bon voyage, and they accompanied him down the bay to Boston Light, where the revenue cutter Chandler was in waiting with a party of ladies on board to wave a farewell and to take off the official visitors.

Senator Augustus P. Gardner, who married the daughter of Senator Lodge, waved his good-by from the pier just before the lines were cast off.

Speaker Myers of the Massachusetts House was at the pier to bid good-by to a number of Cambridge friends in the party of Mr. and Mrs. Robinson of Cambridge, with whom were Miss Robinson and Mr. and Mrs. F. N. Robinson.

Capt. Jack Hallowell of the Harvard track team came down to see his father off, Col. Norwood P. Hallowell, President of the Bank of Commerce, who with Mrs. Hallowell, Miss Hallowell and Miss Susan M. Hallowell are going to take a vacation abroad.

Col. Henry E. Russell and Mrs. Russell, Mr. and Mrs. Josiah P. Quincy, who go across to visit their son at his English home, Mr. and Mrs. S. A. Lincoln were among the other well-known Boston people on board.

Dr. George Harris, former Professor of Theology at Andover and now President of Amherst College, found a congenial companion in Rt. Rev. Dr. W. M. McVickar, Bishop of Rhode Island, whose delightful geniality and magnetic presence drew around him at once a very enjoyable circle.

Dr. Harris is going to the Tyrol, in Austria, after a preliminary pedestrian tour in Wales. With him are Mrs. Harris and his son George. It is to be a vacation pure and simple with them, with all the outdoor life possible, and much of the time will be occupied in tramping.

Bishop McVickar leaned against the rail this morning watching with intense interest the vivacious life about him. He goes upon a recuperative tour entirely. With him is his daughter, Miss E. C. McVickar.

Prof. Carl Baerman, the well-known maestro, and Mrs. Baerman are also of the Commonwealth's saloon circle. They are going to Munich to visit the home of the professor's childhood, and to go over again the country he has not known for many years. They will not return till 1902, intending to make a full year abroad.

There are two bridal couples on the Commonwealth—Mr. and Mrs. John Dey of Syracuse, N. Y., who are going to bonnie Scotland, and Mr. and Mrs. Allerton Cushman of Philadelphia.

Then there is the Premier of Ontario, Hon. George W. Ross and Gen. von Stoehr and Gen. von Paysee.

Senator and Mrs. Lodge will have delightful company with the Forbes of Milton, Mr. J. Grant Forbes, Francis B. Forbes, Mrs. Forbes, Miss Ethel A. Forbes and Miss Evelyn Forbes. Mr. Austin Potter, who sailed on the Commonwealth, is a nephew of Bishop Potter of New York.

Mr. F. R. Comee to whom Boston is indebted for the "Pop Concerts," is taking a trip abroad with Mrs. Comee. Mr. Comee is to write letters home from his experiences in England and France, and when he returns to the Boston Symphony Orchestra next winter it is anticipated that it will be with restored health and energy.

The last bugle blown, the last good-by said, the big Commonwealth moved out into the stream in very stately fashion, her upper decks, clear to the bridge, a fluttering mass of tiny flags. She took to sea the biggest saloon list ever carried by any ocean liner from the port of Boston to Liverpool, 298.

Only on two special chartered trips has this been exceeded—by the Servia, with 500 Ancients and their friends on board to Liverpool in 1895, and by the New England, on the somewhat famous Mediterranean trip of 1900, when she had 525 in the first cabin.

The Commonwealth has 250 in the second cabin and 502 in the steerage.

Everybody is looking forward to a quick trip, and perhaps a record-breaker.

---

Previous to sailing for Europe Mr. F. R. Comee was a guest of Mrs. L. B. Staples at The Hesperus, Magnolia. Mr. and Mrs. Comee will spend the greater part of the summer in Switzerland. They will return to this country late in August and will be guests at The Hesperus for the remainder of the season. Mr. and Mrs. Charles Briggs and their daughters, Miss Marion G. Briggs, Miss Cecile R. C. Briggs and maid, who have spent several summers at Magnolia, have again returned to the Hesperus, after two years' absence, one summer of which was spent in Germany and the other in California and Alaska. Mr. and Mrs. James T. Dennis, prominent Baltimoreans, who recently arrived at The Hesperus, are spending a greater part of the summer at this hostelry. Mr. W. Tracy Eustis of Beacon Street, Boston, with his two daughters, Miss Elizabeth Eustis and Miss Mary St. B. Eustis, are at The Hesperus for the month of July. Mr. Eustis had as his guest his brother, Mr. Henry D. Eustis, on Sunday. Mr. and Mrs. A. E. Stilwell, of the City of Mexico, are spending a few days at The Hesperus, previous to their departure for Europe. Mr. Stilwell is well known through his large interests in Mexican railways. The well-known Bostonians, Mr. and Mrs. Henry M. Melville of Commonwealth Avenue, are occupying accommodations at The Hesperus for the summer. As is Mr. Melville's custom, he brought with him coachman, maid and horses.

- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES


# THE "POPS." SYMPHONY HALL.

Boston, Monday, May 5, 1902. Seventeenth Season. Summer 1902

Published by C. A. ELLIS Vol. I. No. 1

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager

Mr. MAX ZACH, Conductor.


## MONDAY, MAY 5

### PROGRAMME

1. POMP AND CIRCUMSTANCE, Military March No. 1 . Elgar
   Organ, Mr. JOHN MARSHALL.
   (First time)
2. WALTZ, "Gross-Wien" . . . . . Strauss
3. SELECTION from "Romeo and Juliet" . . . . Gounod
4. OVERTURE, "Orphee aux Enfers" . . . . Offenbach
   Violin obligato, Mr. JACQUES HOFFMANN.
5. PRELUDES TO ACTS I. AND III., "Lohengrin" . Wagner
6. WALTZ, "Vienna Blood" . . . . . Strauss
7. NEAPOLITAN MANDOLIN PLAYER . . . . . Reinecke
   (The audience are respectfully requested to preserve silence during the performance of this number.)
8. SELECTION from "King Dodo" . . . . . Luders
   (First time)
9. BALLET MUSIC from "Le Cid" . . . . . Massenet
   *a.* Aragonaise.
   *b.* Madrilène.
   *c.* Navarraise
10. COUNTRY DANCE . . . . . Nevin
    Orchestrated by G. STRUBE.
    (First time)
11. WALTZ TZIGANE, "Loin du Pays" . . . . . Berger
    (First time)
12. MARCH, "Hussar Drill" . . . . . Zach
    (First time)

The Mason & Hamlin Pianoforte furnished by M. Steinert & Sons Co.

CLOTHING
CARPETS
RUGS
PORTIERES
BLANKETS
DRAPERIES
FEATHERS
GLOVES
Lace Curtains
Real Laces, etc.
CLEANSED
or
DYED
and Refinished
Properly
by

**Lewando's**

17 Temple Place
284 Boylston Street

Teams Telephones

We also do more Fine Laundry Work than any other establishment.

# TO THE PROFESSION...

The increasing demand for GOOD English songs, and the seeming difficulty in procuring the same, compels us to draw the special attention of the profession generally to the fact that, in addition to our extensive catalogue, we represent the three leading catalogues in Europe. We can offer a variety unsurpassed of compositions by the best composers in the English and French languages on the same date of publication as in Europe. Ask for BOOSEY & COMPANY'S publications, and, if there is any difficulty in obtaining them, please address direct to

BOOSEY & CO., 9 East 17th St., New York.

# THE CARE
OF A
# Gentleman's Wardrobe

Is an art.
We will have one of our wagons or uniformed boys call at your residence, collect your suits, which we will cleanse, repair, press, and deliver every week in the year. We furnish you with dress-suit case, your name on it, terms as follows:

*Your Entire Wardrobe, $3.00 per month.*

*2 Suits per week, $3.25 down, $2.25 per mo.*

*1 Suit per week, $1.50 per month.*

BAY STATE WARDROBE COMPANY,

Chickering Hall Building,
235 Huntington Avenue.

Telephone, B.B. 99-4.

Boston. Philadelphia. New York.

# BIGELOW, KENNARD AND CO.

Bronzes from the foundries of Barbedienne, Colin & others

Classic Subjects Ancient & Modern by European & American Sculptors

511 WASHINGTON STREET, CORNER WEST STREET.

- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

# THE "POPS." SYMPHONY HALL.


## Dominion Line.

**Fast Twin Screw Service.**

**BOSTON to LIVERPOOL.**

(VIA QUEENSTOWN)

New England, - - - - - - May 7
Commonwealth, - - - - - May 21
Merion (new), - - - - - May 28

Saloon, $65 and $80 upward, according to steamer. Second Saloon, $40. Third class at low rates.

**Boston-Mediterranean Service.**

GIBRALTAR, NAPLES, AND GENOA.

**Vancouver, May 1, Sept. 6, Oct. 18.**
**Cambroman, May 24, July 5, Aug. 16.**

Saloon rates, $75 upward. Second Saloon, $50 and $60.

**Company's Office, 77 State St., Boston.**

**Boston, Tuesday, May 6, 1902. Seventeenth Season. Summer 1902**

Published by C. A. ELLIS Vol. I. No. 2

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager

Mr. MAX ZACH, Conductor.

## TUESDAY, MAY 6

### PROGRAMME

1. MARCH, "Merry Soldiers" . . . . . Sabathil
2. OVERTURE, "Zanetta" . . . . . Auber
3. WALTZ, "Morgenblätter" . . . . . Strauss
4. SELECTION, "The Serenade" . . . . . Herbert

5. EXCERPTS from "The Flying Dutchman" . . . . Wagner
6. WALTZ, "Snowballs" . . . . . Ziehrer
7. ENTR'ACTE, Gavotte for String Orchestra . . . . Gillet
   (The audience are respectfully requested to preserve silence during the performance of this number.)
8. OVERTURE, "Le Roi d'Ys" . . . . . Lalo
   Violoncello obligato, Mr. JOSEF KELLER.

9. WALTZ, "Harlequin's Journey" . . . . . Zach
10. LARGO . . . . . Händel
    Violin obligato, Mr. JACQUES HOFFMANN.
11. VALSE, "Coquette" . . . . . Leoncavallo
    (First time)
12. MARCH, "Obersteiger" . . . . . Zeller

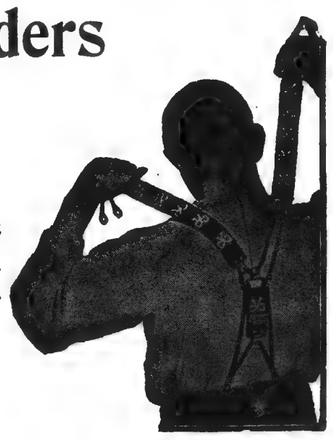
**The Mason & Hamlin Pianoforte furnished by M. Steinert & Sons Co.**


## President Suspenders

Comfort, Style,
Service.

Don't take imitations. Look for the name "President" on the buckles. Metal parts cannot rust. Every pair guaranteed.

Sold by representative dealers everywhere.




## New York, New Haven and Hartford Railroad.

## Boston TO New York

### VIA RAIL LINES.

**Week-day Service.**

| Leave Boston. | Leave Back Bay. | Via | Arrive New York. |
|---|---|---|---|
| 8.00 a.m. | 8.04 a.m. | Hartford | 1.58 p.m. |
| 10.00 " B.S. | 10.04 " | Shore Line | 3.00 " |
| 10.03 " | 10.07 " | " " | 4.30 " |
| 1.00 p.m. A.L. | 1.04 p.m. | Air Line | 5.59 " |
| 1.03 " | 1.07 " | Shore Line | 6.58 " |
| 2.00 " | 2.04 " | Hartford | 7.57 " |
| 3.00 " | 3.04 " | Shore Line | 9.00 " |
| 5.00 " | 5.04 " | " " | 11.00 " |
| 12.00 m'nt. | 12.04 a.m. | " " | 6.28 a.m. |
| 12.03 a.m. | 12.07 " | " " | 6.58 " |

B.S. Bay State Limited Train, carrying Parlor Cars only. Special tickets required.
A.L. Air Line Limited Train. Parlor Cars and Coaches. Special tickets required.

**Sunday Service.**

| Leave Boston. | Leave Back Bay. | Via | Arrive New York. |
|---|---|---|---|
| 10.03 a.m. | 10.07 a.m. | Shore Line | 4.30 p.m. |
| 1.03 p.m. | 1.07 p.m. | " " | 6.58 " |
| 3.00 " | 3.04 " | " " | 9.00 " |
| 5.00 " | 5.04 " | " " | 11.00 " |
| 12.00 m'nt. | 12.04 a.m. | " " | 6.28 a.m. |
| 12.03 a.m. | 12.07 " | " " | 6.58 " |

**Equipment.**

Vestibuled Buffet Parlor Cars and Coaches on Day Trains.
Stateroom and Sleeping Cars on Night Trains.
Dining Cars on trains leaving BOSTON at 3.00 p.m. and 5.00 p.m.

**VIA FALL RIVER LINE.**

Steamboat Express Train, Vestibuled Parlor Cars and Coaches, leaves Boston Terminal daily, including Sundays, 6.00 p.m., Back Bay 6.04 p.m., connecting at Fall River with steamer "Priscilla" or "Puritan," touching at Newport, and due New York, Pier 19, North River, 7.00 a.m.

**TICKET OFFICES, BOSTON:**

3 Old State House. Terminal Station. Back Bay Station.


## Mason & Hamlin
# PIANOFORTES

**USED AND ENDORSED BY**

Harold Bauer,
Dr. William Mason,
Antoinette Szumowska,
Arthur Nikisch,
Moritz Moszkowski,
Emil Paur,
Ernest Hutcheson,
Elsa von Grave-Jonas,
Félix Fox,
Paolo Gallico,
Alfred De Voto,
Ludwig Breitner,
George W. Chadwick,
William H. Sherwood,
J. Wallace Goodrich,
Augusto Rotoli,
And others.

**Grand and Upright Pianofortes for Summer Rental**

NEW ENGLAND REPRESENTATIVES

## M. STEINERT & SONS CO.,

**162 BOYLSTON STREET, BOSTON.**

- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

# THE "POPS." SYMPHONY HALL.

Boston, Wednesday, May 7, 1902. Seventeenth Season. Summer 1902
Published by C. A. ELLIS Vol. I. No. 3
C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager
Mr. MAX ZACH, Conductor.

## WEDNESDAY, MAY 7
### PROGRAMME

| | | |
|---|---|---|
| 1. | MARCH, "Serenade" | Herbert |
| 2. | OVERTURE, "Piccolino" | Guiraud |
| 3. | WALTZ, "Landeskinder" | E. Strauss |
| 4. | SELECTION from "Little Duchess" (First time) | De Koven |
| 5. | FINALE, ACT I., "Lohengrin" | Wagner |
| 6. | *a.* WALTZ, "Honeymoon," for String Orchestra | Styx |
| | *b.* TRAUMEREI (The audience are respectfully requested to preserve silence during the performance of this number.) | Schumann |
| 7. | SELECTION, "The Geisha" | Jones |
| 8. | POLISH DANCE | Scharwenka |
| 9. | *a.* SERENADE LYRIQUE | Elgar |
| | *b.* ENTR'ACTE, "La Colon" | Gounod |
| 10. | OVERTURE, "Mignon" | Thomas |
| 11. | POLKA, "Tyrolean" | Zeller |
| 12. | MARCH, "Princess Ninetta" | Strauss |

The Mason & Hamlin Pianoforte furnished by M Steinert & Sons Co.

Grand Vin
Chateau Lafite, 1895.

SOLD HERE.

D. LEIDEN'S
Sparkling Hock
AND
Sparkling Moselle
at these concerts.

We have taken the agency for the sale of the
Celebrated Regal Mandolins, Guitars, and Banjos
America's Leading Instrument
Prices from $15.00 to $100.00
Art booklet mailed free upon request
C. W. THOMPSON & CO., 13 West Street, Boston

MAH MAL
Egyptian Cigarettes
Sold at these Concerts.

| | |
|---|---|
| No. 5s | 15 cents per box |
| No. 3s | 25 cents per box |
| No. 1s | 30 cents per box |
| Gold Tip | 25 cents per box |

ALSO SOLD BY
S. S. PIERCE CO.,
BOSTON, BROOKLINE.

Boston and Albany
PULLMAN VESTIBULE LIMITED TRAINS...

DAILY SERVICE.

| | |
|---|---|
| To Albany, | 9 Trains |
| " Buffalo, | 8 Trains |
| " Chicago, | 7 Trains |
| " Cincinnati, | 3 Trains |
| " Detroit, | 5 Trains |
| " St. Louis, | 3 Trains |

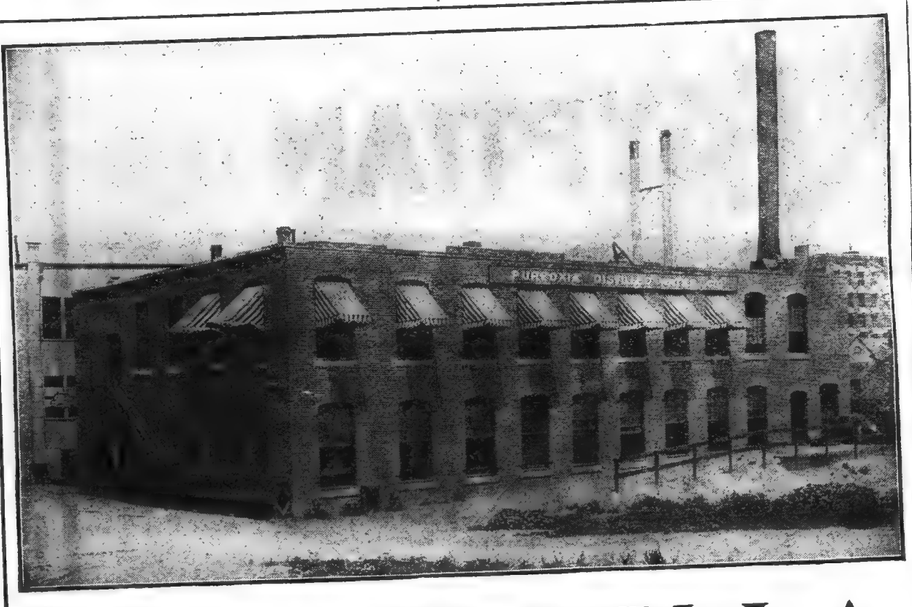
THROUGH EXPRESS TRAINS BETWEEN
BOSTON and HARTFORD, NEW HAVEN, and NEW YORK
VIA SPRINGFIELD LINE.

| | 5 A.M. | 9 M. | 11 P.M. | 13 P.M. |
|---|---|---|---|---|
| (South Station.) Leave Boston (B. & A. R.R.) | 9.00 | 12.00 | 4.00 | 11.00 |
| " Trinity Place " | 9.04 | 12.04 | 4.04 | 11.04 |
| Arrive New York " | 3.30 | 5.40 | 10.00 | 6.00 |
| (Grand Central Station.) | P.M. | P.M. | P.M. | A.M. |

Parlor and Sleeping Car Service.
Buffet Parlor Cars Boston to New York.
Dining Car Boston to Springfield.
Vestibuled Parlor Cars Boston to New York.
Vestibuled Coaches Boston to New York.
Entire Trains lighted by gas.
Sleeping Cars Boston to New York. Passengers may remain in Sleeping Cars at New York until seven o'clock.

Seats in Parlor Cars or berths in Sleeping Cars may be reserved any number of days in advance on application to Parlor Car Agent, South Station (Telephone, Oxford 957); J. L. White, City Passenger Agent, 366 Washington Street, Boston (Telephone, Main 1611); or by addressing

A. S. HANSON, General Passenger Agent, BOSTON, MASS.



PUREOXIA
DRY GINGER ALE
MADE FROM DISTILLED WATER UNDER PERFECT HYGIENIC CONDITIONS

- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

# THE "POPS." SYMPHONY HALL.

Boston, Thursday, May 8, 1902. Seventeenth Season. Summer 1902
Published by C. A. ELLIS Vol. I. No. 4
C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager
Mr. MAX ZACH, Conductor.

**Veuve Chaffard.**

**Pure Olive Oil**

**In Honest Bottles.**

## THURSDAY, MAY 8

### PROGRAMME

| | | |
|---|---|---|
| 1. | MARCH, "Szechenyi" | Fahrbach |
| 2. | OVERTURE, "Le Roi l'a dit" | Delibes |
| 3. | WALTZ, "Doctrinen" | E. Strauss |
| 4. | SELECTION, "Aïda" | Verdi |
| 5. | ORIENTAL MARCH | Zach |
| 6. | SELECTION, "Singing Girl" | Herbert |
| 7. | (*a*) A DREAM. (*b*) BOSNIAN LEGEND AND KOLO (National Dance), (The audience are respectfully requested to preserve silence during the performance of this number.) | Komzak |
| 8. | WALTZ, "Dream of Love" | Fahrbach |
| 9. | OVERTURE, "Semiramide" | Rossini |
| 10. | GAVOTTE from "Mignon" | Thomas |
| 11. | WALTZ, "Grubenlichter" | Zeller |
| 12. | MARCH, "Wien bleibt Wien" | Schrammel |

**The Mason & Hamlin Pianoforte furnished by M. Steinert & Sons Co.**

**ST. LOUIS A. B. C. BOHEMIAN PALE EXPORT BEER.**

Try a quart or a pint and notice the fine hop flavor.

The perfection of American brewing.

**CODMAN & HALL CO.,**
DEWEY SQUARE.

**Charles B. Perkins & Co.**

**The following choice selection of our CIGARS Always on sale at Pop Concerts:**

| | | Cost per M. |
|---|---|---|
| Ginita Deliciosos Extra, | 10c., 3 for 25c. | $60.00 |
| Ginita Perfectos, | 15c., 2 for 25c. | 80.00 |
| Monte Rosa Puritanos Extra (Imported), | 15c. each. | 120.00 |
| Monte Rosa Violetas (Imported), | 20c. " | 145.00 |
| Cardinal Deliciosos, | 10c., 3 for 25c. | 60.00 |
| Catriona Perfectos, | 10c. each. | 65.00 |
| Nueva Vida Regalia Especial, | 15c., 2 for 25c. | 97.50 |

**EGYPTIAN DEITIES**

**Plain and Cork Tip**

**"No better Turkish Cigarette can be made."**

**NORFOLK CABINET LAGER BEER**

THE large sales of Norfolk Cabinet at the "Pops" during past years are entirely due to the sound footing of confidence which experience inspires. Brewed from the highest grades of malt and hops, thoroughly aged, and properly sterilized, in delicacy of flavor and purity it is the ideal table beer.

**Massachusetts Breweries Co.**
**17 Otis Street, Boston**

- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

# THE "POPS." SYMPHONY HALL.

SYMPHONY HALL "POP" PROGRAMME.
PUBLISHED EVERY EVENING DURING THE SUMMER SEASON.

Boston, Friday, May 9, 1902. Seventeenth Season. Summer 1902
Published by C. A. ELLIS Vol. I. No. 5
C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager
Mr. MAX ZACH, Conductor.

### Notice to Advertisers.

The advertising columns in the programme are controlled SOLELY by F. R. COMEE, Symphony Hall, to whom all communications should be addressed.

In order to thoroughly enjoy the Concerts, smoke

**Daniel Frank & Co.'s**

Barrister Perfecto . . . 10c
3 for 25c.
Barrister Conchas . . . 10c
3 for 25c.
N. S. Londres . . . . 10c
3 for 25c.
Celebridad Perfecto, 10c each
Garcia, D. F. & Co., Conchas, . . . . 10c each
The American Puritanos Finos . . . . . 15c
2 for 25c.
The American Concha Fina Especial . . . . . 10c
3 for 25c.
The American Perfecto Fino . . . . . 20c
3 for 50c.
Knight Tempter Puritanos Finos . . . . . 15c
2 for 25c.

**On sale at the "Pops"**

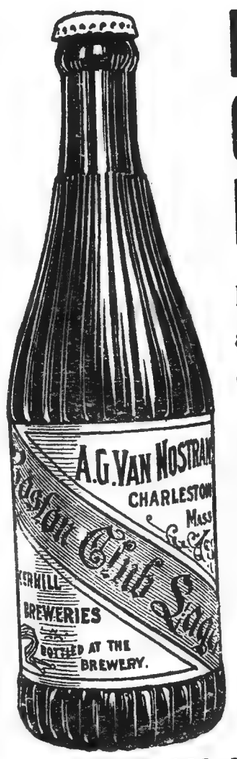
### FRIDAY, MAY 9
### PROGRAMME

1. MARCHE ET CORTEGE from "Queen of Sheba" . Gounod
2. OVERTURE, "Oberon" . . . . . Weber
3. WALTZ, "Espana" . . . . . Waldteufel
4. SONG OF THE RHINE-DAUGHTERS, from "Götterdämmerung" . . . . . Wagner
5. BALLET MUSIC, "The Vine" . . . . . Rubinstein
   *a.* Italian.
   *b.* Hungarian.
   Orchestrated by W. Gericke.
6. HARPIST'S EVENING SONG, for String Orchestra and Harp, Kieuzl (First time)
   (The audience are respectfully requested to preserve silence during the performance of this number.)
7. WALTZ, "Joys of Life" . . . . . Strauss
8. HUNGARIAN DANCES . . . . . Brahms
9. OVERTURE, "Fra Diavolo" . . . . . Auber
10. RONDE D'AMOUR . . . . . Westerhout
11. KAISER WALTZ . . . . . Strauss
12. MILITARY MARCH . . . . . Zach

The Mason & Hamlin Pianoforte furnished by M. Steinert & Sons Co.

COPLEY SQUARE HOTEL,
Restaurant and Gentlemen's Cafe.
Open until 12.30.

HOTEL SORRENTO and ANNEX,
Sorrento, Maine.
Opens June 28.
F. S. RISTEEN & CO.




**Boston Club Lager**

**Is served at these Concerts.**

The best judges unreservedly admit that this is the

**BEST BEER BREWED.**

It is brewed and bottled only by

A. G. VAN NOSTRAND,
BUNKER HILL BREWERIES,
CHARLESTOWN.

The only Beer on Draught served at these concerts is

**Pabst Milwaukee.**

**L. SPEIDEL & CO., General New England Agts.,**
**22 Hawley Street, Boston.**
**Telephone, Main 378.**

**Besides the above excellent wine we carry a complete stock of all brands of**

WINES, LIQUORS, CIGARS,
MINERAL WATERS, Etc.

SEND FOR PRICE LIST.
Codman & Hall Company,
DEWEY SQUARE.

- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

# THE "POPS." SYMPHONY HALL.

Boston, Saturday, May 10, 1902. Seventeenth Season. Summer 1902

Published by C. A. ELLIS Vol. I. No. 6

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager

Mr. MAX ZACH, Conductor.

## SATURDAY, MAY 10.

### PROGRAMME.

1. MARCH, "Hussar Drill" . . . . . Zach
2. OVERTURE, "Zampa" . . . . . Hérold
3. WALTZ, "Pomone" . . . . . Waldteufel
4. SELECTION, "Robin Hood" . . . . . De Koven

5. BLISSFUL DREAM . . . . . Meyer-Helmund
6. SELECTION, "Carmen" . . . . . Bizet
7. WALTZ, "Blue Danube" . . . . . Strauss
8. OVERTURE, "William Tell" . . . . . Rossini

Violoncello obligato, Mr. JOSEF KELLER.

9. SUITE, "Sylvia." Valse, Pizzicati, Finale . . . Delibes
10. THE MOUSE BEFORE THE TRAP . . . Koehler

(The mice are playing before the trap. One, more reckless, ventures too far and is caught. The others run away.)
(The audience are respectfully requested to preserve silence during the performance of this number.)

11. WALTZ, "Jolly Fellows" . . . . . Vollstedt
12. MARCH, "Vienna Dude" . . . . . Wagner

The Mason & Hamlin Pianoforte furnished by M. Steinert & Sons Co.

## POPULAR NEW MARCHES.

| | |
|---|---|
| BRAVE BOYS' MARCH | Emil Otto |
| CHAMPIONSHIP MARCH | Robert G. Morse |
| COLLEGE DAYS MARCH | C. Harry Kain |
| HAIL TO THE CRIMSON | Arthur Mann |
| HUSSAR DRILL | Max Zach |
| KNIGHTS OF THE SWORD | Bernhard Stern |
| NEWSBOYS' MARCH | L. E. Orth |
| PEMBERTON MARCH | William R. Spence |
| STEIN SONG MARCH | Frederic Field Bullard |

**Philip Krim's**

Own importation of

RHINE WINES.

For thirty years at

163 Shawmut Avenue.

Our wines sold at these concerts.

OLIVER DITSON COMPANY,

451 WASHINGTON STREET.

BALLARDVALE LITHIA WATER

Ranks pre-eminently first as a standard water, being 25 per cent. purer than the so-called purest water on the market to-day.

We make no claims for Ballardvale Lithia Water except such as are substantiated by the following high authority:

*British Medical Journal*
"It is a water rich in Lithia Salts,"

*London Lancet*
"The water is of admirable organic purity."

*Edinburgh Medical Journal*
"We highly recommend Ballardvale Lithia Water."

*British Medical Press and Circular*
"We recommend it with confidence."

*Dublin Journal of Medical Science*
"We consider Ballardvale Lithia an excellent water."

Sold at these concerts

R. H. Hirshfield, N. E. Agent

COAT ROOM A.

HUNTINGTON AVENUE ENTRANCE,

Garments, Umbrellas, and Bicycles

CHECKED FREE.

RED FOX ALE

Unquestionably the finest ale sold to-day.

Red Fox Ale combines delicacy of flavor with highly nourishing qualities.

If hitherto wedded to English brews, try RED FOX ALE.

Massachusetts Breweries Co.
17 Otis Street, Boston

ESTABROOK AND EATON.
IMPORTERS OF CIGARS. 222-224 WASHINGTON ST. BOSTON.

ON SALE AT THE "POPS."

| | |
|---|---|
| MARGUERITE Conchas, | 10c., 3 for 25c. |
| MERCHANTS AND BANKERS U. C. Espls, (All Havana.) | 10c., 3 for 25c. |
| EL PRINCIPE DE GALES, Londres Grande, (All Havana.) | 10c. each. |
| EL DELETOSA, Puritanos Extra, | 10c. " |
| E. & E. INVINCIBLES, | 15c., 2 for 25c. |
| MANUEL GARCIA, Stilettos, (Imported.) | 15c., 2 for 25c. |
| BOCK & CO., Especiales de E. & E., (Imported.) | 20c., 5 for $1.00 |

ESTABROOK & EATON'S CIGARS.
SOME POPULAR BRANDS.

- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

# THE "POPS." SYMPHONY HALL.

Boston, Monday, May 12, 1902. Seventeenth Season. Summer 1902

Published by C. A. ELLIS Vol. I. No. 7

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager

Mr. MAX ZACH, Conductor.

## MONDAY, MAY 12.

### PROGRAMME.

1. MARCH, "Princess Ninetta" . . . . . Strauss
2. SELECTION, "Faust" . . . . . Gounod
3. WALTZ, "Barcarolle" . . . . . Waldteufel
4. OVERTURE, "Tannhäuser" . . . . . Wagner

5. DREAM MUSIC from "Hänsel and Gretel" . . Humperdinck
6. WALTZ, "Wine, Women, and Song" . . . . . Strauss
7. HABAÑERA . . . . . Chabrier
   (The audience are respectfully requested to preserve silence during the performance of this number.
8. *a.* SCHERZO-VALSE, *b.* MALAGUEÑA, } from "Boabdil" . . . Moszkowski
9. HYMN to St. Cecilia . . . . . Gounod
   (Violin obligato, Mr. J. Hoffmann.)
10. GAVOTTE from "Manon" . . . . . Massenet
    (First time)
11. WALTZ, "La Patineuse" . . . . . Joh. Strauss, Jr.
    (First time)
12. MARCH, "Feurig Blut" . . . . . Vollstedt

**The Mason & Hamlin Pianoforte furnished by M. Steinert & Sons Co.**

ASK FOR Schlitz
THE BEER THAT MADE MILWAUKEE FAMOUS.
Unequalled for table use.
SOLD JOS. GAHM & SON, Agents, 125 Purchase Street. Tel., Main 954.

The DRAUGHT ALE
AND
TANNHAEUSER EXPORT BEER IN BOTTLES,
Sold at these Concerts, are furnished by
SOL. BACHARACH,
Wholesale Dealer in High-grade Malt Beverages
508-510 Atlantic Ave. Telephone, 3805 Main.

BÜRGERLICHES BRÄUHAUS
PILSNER BIER
IN BOTTLES
ON SALE AT THESE CONCERTS
AND BY THE
Harrison Bottling Co., 162 State Street.
Telephone, Richmond 1119.
ALSO SOLE NEW ENGLAND AGENTS FOR
Königliches Hofbräuhaus, München, Bavaria. Bürgerliches Bräuhaus, Würzburg, Bavaria.
William A. Miles & Co.'s New York Croton Brewery Ales.
Iroquois Brewing Co. Buffalo (N.Y.) Beers.

Just the thing
For "Pop" Concerts.
Kennedy's
Lightly Salted,
Symphony
Crisp and Dainty.
Biscuit.
KENNEDY BISCUIT WORKS.

MOGUL
EGYPTIAN
CIGARETTES
PLAIN or CORK TIP
Superior to most. Equal to any.

We are serving
A delicious quality of
Ginger Ale
AND
Sarsaparilla
VARTRAY
Have YOU tried it?
ON SALE AT
CLUBS, CAFES, and LEADING GROCERIES
ASK THE WAITER
SOL. BACHARACH, 508, 510 Atlantic Avenue
Sole Agent, New England States

The only Beer on draught served at these Concerts is the Pabst Brewing Co.'s Milwaukee.

- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

# THE "POPS." SYMPHONY HALL.

Boston, Tuesday, May 13, 1902. Seventeenth Season. Summer 1902

Published by C. A. ELLIS Vol. I. No. 8

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager

Mr. MAX ZACH, Conductor.

## TUESDAY, MAY 13.

### PROGRAMME.

1. PERSIAN MARCH . . . . . Strauss
2. OVERTURE, "Merry Wives of Windsor" . . . . Nicolai
3. WALTZ, "Tales from the Vienna Woods" . . . . Strauss
4. SELECTION from "Fortune-teller" . . . . Herbert

---

5. OVERTURE, "Poet and Peasant" . . . . Suppé
   'Cello obligato, Mr. J. KELLER.
6. *a.* GAVOTTE . . . . Bach
   *b.* MENUET for String Orchestra . . . . Bolzoni
   (The audience are respectfully requested to preserve silence during the performance of this number.)
7. WALTZ, "Sentiers Fleuris" . . . . Waldteufel
8. SUITE, "Peer Gynt" . . . . Grieg
   *a.* Aase's Death.
   *b.* Anitra's Dance.
   *c.* In the Hall of the Mountain King.

---

9. OVERTURE, "Mirella" . . . . Gounod
10. WALTZ, "La Gitana" . . . . Bucalossi
11. RIDE OF THE HUSSARS . . . . Spindler
12. MARCH, "Under the Double Eagle" . . . . Wagner

**The Mason & Hamlin Pianoforte furnished by M. Steinert & Sons Co.**

LEWANDO'S DYEING CLEANSING LAUNDRY

CLOTHING
CARPETS
RUGS
PORTIERES
BLANKETS
DRAPERIES
FEATHERS
GLOVES
Lace Curtains
Real Laces etc
CLEANSED
or
DYED
and Refinished
Properly
by

**Lewando's**

17 Temple Place
284 Boylston Street

Also New York Philadelphia Newport Hartford New Haven Providence Lynn Watertown Cambridge

Teams Telephones

**We also do more Fine Laundry Work than any other establishment**

## POPULAR MUSIC FOR PIANO.

| | | |
|---|---|---|
| THE TOREADOR TWO-STEP, | On Melodies by Caryll & Monckton, | 60 cents |
| THE TOREADOR WALTZ, | On Melodies by Caryll & Monckton, | 75 cents |
| THE TOREADOR SELECTION, | On Melodies by Caryll & Monckton, | $1.00 |
| AMOUREUSE WALTZ, | R. Berger, | 60 cents |
| LOIN DU PAYS WALTZ, | R. Berger, | 60 cents |
| PLAISIR D'AMOUR WALTZ, | I. Caryll, | 75 cents |
| COUNTRY GIRL WALTZ, | L. Monckton, | 75 cents |
| COUNTRY GIRL SELECTION, | L. Monckton, | $1.00 |

Also various arrangements from the latest London success, "MERRIE ENGLAND," by E. German.

Write for lists.

BOOSEY & CO., - NEW YORK.

Agents for CHAPPEL & CO.

**New York, New Haven and Hartford Railroad.**

## Boston TO New York

VIA RAIL LINES.

**Week-day Service.**

| Leave Boston. | Leave Back Bay. | Via | Arrive New York. |
|---|---|---|---|
| 8.00 a.m. | 8.04 a.m. | Hartford | 1.58 p.m. |
| 10.00 " B.S. | 10.04 " | Shore Line | 3.00 " |
| 10.03 " | 10.07 " | " " | 4.30 " |
| 1.00 p.m. A.L. | 1.04 p.m. | Air Line | 5.59 " |
| 1.03 " | 1.07 " | Shore Line | 6.58 " |
| 2.00 " | 2.04 " | Hartford | 7.57 " |
| 3.00 " | 3.04 " | Shore Line | 9.00 " |
| 5.00 " | 5.04 " | " " | 11.00 " |
| 12.00 m'nt. | 12.04 a.m. | " " | 6.28 a.m. |
| 12.03 a.m. | 12.07 " | " " | 6.58 " |

B.S. Bay State Limited Train, carrying Parlor Cars only. Special tickets required.
A.L. Air Line Limited Train. Parlor Cars and Coaches. Special tickets required.

**Sunday Service.**

| Leave Boston. | Leave Back Bay. | Via | Arrive New York. |
|---|---|---|---|
| 10.03 a.m. | 10.07 a.m. | Shore Line | 4.30 p.m. |
| 1.03 p.m. | 1.07 p.m. | " " | 6.58 " |
| 3.00 " | 3.04 " | " " | 9.00 " |
| 5.00 " | 5.04 " | " " | 11.00 " |
| 12.00 m'nt. | 12.04 a.m. | " " | 6.28 a.m. |
| 12.03 a.m. | 12.07 " | " " | 6.58 " |

**Equipment.**

Vestibuled Buffet Parlor Cars and Coaches on Day Trains.
Stateroom and Sleeping Cars on Night Trains.
Dining Cars on trains leaving BOSTON at 3.00 p.m. and 5.00 p.m.

**VIA FALL RIVER LINE.**

Steamboat Express Train, Vestibuled Parlor Cars and Coaches, leaves Boston Terminal daily, including Sundays, 6.00 p.m., Back Bay 6.04 p.m., connecting at Fall River with steamer "Priscilla" or "Puritan," touching at Newport, and due New York, Pier 19, North River, 7.00 a.m.

**TICKET OFFICES, BOSTON:**

3 Old State House. Terminal Station.
Back Bay Station.

## BIGELOW, KENNARD AND CO.

ON STREET FLOOR.
A room devoted exclusively to
SILVER
Dinner ware, tea sets, bowls & dishes
Pitchers & trays, bon-bon dishes.

511 WASHINGTON STREET, CORNER WEST STREET.

- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

# THE "POPS." SYMPHONY HALL.

Boston, Wednesday, May 14, 1902. Seventeenth Season. Summer 1902

Published by C. A. ELLIS Vol. I. No. 9

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager

Mr. MAX ZACH, Conductor.

## WEDNESDAY, MAY 14

### PROGRAMME

1. MARCH, "Obersteiger" . . . . . Zeller
2. OVERTURE, "Domino Noir" . . . . . Auber
3. WALTZ, "Vienna Bonbons" . . . . . Strauss
4. SELECTION, "Wizard of the Nile" . . . . . Herbert

5. BALLET MUSIC from "Queen of Sheba" . . . . Goldmark
   'Cello obligato, Mr. J. KELLER.
6. WALTZ, "Neu Wien" . . . . . Strauss
7. *a.* SPRING SONG . . . . . Mendelssohn
   *b.* SERENADE . . . . . Moszkowski
8. "POMP AND CIRCUMSTANCE," Military March No. 1, Elgar
   Organ, Mr. JOHN P. MARSHALL.

9. OVERTURE, "Raymond" . . . . . Thomas
10. SELECTION, "Mikado" . . . . . Sullivan
11. WALTZ, "Faschingskinder" . . . . . Ziehrer
12. MARCH, "Hoch Habsburg" . . . . . Kral

The Mason & Hamlin Pianoforte furnished by M. Steinert & Sons Co.

DOMINION LINE.

Fast Twin Screw Service.

Boston to Liverpool.

(VIA QUEENSTOWN)

Commonwealth, - - - - - May 21
Merion (new), - - - - - May 28
New England, - - - - - - June 4

Saloon, $65 and $80 upward, according to steamer. Second Saloon, $42.50.

Boston-Mediterranean Service.

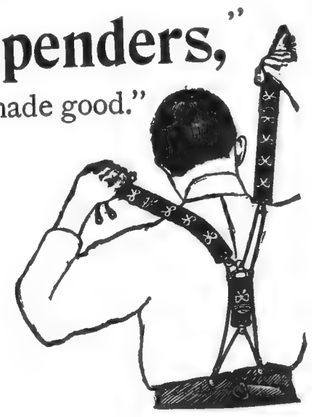
GIBRALTAR, NAPLES, AND GENOA.

Cambroman, May 24, July 5, Aug. 16.
Vancouver, Sept. 6, Oct. 18, Nov. 29.

Saloon rates, $75 upward. Second Saloon, $50 and $60.

Company's Office, 77 State St., Boston.

When you wear "President Suspenders,"
Remember the guarantee: "all breaks made good."
The metal parts cannot rust.
The name President is on the buckle.
Sold at "Correct" stores, 50 cents, or by mail postpaid.
C. A. EDGARTON MFG. CO.,
Box 310. SHIRLEY, MASS.
Special weights for hard workers.
Small sizes for boys.



THE CARE
OF A
Gentleman's Wardrobe

Is an art.
We will have one of our wagons or uniformed boys call at your residence, collect your suits, which we will cleanse, repair, press, and deliver every week in the year. We furnish you with dress-suit case, your name on it, terms as follows:

*Your Entire Wardrobe, $3.00 per month.*

*2 Suits per week, $3.25 down, $2.25 per mo.*

*1 Suit per week, $1.50 per month.*

BAY STATE WARDROBE COMPANY,

Chickering Hall Building,
235 Huntington Avenue.

Telephone, B.B. 99-4.

Boston. Philadelphia. New York.

Mason & Hamlin
PIANOFORTES

USED AND ENDORSED BY

Harold Bauer,
Dr. William Mason,
Antoinette Szumowska,
Arthur Nikisch,
Moritz Moszkowski,
Emil Paur,
Ernest Hutcheson,
Elsa von Grave-Jonas,
Félix Fox,
Paolo Gallico,
Alfred De Voto,
Ludwig Breitner,
George W. Chadwick,
William H. Sherwood,
J. Wallace Goodrich,
Augusto Rotoli,
And others.

Grand and Upright Pianofortes for Summer Rental

NEW ENGLAND REPRESENTATIVES

M. STEINERT & SONS CO.,

162 BOYLSTON STREET, BOSTON.

The only Beer on draught served at these Concerts is the Pabst Brewing Co.'s Milwaukee.

- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

# THE "POPS." SYMPHONY HALL.

Boston, Thursday, May 15, 1902. Seventeenth Season. Summer 1902
Published by C. A. ELLIS Vol. I. No. 10
C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager
Mr. MAX ZACH, Conductor.

Grand Vin
Chateau Lafite, 1895.

SOLD HERE.

Tally-Ho Ginger Ale

Sold at these Concerts.

## THURSDAY, MAY 15
### PROGRAMME

1. MARCHE HONGROISE . . . . . Berlioz
2. OVERTURE, "Masaniello" . . . . . Auber
3. WALTZ, "Artist's Life" . . . . . Strauss
4. SELECTION from "Romeo and Juliet" . . . . . Gounod

5. OVERTURE, "Traviata" . . . . . Verdi
6. NOTTURNO AND SCHERZO from "Midsummer-night's Dream" . . . . . Mendelssohn
7. WALTZ, "Harlequin's Wedding" . . . . . Zach
8. FIRE-CHARM from "Walküre" . . . . . Wagner

9. OVERTURE, "Pique Dame" . . . . . Suppé
10. PRELUDE, "Le Déluge" . . . . . Saint-Saëns
    Violin obligato, Mr. HOFFMANN.
11. WALTZ TZIGANE, "Loin du Pays" . . . . . Berger
12. MARCH, "Austria" . . . . . Zach

**The Mason & Hamlin Pianoforte furnished by M Steinert & Sons Co.**

**MONDAY, MAY 26 . . . . SOLOISTS' NIGHT**

Miss Kate Vannah's Latest Songs.

| | |
|---|---|
| GRAY ROCKS AND GRAYER SEAS (two keys), . . | Each, $0.40 |
| DAYBREAK, . . . . . | .50 |
| GOOD-BYE, . . . . . | .50 |
| WHEN YOU ARE HERE, LOVE, . . . . . | .50 |
| THE MERRY, MERRY LARK . . . . . | .50 |
| LOVE'S YEARS ARE BRAVE AND LONG, . . . | .50 |
| WHEN THE ROSES FALL, . . . . . | .60 |
| DEEP IN MY DEAR ONE'S TRUSTING HEART, . | .50 |
| FOR YOUR SAKE, . . . . . | .60 |

C. W. Thompson & Co., Music Publishers,
13 West Street, Boston.

MAH MAL
Egyptian Cigarettes
Sold at these Concerts.

| | |
|---|---|
| No. 5s . . | 15 cents per box |
| No. 3s . . | 25 cents per box |
| No. 1s . . | 30 cents per box |
| Gold Tip . . | 25 cents per box |

ALSO SOLD BY
S. S. PIERCE CO.,
BOSTON, BROOKLINE.

Boston and Albany
N.Y.C. & H.R.R.R. Co. LESSEE

PULLMAN VESTIBULE LIMITED TRAINS...

DAILY SERVICE.

| | |
|---|---|
| To Albany, | 9 Trains |
| " Buffalo, | 8 Trains |
| " Chicago, | 7 Trains |
| " Cincinnati, | 3 Trains |
| " Detroit, | 5 Trains |
| " St. Louis, | 3 Trains |

THROUGH EXPRESS TRAINS BETWEEN
BOSTON and HARTFORD, NEW HAVEN, and NEW YORK
VIA SPRINGFIELD LINE.

| | 5 A.M. | 9 M. | 11 P.M. | 13 P.M. |
|---|---|---|---|---|
| (South Station.) | | | | |
| Leave Boston (B. & A. R.R.) | 9.00 | 12.00 | 4.00 | 11.00 |
| " Trinity Place " | 9.04 | 12.04 | 4 04 | 11.04 |
| Arrive New York " | 3.30 | 5.40 | 10.00 | 6.00 |
| (Grand Central Station.) | P.M. | P.M. | P.M. | A.M. |

**Parlor and Sleeping Car Service.**
Buffet Parlor Cars Boston to New York.
Dining Car Boston to Springfield.
Vestibuled Parlor Cars Boston to New York.
Vestibuled Coaches Boston to New York.
Entire Trains lighted by gas.
Sleeping Cars Boston to New York. Passengers may remain in Sleeping Cars at New York until seven o'clock.

**Seats in Parlor Cars or berths in Sleeping Cars may be reserved any number of days in advance on application to Parlor Car Agent, South Station (Telephone, Oxford 957); J. L. White, City Passenger Agent, 366 Washington Street, Boston (Telephone, Main 1611); or by addressing**

A. S. HANSON, General Passenger Agent, BOSTON, MASS.

PUREOXIA
DRY GINGER ALE
MADE FROM DISTILLED WATER UNDER PERFECT HYGIENIC CONDITIONS

- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

# THE "POPS." SYMPHONY HALL.

Boston, Friday, May 16, 1902. Seventeenth Season. Summer 1902
Published by C. A. ELLIS Vol. I. No. 11
C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager
Mr. MAX ZACH, Conductor.

## FRIDAY, MAY 16
### PROGRAMME

1. MARCH, "The Flag" . . . . . Ziehrer
2. OVERTURE, "Le Roi l'a dit" . . . . . Delibes
3. WALTZ, "Meerleuchten" . . . . . Ziehrer
4. SELECTION, "Aïda" . . . . . Verdi

5. BALLET MUSIC from "Faust" . . . . . Gounod
6. ENTR'ACTE for String Orchestra . . . . . Gillet
7. WALTZ, "Les Patineurs" . . . . . Waldteufel
8. OVERTURE, "Phèdre" . . . . . Massenet

9. TWO SPANISH DANCES . . . . . Moszkowski
10. WALTZ, "Blue Danube" . . . . . Strauss
11. MAZOURKA, "Die Libelle" . . . . . Strauss
12. MARCH from "Probe Kuss" . . . . . Milloecker

The Mason & Hamlin Pianoforte furnished by M. Steinert & Sons Co.

MONDAY, MAY 26 . . . . SOLOISTS' NIGHT

S. S. Pierce Company

BOSTON,
BROOKLINE.

Charles B. Perkins & Co.

The following choice selection of our CIGARS Always on sale at Pop Concerts:

| | |
|---|---|
| Ginita Deliciosos Extra, | 10c., 3 for 25c. |
| Ginita Perfectos, | 15c., 2 for 25c. |
| Monte Rosa Puritanos Extra (Imported), | 15c. each. |
| Monte Rosa Violetas (Imported), | 20c. " |
| Cardinal Deliciosos, | 10c., 3 for 25c. |
| Catriona Perfectos, | 10c. each. |
| Nueva Vida Regalia Especial, | 15c., 2 for 25c. |

ST. LOUIS

A.
B.
C.

BOHEMIAN
PALE EXPORT

BEER.

Try a quart or a pint and notice the fine hop flavor.

The perfection of American brewing.

CODMAN & HALL CO.,
DEWEY SQUARE.

EGYPTIAN DEITIES

Plain and Cork Tip

"No better Turkish Cigarette can be made."

NORFOLK CABINET LAGER BEER

THE large sales of Norfolk Cabinet at the "Pops" during past years are entirely due to the sound footing of confidence which experience inspires. Brewed from the highest grades of malt and hops, thoroughly aged, and properly sterilized, in delicacy of flavor and purity it is the ideal table beer.

Massachusetts Breweries Co.
17 Otis Street, Boston

- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

# THE "POPS." SYMPHONY HALL.

SYMPHONY HALL "POP" PROGRAMME.
PUBLISHED EVERY EVENING DURING THE SUMMER SEASON.

**Notice to Advertisers.**
The advertising columns in the programme are controlled SOLELY by F. R. COMEE, Symphony Hall, to whom all communications should be addressed.

In order to thoroughly enjoy the Concerts, smoke

**Daniel Frank & Co.'s**

Barrister Perfecto . . . 10c
3 for 25c.
Barrister Conchas . . . 10c
3 for 25c.
N. S. Londres . . . . 10c
3 for 25c.
Celebridad Perfecto, 10c each
Garcia, D. F. & Co.,
Conchas, . . . . 10c each
The American Puritanos
Finos . . . . . 15c
2 for 25c.
The American Concha Fina
Especial . . . . . 10c
3 for 25c.
The American Perfecto
Fino . . . . . 20c
3 for 50c.
Knight Tempter Puritanos
Finos . . . . . 15c
2 for 25c.

**On sale at the "Pops"**

Boston, Saturday, May 17, 1902. Seventeenth Season. Summer 1902
Published by C. A. ELLIS Vol. I. No. 12
C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager

Mr. MAX ZACH, Conductor.

## SATURDAY, MAY 17
### PROGRAMME

1. HUNGARIAN MARCH . . . . . Moldauer
2. WALTZ, "Joy of Life" . . . . . Strauss
3. OVERTURE, "Fra Diavolo" . . . . . Auber
4. SELECTION, "Cavalleria Rusticana" . . . . Mascagni

5. FINALE, Act I., "Lohengrin" . . . . . Wagner
6. SELECTION, "Brigands" . . . . . Offenbach
7. SERENADE, "Rococo" . . . . . Meyer-Helmund
   (The audience are respectfully requested to preserve silence during the performance of this number.)
8. OVERTURE, "Poet and Peasant" . . . . . Suppé
   Solo Violoncello, JOSEF KELLER.

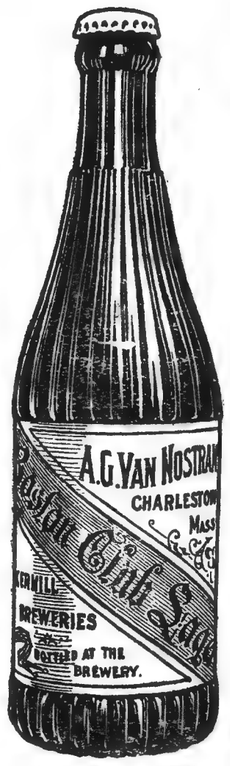
9. VALSE BLEUE . . . . . Margis
10. FUNERAL MARCH OF A MARIONETTE . . . Gounod
11. SELECTION from "Little Duchess" . . . . De Koven
12. MILITARY MARCH . . . . . Zach

The Mason & Hamlin Pianoforte furnished by M. Steinert & Sons Co.

MONDAY, MAY 26 . . . . SOLOISTS' NIGHT

COPLEY SQUARE HOTEL,
Restaurant and Gentlemen's Cafe.
Open until 12.30.

HOTEL SORRENTO and ANNEX,
Sorrento, Maine.
Opens June 28.
F. S. RISTEEN & CO.




**Boston Club Lager**

**Is served at these Concerts.**

The best judges unreservedly admit that this is the

**BEST BEER BREWED.**

It is brewed and bottled only by

A. G. VAN NOSTRAND,
BUNKER HILL BREWERIES,
CHARLESTOWN.

The only Beer on Draught served at these concerts is

**Pabst Milwaukee.**

**L. SPEIDEL & CO., General New England Agts.,**
**22 Hawley Street, Boston.**
**Telephone, Main 378.**

**Besides the above excellent wine we carry a complete stock of all brands of**

WINES, LIQUORS, CIGARS,
MINERAL WATERS, Etc.

SEND FOR PRICE LIST.
Codman & Hall Company,
DEWEY SQUARE.

- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES


# THE "POPS." SYMPHONY HALL.

Boston, Monday, May 19, 1902. Seventeenth Season. Summer 1902

Published by C. A. ELLIS Vol. I. No. 13

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager

Mr. MAX ZACH, Conductor.


Through the kindness of

Mrs.

## H. H. A. Beach

The Messrs. M. Steinert & Sons Company have the honor to announce a

## Pianoforte Recital

For the benefit of the

## Martinique and St. Vincent Sufferers

IN

## STEINERT HALL

**On Thursday Afternoon, MAY 22, at 2.30 o'clock.**

The entire proceeds will be devoted to swell the fund now being raised under the patronage of His Honor, the Mayor of Boston.

Tickets, $2.00, now on sale at the hall. They may be ordered by mail or telephone.

### MONDAY, MAY 19

**PROGRAMME**

1. MARCH, "The Continentals" . . . . . Brooke
2. WALTZ, "O schöner Mai" . . . . . Strauss
3. OVERTURE, "Orphée aux Enfers" . . . . . Offenbach
   Violin obbligato, Mr. HOFFMANN.
4. SELECTION from "The Huguenots" . . . . . Meyerbeer

5. TWO ENTR'ACTES from "Carmen" . . . . . Bizet
   (The audience are respectfully requested to preserve silence during the performance of this number.)
6. NUTCRACKER SUITE . . . . . Tschaikowsky
   *a.* Chinese March. *b.* Trepak. *c.* Flower Waltz.
7. LE DERNIER SOMMEIL DE LA VIERGE, for String Orchestra . . . . . Massenet
8. OVERTURE, "Rienzi" . . . . . Wagner

9. OVERTURE, "Fledermaus" . . . . . Strauss
10. WALTZ, "Près de toi" . . . . . Waldteufel
11. POLKA, "Tic-tac" . . . . . Strobl
12. TEUFELSMARCH . . . . . Suppé

**The Mason & Hamlin Pianoforte furnished by M. Steinert & Sons Co.**

**MONDAY, MAY 26 . . . . SOLOISTS' NIGHT**

### POPULAR WALTZES.

CAMPUS DREAMS, . . . . . Edmund M. Blake
COUNTESS POTOCKA, . . . . . C. J. Walcott
ELYSIUM WALTZ, . . . . . John Francis Gilder
L'ADMIRATION WALTZES, . . . . . Edward P. Favor
MY LADY FAIR, . . . . . C. J. Walcott
THETA DELTA CHI WALTZES, . . . . . Giles Milton Hoyt
UNIVERSITY GIRL WALTZES, . . . . . C. Harry Kain
VALSE BLEUE, . . . . . Alfred Margis
VALSE ROSE, . . . . . Paul Wachs

PUBLISHED BY
OLIVER DITSON COMPANY,
451 Washington Street.

A676.


## BALLARDVALE LITHIA WATER

Ranks pre-eminently first as a standard water, being 25 per cent. purer than the so-called purest water on the market to-day.

We make no claims for Ballardvale Lithia Water except such as are substantiated by the following high authority:

*British Medical Journal*
"It is a water rich in Lithia Salts."

*London Lancet*
"The water is of admirable organic purity."

*Edinburgh Medical Journal*
"We highly recommend Ballardvale Lithia Water."

*British Medical Press and Circular*
"We recommend it with confidence."

*Dublin Journal of Medical Science*
"We consider Ballardvale Lithia an excellent water."

**Sold at these concerts**

**R. H. Hirshfield, N. E. Agent**

## COAT ROOM A.

HUNTINGTON AVENUE ENTRANCE,

## Garments, Umbrellas, and Bicycles

CHECKED FREE.

## RED FOX ALE

Unquestionably the finest ale sold to-day.

Red Fox Ale combines delicacy of flavor with highly nourishing qualities.

If hitherto wedded to English brews, try RED FOX ALE.

Massachusetts Breweries Co.
17 Otis Street, Boston

ESTABROOK AND EATON. IMPORTERS OF CIGARS. 222-224 WASHINGTON ST. BOSTON.

ON SALE AT THE "POPS."

| | |
|---|---|
| MARGUERITE Conchas, | 10c., 3 for 25c. |
| MERCHANTS AND BANKERS U. C. Espls, (All Havana.) | 10c., 3 for 25c. |
| EL PRINCIPE DE GALES, Londres Grande, (All Havana.) | 10c. each. |
| EL DELETOSA, Puritanos Extra, | 10c. " |
| E. & E. INVINCIBLES, | 15c., 2 for 25c. |
| MANUEL GARCIA, Stilettos, (Imported.) | 15c., 2 for 25c. |
| BOCK & CO., Especiales de E. & E., (Imported.) | 20c., 5 for $1.00 |

ESTABROOK & EATON'S CIGARS.
SOME POPULAR BRANDS.

**The only Beer on draught served at these Concerts is the Pabst Brewing Co.'s Milwaukee.**


[81]

- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

# THE "POPS." SYMPHONY HALL.

Boston, Tuesday, May 20, 1902. Seventeenth Season. Summer 1902
Published by C. A. ELLIS Vol. I. No. 14
C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager
Mr. MAX ZACH, Conductor.

## TUESDAY, MAY 20

### PROGRAMME

1. WERNER MARCH . . . . . Ziehrer
2. WALTZ, "Violets" . . . . . Waldteufel
3. OVERTURE, "Stradella" . . . . . Flotow
4. SELECTION, "La Fille de Mme. Angot" . . . . . Lecocq

5. SELECTION, "Il Trovatore" . . . . . Verdi
6. SONG WITHOUT WORDS, for String Orchestra. Tschaikowsky
   First time
   (The audience are respectfully requested to preserve silence during the performance of this number.)
7. *a.* SEVILLANA . . . . . Massenet
   *b.* NAILA . . . . . Delibes
8. RHAPSODY IN F . . . . . Liszt

9. *a.* DANCE OF BAYADERES . . . . . Rubinstein
   *b.* CANDLE DANCE OF THE BRIDES OF KASHMERE . . . . . Rubinstein
   *c.* WEDDING PROCESSION . . . . . Rubinstein
10. WALTZ, "Arabian Nights" . . . . . Strauss
11. SELECTION, "Erminie" . . . . . Jakobowsky
12. MARCH, "Merry Soldiers" . . . . . Sabathil

The Mason & Hamlin Pianoforte furnished by M. Steinert & Sons Co.

MONDAY, MAY 26 . . . . SOLOISTS' NIGHT

HERE

ASK FOR Schlitz

THE BEER THAT MADE MILWAUKEE FAMOUS.

Unequalled for table use.

JOS. GAHM & SON, Agents, 125 Purchase Street. Tel., Main 954.

SOLD

The DRAUGHT ALE

AND

TANNHAEUSER EXPORT BEER IN BOTTLES,

Sold at these Concerts, are furnished by

SOL. BACHARACH,

Wholesale Dealer in High-grade Malt Beverages

508-510 Atlantic Ave Telephone, 3805 Main

BÜRGERLICHES BRÄUHAUS

PILSNER BIER

IN BOTTLES

ON SALE AT THESE CONCERTS

AND BY THE

Harrison Bottling Co., 162 State Street.

Telephone, Richmond 1119.

ALSO SOLE NEW ENGLAND AGENTS FOR

Königliches Hofbräuhaus, München, Bavaria. Bürgerliches Bräuhaus, Würzburg, Bavaria.
William A. Miles & Co.'s New York Croton Brewery Ales.
Iroquois Brewing Co. Buffalo (N.Y.) Beers.

Just the thing

For "Pop" Concerts.

Kennedy's Symphony Biscuit.

Lightly Salted,

Crisp and Dainty.

KENNEDY BISCUIT WORKS.

MOGUL

EGYPTIAN CIGARETTES

PLAIN or CORK TIP

Superior to most. Equal to any.

We are serving
A delicious quality of
Ginger Ale
AND
Sarsaparilla

VARTRAY

Have YOU tried it?

ON SALE AT
CLUBS, CAFES, and LEADING GROCERIES

ASK THE WAITER

SOL. BACHARACH, 508, 510 Atlantic Avenue
Sole Agent, New England States

The only Beer on draught served at these Concerts is the Pabst Brewing Co.'s Milwaukee.

- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

# THE "POPS." SYMPHONY HALL.

CLOTHING
CARPETS
RUGS
PORTIERES
BLANKETS
DRAPERIES
FEATHERS
GLOVES
Lace Curtains
Real Laces etc
CLEANSED
or
DYED
and Refinished
Properly
by

**Lewando's**

17 Temple Place
284 Boylston Street

Also New York Philadelphia Newport Hartford New Haven Providence Lynn Watertown Cambridge

Teams Telephones

We also do more Fine Laundry Work than any other establishment

Boston, Wednesday, May 21, 1902. Seventeenth Season. Summer 1902

Published by C. A. ELLIS Vol. I. No. 15

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager

Mr. MAX ZACH, Conductor.

## WEDNESDAY, MAY 21
### PROGRAMME

1. MARCH from "Queen of Sheba" . . . . . Gounod
2. OVERTURE, "Zanetta" . . . . . Auber
3. WALTZ, "Rosen aus dem Süden" . . . . . Strauss
4. SELECTION, "Gondoliers" . . . . . Sullivan

5. *a.* ENTR'ACTE, "Rosamunde" . . . . . Schubert
   *b.* GAVOTTE, "Mignon" . . . . . Thomas
6. MELODY IN F . . . . . Rubinstein
   (The audience are respectfully requested to preserve silence during the performance of this number.)
7. BALLET MUSIC, "Coppelia." Music of the Automatons, Waltz, and Czardas' . . . . . Delibes
8. ENTRÉE TRIOMPHALE DES BOYARDS . . . Halvorsen

9. SELECTION from the Operas of . . . . . Meyerbeer
10. WALTZ, "Vienna Beauties" . . . . . Ziehrer
11. "IN THE MILL," for String Orchestra . . . . Gillet
12. MARCH, "Fra Bombarda" . . . . . Czibulka

The Mason & Hamlin Pianoforte furnished by M. Steinert & Sons Co.

MONDAY, MAY 26 . . . . SOLOISTS' NIGHT

... Genuine Successes ...

"THE JAPANESE LOVE SONG," by Clayton Thomas.

"VIOLETS," by Ellen Wright.

"OH, DRY THOSE TEARS," by T. del Riego.

"THE STRANGER IN THE TEACUP," by E. Fleming.

"WISE FOLLY," by Landon Ronald.

"CHANSON DE L'ADIEU" (English Version), by P. Tosti.

Write for Catalogues.

BOOSEY & CO., - 9 East 17th Street, - New York.

New York, New Haven and Hartford Railroad.

**Boston TO New York**

VIA RAIL LINES.

**Week-day Service.**

| Leave Boston. | Leave Back Bay. | Via | Arrive New York. |
|---|---|---|---|
| 8.00 a.m. | 8.04 a.m. | Hartford | 1.58 p.m. |
| 10.00 " B.S. | 10.04 " | Shore Line | 3.00 " |
| 10.03 " | 10.07 " | " " | 4.30 " |
| 1.00 p.m. K.L. | 1.04 p.m. | " " | 6.00 " |
| 1.03 " | 1.07 " | Shore Line | 6.58 " |
| 2.00 " | 2.04 " | Hartford | 7.57 " |
| 3.00 " | 3.04 " | Shore Line | 9.00 " |
| 5.00 " | 5.04 " | " " | 11.00 " |
| 12.00 m'nt. | 12.04 a.m. | " " | 6.28 a.m. |
| 12.03 a.m. | 12.07 " | " " | 6.58 " |

B.S. Bay State Limited Train, carrying Parlor Cars only. Special tickets required.
K.L. Knickerbocker Limited Train. Parlor Cars only. Special tickets required.

**Sunday Service.**

| Leave Boston. | Leave Back Bay. | Via | Arrive New York. |
|---|---|---|---|
| 10.03 a.m. | 10.07 a.m. | Shore Line | 4.30 p.m. |
| 1.03 p.m. | 1.07 p.m. | " " | 6.58 " |
| 3.00 " | 3.04 " | " " | 9.00 " |
| 5.00 " | 5.04 " | " " | 11.00 " |
| 12.00 m'nt. | 12.04 a.m. | " " | 6.28 a.m. |
| 12.03 a.m. | 12.07 " | " " | 6.58 " |

**Equipment.**

Vestibuled Buffet Parlor Cars and Coaches on Day Trains.
Stateroom and Sleeping Cars on Night Trains.
Dining Cars on trains leaving BOSTON at 3.00 p.m. and 5.00 p.m.

VIA FALL RIVER LINE.

Steamboat Express Train, Vestibuled Parlor Cars and Coaches, leaves Boston Terminal daily, including Sundays, 6.00 p.m., Back Bay 6.04 p.m., connecting at Fall River with steamer "Priscilla" or "Puritan," touching at Newport, and due New York, Pier 19, North River, 7.00 a.m.

TICKET OFFICES, BOSTON:
3 Old State House. Terminal Station. Back Bay Station.

BIGELOW, KENNARD AND CO.

ON STREET FLOOR.
A room devoted exclusively to
SILVER
Dinner ware, tea sets, bowls & dishes
Pitchers & trays, bon-bon dishes.

511 WASHINGTON STREET, CORNER WEST STREET.

- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

# THE "POPS." SYMPHONY HALL.

**DOMINION LINE.**

Fast Twin Screw Service.

**Boston to Liverpool.**

(VIA QUEENSTOWN)

Commonwealth, - - - - - May 21
Merion (new), - - - - - May 28
New England, - - - - - - June 4

Saloon, $65 and $80 upward, according to steamer. Second Saloon, $42.50.

**Boston-Mediterranean Service.**

GIBRALTAR, NAPLES, AND GENOA.

**Cambroman, May 24, July 5, Aug. 16.**
**Vancouver, Sept. 6, Oct. 18, Nov. 29.**

Saloon rates, $75 upward. Second Saloon, $50 and $60.

**Company's Office, 77 State St., Boston.**

**Boston, Thursday, May 22, 1902. Seventeenth Season. Summer 1902**

Published by C. A. ELLIS Vol. I. No. 16

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager

Mr. MAX ZACH, Conductor.

## THURSDAY, MAY 22
### PROGRAMME

1. MARCH, "Pro Patria" . . . . . Milloecker
2. SELECTION, "Wizard of the Nile" . . . . Herbert
3. WALTZ, "Neu Wien" . . . . . Strauss
4. PRELUDE to "Mastersingers of Nuremberg" . . . Wagner

5. ANGELUS AND FETE BOHEME . . . . . Massenet
6. *a.* REVERIE } for String Orchestra . . . . Maquarre
   *b.* THE INDIAN }
   (The audience are respectfully requested to preserve silence during the performance of this number.)
7. WALTZ, "Wine, Woman, and Song" . . . . . Strauss
8. SCHERZO AND WEDDING MARCH from "Midsummer-night's Dream" . . . . . Mendelssohn

9. TWO SLAVONIC DANCES . . . . . Dvorak
10. *a.* RONDE D'AMOUR . . . . . Westerhont
    *b.* LOIN DU BAL . . . . . Gillet
11. WALTZ, "Harlequin's Journey" . . . . . Zach
12. MARCH, "Under the Double Eagle" . . . . . Wagner

**The Mason & Hamlin Pianoforte furnished by M. Steinert & Sons Co.**

**MONDAY, MAY 26 . . . . . SOLOISTS' NIGHT**

When you wear **"President Suspenders,"**

Remember the guarantee: "all breaks made good."

The metal parts cannot rust.

The name President is on the buckle.

Sold at "Correct" stores, 50 cents, or by mail postpaid.

C. A. EDGARTON MFG. CO.,
BOX 310. SHIRLEY, MASS.

Special weights for hard workers.
Small sizes for boys.

**THE CARE**

OF A

**Gentleman's Wardrobe**

Is an art.

We will have one of our wagons or uniformed boys call at your residence, collect your suits, which we will cleanse, repair, press, and deliver every week in the year. We furnish you with dress-suit case, your name on it, terms as follows:

*Your Entire Wardrobe, $3.00 per month.*

*2 Suits per week, $3.25 down, $2.25 per mo.*

*1 Suit per week, $1.50 per month.*

BAY STATE WARDROBE COMPANY,

Chickering Hall Building,
235 Huntington Avenue.

Telephone, B.B. 99-4.

Boston. Philadelphia. New York.

**Mason & Hamlin**

**PIANOFORTES**

USED AND ENDORSED BY

Harold Bauer, Moritz Moszkowski, Félix Fox, George W. Chadwick,
Dr. William Mason, Emil Paur, Paolo Gallico, William H. Sherwood,
Antoinette Szumowska, Ernest Hutcheson, Alfred De Voto, J. Wallace Goodrich,
Arthur Nikisch, Elsa von Grave-Jonas, Ludwig Breitner, Augusto Rotoli,
And others.

**Grand and Upright Pianofortes for Summer Rental**

NEW ENGLAND REPRESENTATIVES

**M. STEINERT & SONS CO.,**

162 BOYLSTON STREET, BOSTON.

**The only Beer on draught served at these Concerts is the Pabst Brewing Co.'s Milwaukee.**

- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

# THE "POPS." SYMPHONY HALL.

Boston, Friday, May 23, 1902. Seventeenth Season. Summer 1902

Published by C. A. ELLIS Vol. I. No. 17

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager

Mr. MAX ZACH, Conductor.

Grand Vin

Chateau Lafite, 1895.

SOLD HERE.

D. LEIDEN'S

Sparkling Hock

AND

Sparkling Moselle

at these concerts.

## FRIDAY, MAY 23

### PROGRAMME

| | | |
|---|---|---|
| 1. | PERSIAN MARCH | Strauss |
| 2. | SELECTION, "Romeo and Juliet" | Gounod |
| 3. | WALTZ, "Seid umschlungen Millionen" | Strauss |
| 4. | OVERTURE, "Freischuetz" | Weber |
| 5. | INVITATION À LA VALSE | Weber–Berlioz |
| 6. | NARCISSUS / COUNTRY DANCE | Nevin |
| | (The audience are respectfully requested to preserve silence during the performance of this number.) | |
| 7. | SELECTION, "Fatinitza" | Suppé |
| 8. | OVERTURE, "Tannhäuser" | Wagner |
| 9. | OVERTURE, "Martha" | Flotow |
| 10. | WALTZ, "In lauschiger Nacht" | Ziehrer |
| 11. | MAZOURKA, "La Mousmé" (First time) | Ganne |
| 12. | MARCH, "Boccaccio" | Suppé |

The Mason & Hamlin Pianoforte furnished by M Steinert & Sons Co.

MONDAY, MAY 26 . . . . SOLOISTS' NIGHT

NEW SONGS.

| | |
|---|---|
| LAND OF LOVE. Ernest V. Wright | $0.50 |
| GOOD NIGHT. Cecil M. Caverly | .50 |
| THERE, LITTLE GIRL, DON'T CRY. H. Gilberte | .50 |
| AWAKE! MY HEART. Mabel W. Daniels | .60 |
| THE CITY OF GOD. Two keys. A. E. Little | .60 |
| STILL HIS MOTHER'S BOY. F. E. Jonson | .50 |
| FAIR ROSES. M. M. Osgood | .40 |
| HARK! HARK! THE LARK. William Henry Chase | .30 |
| CALL OF THE SEA–TERN. A. B. Benedict | .30 |

C. W. Thompson & Co., Music Publishers,
13 West Street, Boston.

MAH MAL

Egyptian Cigarettes

Sold at these Concerts.

| | |
|---|---|
| No. 5s | 15 cents per box |
| No. 3s | 25 cents per box |
| No. 1s | 30 cents per box |
| Gold Tip | 25 cents per box |

ALSO SOLD BY

S. S. PIERCE CO.,

BOSTON, BROOKLINE.

Boston and Albany

PULLMAN VESTIBULE LIMITED TRAINS...

DAILY SERVICE.

| | |
|---|---|
| To Albany, | 9 Trains |
| " Buffalo, | 8 Trains |
| " Chicago, | 7 Trains |
| " Cincinnati, | 3 Trains |
| " Detroit, | 5 Trains |
| " St. Louis, | 3 Trains |

THROUGH EXPRESS TRAINS BETWEEN

BOSTON and HARTFORD, NEW HAVEN, and NEW YORK

VIA SPRINGFIELD LINE.

| | 5 A.M. | 9 M. | 11 P.M. | 13 P.M. |
|---|---|---|---|---|
| (South Station.) Leave Boston (B. & A. R.R.) | 9.00 | 12.00 | 4.00 | 11.00 |
| " Trinity Place " | 9.04 | 12.04 | 4.04 | 11.04 |
| Arrive New York " (Grand Central Station.) | 3.30 P.M. | 5.40 P.M. | 10.00 P.M. | 6.00 A.M. |

Parlor and Sleeping Car Service.

Buffet Parlor Cars Boston to New York.
Dining Car Boston to Springfield.
Vestibuled Parlor Cars Boston to New York.
Vestibuled Coaches Boston to New York.
Entire Trains lighted by gas.
Sleeping Cars Boston to New York. Passengers may remain in Sleeping Cars at New York until seven o'clock.

Seats in Parlor Cars or berths in Sleeping Cars may be reserved any number of days in advance on application to Parlor Car Agent, South Station (Telephone, Oxford 957); J. L. White, City Passenger Agent, 366 Washington Street, Boston (Telephone, Main 1611); or by addressing

A. S. HANSON, General Passenger Agent, BOSTON, MASS.

PUREOXIA

DRY GINGER ALE

MADE FROM DISTILLED WATER UNDER PERFECT HYGIENIC CONDITIONS

- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

# THE "POPS." SYMPHONY HALL.

Boston, Saturday, May 24, 1902. Seventeenth Season. Summer 1902
Published by C. A. ELLIS Vol. I. No. 18
C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager
Mr. MAX ZACH, Conductor.

**Veuve Chaffard.**

**Pure Olive Oil**

**In Honest Bottles.**

# STATIC

**GINGER ALE and BIRCH BEER**

**SERVED AT THE "POPS"**

Made by the New Static Carbonating Process from Purest Ginger and Birch.

**STATIC WATER.**

Sparkling, purified water, carbonated with Saratoga gas, is now siphoned and served at the Harvard Union, Parker's, Essex, Athletic and Exchange Clubs, Young's, Westminster, Thorndike, McDonald's and St. Clair's, Berkeley, Savoy, Bellevue, and at scores of other leading hotels, clubs, cafés, bars, and soda dispensers'.

**Static Carbonating Company,**
**116 Broad Street, - Boston.**

## SATURDAY, MAY 24

### PROGRAMME

1. TANNHAEUSER MARCH . . . . . Wagner
2. OVERTURE, "Mignon" . . . . . Thomas
3. WALTZ, "Dream of Love" . . . . . Fahrbach
4. SELECTION, "Aïda" . . . . . Verdi

---

5. "POMP AND CIRCUMSTANCE," Military March No. 1, Elgar
   Organ, Mr. JOHN P. MARSHALL.
6. VARIATIONS on "Old Folks at Home" . . . . Busch
   (The audience are respectfully requested to preserve silence during the performance of this number.)
7. WALTZ, "La Patineuse" . . . . . Joh. Strauss, Jr.
8. RIDE OF THE VALKYRIES . . . . . Wagner

---

9. OVERTURE, "Jubilee" . . . . . Weber
10. HYMN TO ST. CECILIA . . . . . Gounod
    (Violin obbligato, Mr. HOFFMANN)
11. WALTZ, "Grubenlichter" . . . . . Zeller
12. MARCH, "Serenade" . . . . . Herbert

**The Mason & Hamlin Pianoforte furnished by M. Steinert & Sons Co.**

**MONDAY, MAY 26 . . . . . SOLOISTS' NIGHT**

# Charles B. Perkins & Co.

**The following choice selection of our CIGARS Always on sale at Pop Concerts:**

| | |
|---|---|
| GINITA DELICIOSOS EXTRA, . . . . | 10c., 3 for 25c. |
| GINITA PERFECTOS, . . . . . | 15c., 2 for 25c. |
| MONTE ROSA PURITANOS EXTRA (Imported), . | 15c. each. |
| MONTE ROSA VIOLETAS (Imported), . . | 20c. " |
| CARDINAL DELICIOSOS, . . . . . | 10c., 3 for 25c. |
| CATRIONA PERFECTOS, . . . . . | 10c. each. |
| NUEVA VIDA REGALIA ESPECIAL, . . | 15c., 2 for 25c. |

**ST. LOUIS**

**A.**
**B.**
**C.**

**BOHEMIAN PALE EXPORT**

**BEER.**

Try a quart or a pint and notice the fine hop flavor.

The perfection of American brewing.

**CODMAN & HALL CO.,**
DEWEY SQUARE.

# EGYPTIAN DEITIES

**Plain and Cork Tip**

**"No better Turkish Cigarette can be made."**

## NORFOLK CABINET LAGER BEER

THE large sales of Norfolk Cabinet at the "Pops" during past years are entirely due to the sound footing of confidence which experience inspires. Brewed from the highest grades of malt and hops, thoroughly aged, and properly sterilized, in delicacy of flavor and purity it is the ideal table beer.

**Massachusetts Breweries Co.**
**17 Otis Street, Boston**

- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES


# THE "POPS." SYMPHONY HALL.

SYMPHONY HALL "POP" PROGRAMME.
PUBLISHED EVERY EVENING DURING THE SUMMER SEASON.

Boston, Monday, May 26, 1902. Seventeenth Season. Summer 1902.
Published by C. A. ELLIS Vol. I. No. 19
C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.
Mr. MAX ZACH, Conductor.



**Notice to Advertisers.**
The advertising columns in the programme are controlled SOLELY by F. R. COMEE, Symphony Hall, to whom all communications should be addressed.

In order to thoroughly enjoy the Concerts, smoke

**Daniel Frank & Co.'s**

Barrister Perfecto . . . 10c
3 for 25c.
Barrister Conchas . . . 10c
3 for 25c.
N. S. Londres . . . . 10c
3 for 25c.
Celebridad Perfecto, 10c each
Garcia, D. F. & Co., Conchas, . . . . 10c each
The American Puritanos Finos . . . . . 15c
2 for 25c.
The American Concha Fina Especial . . . . . 10c
3 for 25c.
The American Perfecto Fino . . . . . 20c
3 for 50c.
Knight Tempter Puritanos Finos . . . . . 15c
2 for 25c.

**On sale at the "Pops"**


## MONDAY, MAY 26
### Soloists' Night
### PROGRAMME

1. POLONAISE . . . . . Tschaikowsky
2. WALTZ, "Du und Du," from "Fledermaus" . . . . Strauss
3. OVERTURE, "Piccolino" . . . . . Guiraud
4. SOLI FOR VIOLONCELLO
   *a.* Berceuse . . . . . Godard
   *b.* Elfentanz . . . . . Popper
   Mr. JOSEF KELLER
5. MENUET, DANSE DES SYLPHES, MARCHE HONGROISE, from "Damnation of Faust" . . . . . Berlioz
6. WALTZ, "Vienna Blood" . . . . . Strauss
7. SOLO FOR FLUTE. Hungarian Fantasy . . . . Doppler
   Mr. ANDRE MAQUARRE
8. MARCHE DES BATTEURS, from "Xavière" . . . . Dubois
9. SOLI FOR VIOLIN
   *a.* Andante from Concerto . . . . . Saint-Saëns
   *b.* Mazourka . . . . . Zarzycki
   Mr. JACQUES HOFFMANN
10. ACADEMIC FESTIVAL OVERTURE . . . . . Grace
11. PIZZICATO POLKA . . . . . Strauss
12. MARCH, "Hussar Drill" . . . . . Zach

The Mason & Hamlin Pianoforte furnished by M. Steinert & Sons Co.

First appearance of Conductor Gustav Strube, Monday, June 2
TUFTS NIGHT . . . . . Friday, June 6


COPLEY SQUARE HOTEL,
Restaurant and Gentlemen's Cafe.
Open until 12.30.

HOTEL SORRENTO and ANNEX,
Sorrento, Maine.
Opens June 28.
F. S. RISTEEN & CO.

**Boston Club Lager**

**Is served at these Concerts.**

The best judges unreservedly admit that this is the

**BEST BEER BREWED.**

It is brewed and bottled only by

A. G. VAN NOSTRAND,
BUNKER HILL BREWERIES,
CHARLESTOWN.

**This Mark guarantees Perfect Brewing.**

For sale by all first-class Hotels, Restaurants, and Grocers.

PABST'S MILWAUKEE

L. Speidel & Co., 22 Hawley Street,
N. E. Agents.

Besides the above excellent wine we carry a complete stock of all brands of

WINES, LIQUORS, CIGARS,
MINERAL WATERS, Etc.

SEND FOR PRICE LIST.
Codman & Hall Company,
DEWEY SQUARE.

- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

# THE "POPS." SYMPHONY HALL.

Boston, Tuesday, May 27, 1902. Seventeenth Season. Summer 1902
Published by C. A. ELLIS Vol. I. No. 20
C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager

Mr. MAX ZACH, Conductor.

## TUESDAY, MAY 27
### PROGRAMME

1. MARCH, "Szechmje" . . . . . Fahrbach
2. WALTZ, "Gross-Wien" . . . . . Strauss
3. OVERTURE, "Si j'étais Roi" . . . . . Adam
4. SELECTION, "Chimes of Normandy" . . . . . Planquette
5. *a.* PÊCHEUR NAPOLITAIN ET NAPOLITAINE } From "Bal
   *b.* TORÉADOR ET ANDALOUSE . . . . } Costumé," Rubinstein
6. WALTZ, "Fesche Geister" . . . . . Ed. Strauss
7. *a.* DANCE OF SLAVES
   *b.* TAMBOURIN
   *c.* GAVOTTE . . . . . Gluck–Gevaert
   (The audience are respectfully requested to preserve silence during the performance of this number.)
8. TROT DE CAVALERIE . . . . . Rubinstein
9. OVERTURE, "La Part du Diable" . . . . . Auber
10. LARGO . . . . . Händel
    Violin obligato, Mr. HOFFMANN
11. WALTZ, "Ninette" . . . . . Bosc
    (First time)
12. MARCH, from "Wizard of the Nile" . . . . . Herbert

**The Mason & Hamlin Pianoforte furnished by M. Steinert & Sons Co.**

**First appearance of Conductor Gustav Strube, Monday, June 2**
**TUFTS NIGHT . . . . . Friday, June 6**

## SUCCESSFUL SONGS.

| | |
|---|---|
| ABSENCE. For high and low voice. Alfred E. Little | $0.40 |
| AUF WIEDERSEH'N. Medium and low. Rossetter G. Cole | .40 |
| A DREAM. High, medium, and low. J. C. Bartlett | .50 |
| DREAMY DAYS. High and medium. Robert Ashford | .50 |
| FORGOTTEN. High and low. Eugene Cowles | .50 |
| GOOD NIGHT, LITTLE GIRL. High and low. J. C. Macy | .50 |
| I LOVE YOU. High and medium Carl Sobeski | .50 |
| MOON'S LULLABY. Medium and low. C. S. Burnham | .40 |
| SHINE ON, O STARS. High and medium. Frank E. Sawyer | .50 |
| SHOOGY-SHOO. Medium and low. Grace Mahew | .40 |
| STEIN SONG. High and low. Frederic Field Bullard | .50 |
| SWEET IS TIPPERARY. Low voice. William Arms Fisher | .50 |

PUBLISHED BY
OLIVER DITSON COMPANY,
451 Washington Street.
A688.

**FOR 100 YEARS**
Authentic records exist of cures from the healing waters of the Ballardvale Lithia Spring. Tradition goes back another hundred years, when the aborigines drank the healing waters of the "big spring."

**BALLARDVALE LITHIA WATER**
Has been for a century a standard cure for all ailments of the stomach, liver, kidneys, and bladder. Its organic purity and tastelessness make it possible to drink it in unlimited quantities,—highly beneficial to the sick, palatable and refreshing to the well. As a table water it is without an equal.

**R. H. Hirshfield, N. E. Agent**
**No. 31 Doane St., Boston, Mass.**

**Philip Krim's**
**Own importation of**
**RHINE WINES.**
**For thirty years at**
**163 Shawmut Avenue.**
**Our wines sold at these concerts.**

**COAT ROOM A.**
HUNTINGTON AVENUE ENTRANCE,
**Garments, Umbrellas, and Bicycles**
CHECKED FREE.

**RED FOX ALE**

Unquestionably the finest ale sold to-day.

Red Fox Ale combines delicacy of flavor with highly nourishing qualities.

If hitherto wedded to English brews, try RED FOX ALE.

**Massachusetts Breweries Co.**
**17 Otis Street, Boston**

ESTABROOK AND EATON.
IMPORTERS OF CIGARS. 222-224 WASHINGTON ST. BOSTON

**ON SALE AT THE "POPS."**

| | |
|---|---|
| MARGUERITE Conchas, | 10c., 3 for 25c. |
| MERCHANTS AND BANKERS U. C. Espls, (All Havana.) | 10c., 3 for 25c. |
| EL PRINCIPE DE GALES, Londres Grande, (All Havana.) | 10c. each. |
| EL DELETOSA, Puritanos Extra, | 10c. " |
| E. & E. INVINCIBLES, | 15c., 2 for 25c. |
| MANUEL GARCIA, Stilettos, (Imported.) | 15c., 2 for 25c. |
| BOCK & CO., Especiales de E. & E., (Imported.) | 20c., 5 for $1.00 |

ESTABROOK & EATON'S CIGARS.
SOME POPULAR BRANDS.

**The only Beer on draught served at these Concerts is the Pabst Brewing Co.'s Milwaukee.**

- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

# THE "POPS." SYMPHONY HALL.

Boston, Wednesday, May 28, 1902. Seventeenth Season. Summer 1902
Published by C. A. ELLIS Vol. I. No. 21
C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager
Mr. MAX ZACH, Conductor.

## WEDNESDAY, MAY 28
### PROGRAMME

1. MARCH, "Princess Ninetta" . . . . . Strauss
2. WALTZ, "Vienna Bonbons" . . . . . Strauss
3. OVERTURE, "The Barber of Seville" . . . . . Rossini
4. SELECTION, "Serenade" . . . . . Herbert

5. PRELUDES TO ACTS I. AND III., "Lohengrin" . . Wagner
6. WALTZ, "Harlequin's Journey" . . . . . Zach
7. TARANTELLE for Flute, Clarinet, and Orchestra . . Saint-Saëns
   Messrs. MAQUARRE and LEBAILLY
   (The audience are respectfully requested to preserve silence during the performance of this number.)
8. SELECTION, "The Fencing Master" . . . . . De Koven

9. OFFENBACHIANA . . . . . Conradi
10. *a.* GAVOTTE from "Manon" . . . . . Massenet
    *b.* DANSE DES BACCHANTES, from "Philemon and Baucis," Gounod
11. GALOP, "Wasp Nest" . . . . . Zach
12. MARCH, "Ameer" . . . . . Herbert

The Mason & Hamlin Pianoforte furnished by M. Steinert & Sons Co.

**First appearance of Conductor Gustav Strube, Monday, June 2**
**TUFTS NIGHT . . . . . Friday, June 6**

ASK FOR Schlitz
THE BEER THAT MADE MILWAUKEE FAMOUS.
Unequalled for table use.
SOLD
JOS. GAHM & SON, Agents,
125 Purchase Street. Tel., Main 954.

The DRAUGHT ALE
AND
TANNHAEUSER EXPORT BEER
IN BOTTLES,
Sold at these Concerts, are furnished by
SOL. BACHARACH,
Wholesale Dealer in High-grade Malt Beverages,
508-510 Atlantic Ave Telephone, 3805 Main

BÜRGERLICHES BRÄUHAUS
PILSNER BIER
IN BOTTLES
ON SALE AT THESE CONCERTS
AND BY THE
Harrison Bottling Co., 162 State Street.
Telephone, Richmond 1119.
ALSO SOLE NEW ENGLAND AGENTS FOR
Königliches Hofbräuhaus, München, Bavaria. Bürgerliches Bräuhaus, Würzburg, Bavaria.
William A. Miles & Co.'s New York Croton Brewery Ales.
Iroquois Brewing Co. Buffalo (N.Y.) Beers.

Just the thing
For "Pop" Concerts.
Kennedy's
Symphony
Lightly Salted,
Biscuit.
Crisp and Dainty.
KENNEDY BISCUIT WORKS.

MOGUL
EGYPTIAN
CIGARETTES
PLAIN or CORK TIP
Superior to most. Equal to any.

We are serving
A delicious quality of
Ginger Ale
AND
Sarsaparilla
VARTRAY
Have YOU tried it?
ON SALE AT
CLUBS, CAFES, and LEADING GROCERIES
ASK THE WAITER
SOL. BACHARACH, 508, 510 Atlantic Avenue
Sole Agent, New England States

The only Beer on draught served at these Concerts is the Pabst Brewing Co.'s Milwaukee.

- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

# THE "POPS." SYMPHONY HALL.

CLOTHING
CARPETS
RUGS
PORTIERES
BLANKETS
DRAPERIES
FEATHERS
GLOVES
Lace Curtains
Real Laces etc
CLEANSED
or
DYED
and Refinished
Properly
by

**Lewando's**

17 Temple Place
284 Boylston Street

Also New York Philadelphia Newport Hartford New Haven Providence Lynn Watertown Cambridge

Teams Telephones

**We also do more Fine Laundry Work than any other establishment**



**Boston, Thursday, May 29, 1902. Seventeenth Season. Summer 1902**

Published by C. A. ELLIS Vol. I. No. 22

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager

Mr. MAX ZACH, Conductor.


## THURSDAY, MAY 29

### PROGRAMME

1. MARCH from Suite No. 1 . . . . . Lachner
2. KAISER WALTZ . . . . . Strauss
3. SELECTION, "Faust" . . . . . Gounod
4. OVERTURE, "Tannhäuser" . . . . . Wagner

---

5. BERCEUSE AND INTERMEZZO . . . . . Grace
   (The audience are respectfully requested to preserve silence during the performance of this number.)
6. OVERTURE to "Egmont" . . . . . Beethoven
7. WALTZ, "Grubenlichter" . . . . . Zeller
8. SELECTION, "Robin Hood" . . . . . De Koven

---

9. SELECTION, "La Belle Hélène" . . . . . Offenbach
10. HYMN TO ST. CECILIA . . . . . Gounod
    Violin obligato, Mr. HOFFMANN.
11. WALTZ, "In Shadowland" . . . . . Rollinson
12. MARCH, "Poor Jonathan" (First time) . . . . . Milloecker

**The Mason & Hamlin Pianoforte furnished by M. Steinert & Sons Co.**

**First appearance of Conductor Gustav Strube, Monday, June 2**
**TUFTS NIGHT . . . . . Friday, June 6**


## TO THE PROFESSION...

**The increasing demand for GOOD English songs, and the seeming difficulty in procuring the same, compels us to draw the special attention of the profession generally to the fact that, in addition to our extensive catalogue, we represent the three leading catalogues in Europe. We can offer a variety unsurpassed of compositions by the best composers in the English and French languages on the same date of publication as in Europe. Ask for BOOSEY & COMPANY'S publications, and, if there is any difficulty in obtaining them, please address direct to**

BOOSEY & CO., 9 East 17th St., New York.



**New York, New Haven and Hartford Railroad.**

## Boston TO New York

VIA RAIL LINES.

**Week-day Service.**

| Leave Boston. | Leave Back Bay. | Via | Arrive New York. |
|---|---|---|---|
| 8.00 a.m. | 8.04 a.m. | Hartford | 1.58 p.m. |
| 10.00 " B.S. | 10.04 " | Shore Line | 3.00 " |
| 10.03 " | 10.07 " | " " | 4.30 " |
| 1.00 p.m. K.L. | 1.04 p.m. | " " | 6.00 " |
| 1.03 " | 1.07 " | Shore Line | 6.58 " |
| 2.00 " | 2.04 " | Hartford | 7.57 " |
| 3.00 " | 3.04 " | Shore Line | 9.00 " |
| 5.00 " | 5.04 " | " " | 11.00 " |
| 12.00 m'nt. | 12.04 a.m. | " " | 7.04 a.m. |
| 12.03 a.m. | 12.07 " | " " | 7.09 " |

**B.S.** Bay State Limited Train, carrying Parlor Cars only. Limited in its equipment, and will receive passengers only to extent of seating capacity. Special tickets required.

**K.L.** Knickerbocker Limited Train. Parlor Cars only. Limited in its equipment, and will receive passengers only to extent of seating capacity. Special tickets required.

**Sunday Service.**

| Leave Boston. | Leave Back Bay. | Via | Arrive New York. |
|---|---|---|---|
| 10.03 a.m. | 10.07 a.m. | Shore Line | 4.30 p.m. |
| 1.03 p.m. | 1.07 p.m. | " " | 6.58 " |
| 3.00 " | 3.04 " | " " | 9.00 " |
| 5.00 " | 5.04 " | " " | 11.00 " |
| 12.00 m'nt. | 12.04 a.m. | " " | 7.04 a.m. |
| 12.03 a.m. | 12.07 " | " " | 7.09 " |

**Equipment.**

Vestibuled Buffet Parlor Cars and Coaches on Day Trains.
Stateroom and Sleeping Cars on Night Trains.
Dining Cars on trains leaving BOSTON at 3.00 p.m. and 5.00 p.m.

**VIA FALL RIVER LINE.**

Steamboat Express Train, Vestibuled Parlor Cars and Coaches, leaves Boston Terminal daily, including Sundays, 6.00 p.m., Back Bay 6.04 p.m., connecting at Fall River with steamer "Priscilla" or "Puritan," touching at Newport, and due New York, Pier 19, North River, 7.00 a.m.

TICKET OFFICES, BOSTON:
3 Old State House. Terminal Station. Back Bay Station.



## BIGELOW, KENNARD AND CO.

LEATHER GOODS.

Pocket Books, Travelling Pockets and Card Cases.

Travelling Bags with interior fittings in Silver, Ivory, Ebony & Shell.

Coach, Wrist & Chatelaine Bags in Beads & Fancy Leathers.

511 WASHINGTON STREET, CORNER WEST STREET.

- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

# THE "POPS." SYMPHONY HALL.

Boston, Friday, May 30, 1902. Seventeenth Season. Summer 1902
Published by C. A. ELLIS Vol. I. No. 23
C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager
Mr. MAX ZACH, Conductor.

## FRIDAY, MAY 30

### PROGRAMME

1. MARCHE ET CORTEGE, "La Reine de Saba" . . . Gounod
2. WALTZ, "Violets" . . . . . Waldteufel
3. OVERTURE, "Le Roi l'a dit" . . . . . Delibes
4. POTPOURRI, "La Fille de Madame Angot" . . . . Lecocq

5. SELECTION, "Romeo and Juliet" . . . . . Gounod
6. BERCEUSE ("The Doll") . . . . . Bizet
   IMPROMPTU ("The Top") . . . . . Bizet
   (The audience are respectfully requested to preserve silence during the performance of this number.)
7. WALTZ AND PIZZICATO from "Sylvia" . . . . Delibes
8. OVERTURE, "Le Roi d'Ys" . . . . . Lalo

9. BALLET MUSIC from "Le Cid" . . . . . Massenet
   *a.* Arragonaise
   *b.* Madrilène
   *c.* Navarraise
10. PRELUDE to "Le Déluge" . . . . . Saint-Saëns
    Violin obligato, Mr. HOFFMANN
11. VALSE, "Loin du Pays" . . . . . Berger
12. MARCHE TZIGANE . . . . . Lacome

The Mason & Hamlin Pianoforte furnished by M. Steinert & Sons Co.

First appearance of Conductor Gustav Strube, Monday, June 2
TUFTS NIGHT . . . . . Friday, June 6

**DOMINION LINE.**

Fast Twin Screw Service.

**Boston to Liverpool.**

(VIA QUEENSTOWN)

New England, - - - - - - June 4
Vancouver, - - - - - - - June 7
Commonwealth, - - - - - June 16

Saloon, $65 and $80 upward, according to steamer. Second Saloon, $42.50.

**Boston-Mediterranean Service.**

GIBRALTAR, NAPLES, AND GENOA.

Cambroman, July 5, Aug. 16, Sept. 27.
Vancouver, Sept. 6, Oct. 18, Nov. 29.

Saloon rates, $75 upward. Second Saloon, $50 and $60.

Company's Office, 77 State St., Boston.

When you wear "President Suspenders,"
Remember the guarantee: "all breaks made good."
The metal parts cannot rust.
The name President is on the buckle.
Sold at "Correct" stores, 50 cents, or by mail postpaid.
C. A. EDGARTON MFG. CO.,
Box 310. SHIRLEY, MASS.
Special weights for hard workers.
Small sizes for boys.

**THE CARE**
OF A
**Gentleman's Wardrobe**

Is an art.
We will have one of our wagons or uniformed boys call at your residence, collect your suits, which we will cleanse, repair, press, and deliver every week in the year. We furnish you with dress-suit case, your name on it, terms as follows:

*Your Entire Wardrobe, $3.00 per month.*

*2 Suits per week, $3.25 down, $2.25 per mo.*

*1 Suit per week, $1.50 per month.*

BAY STATE WARDROBE COMPANY,
Chickering Hall Building,
235 Huntington Avenue.
Telephone, B.B. 99-4.

Boston. Philadelphia. New York.

**Mason & Hamlin**
**PIANOFORTES**

USED AND ENDORSED BY

Harold Bauer,
Dr. William Mason,
Antoinette Szumowska,
Arthur Nikisch,
Moritz Moszkowski,
Emil Paur,
Ernest Hutcheson,
Elsa von Grave-Jonas,
Félix Fox,
Paolo Gallico,
Alfred De Voto,
Ludwig Breitner,
George W. Chadwick,
William H. Sherwood,
J. Wallace Goodrich,
Augusto Rotoli,
And others.

Grand and Upright Pianofortes for Summer Rental

NEW ENGLAND REPRESENTATIVES

**M. STEINERT & SONS CO.,**

162 BOYLSTON STREET, BOSTON.

The only Beer on draught served at these Concerts is the Pabst Brewing Co.'s Milwaukee.

- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

# THE "POPS." SYMPHONY HALL.

Grand Vin
Chateau Lafite, 1895.

SOLD HERE.

Tally-Ho Ginger Ale

Sold at these Concerts.

Boston, Saturday, May 31, 1902. Seventeenth Season. Summer 1902

Published by C. A. ELLIS Vol. I. No. 24

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager

Mr. MAX ZACH, Conductor.

## SATURDAY, MAY 31

### PROGRAMME

1. MARCH, "Hussar Drill" . . . . . Zach
2. WALTZ, "Vienna Blood" . . . . . Strauss
3. SELECTION, "Fortune Teller" . . . . . Herbert
4. OVERTURE, "William Tell" . . . . . Rossini
   'Cello obligato, Mr. JOSEF KELLER

5. WALTZ, "Tales from the Vienna Woods" . . . . Strauss
6. "AVE MARIA" . . . . . Bach–Gounod
   For Violin Solo, Violins, Violas, Solo 'Cello, Harp, Organ
   Messrs. HOFFMANN, KELLER, SCHUECKER, MARSHALL
   (The audience are respectfully requested to preserve silence during the performance of this number.)
7. *a.* SONG WITHOUT WORDS . . . . . Tschaikowsky
   *b.* VALSE, "L'Amoureuse" . . . . . Berger
8. OVERTURE, "1812" . . . . . Tschaikowsky

9. OVERTURE, "Pique Dame" . . . . . Suppé
10. WALTZ, "Harlequin's Wedding" . . . . . Zach
11. HUSARENRITT . . . . . Spindler
12. THE STEIN SONG, March . . . . . Bullard

**The Mason & Hamlin Pianoforte furnished by M. Steinert & Sons Co.**

**First appearance of Conductor Gustav Strube, Monday, June 2**
**TUFTS NIGHT . . . . . Friday, June 6**

POPULAR DANCE MUSIC.

| | |
|---|---|
| WESTPORT HARBOR WALTZES. F. C. Rodman . . . | $0.60 |
| CARLETTA WALTZES. C. E. Gray . . . . . | .75 |
| DREAM-WORLD WALTZES (Traumwelt). F. A. Spalding . . | .75 |
| SMITH COLLEGE WALTZES. C. N. Parker . . . . | .60 |
| CASTINE TWO-STEP. Willetta Parker . . . . . | .50 |
| CRUISER HARVARD MARCH. G. Strube . . . . . | .50 |
| FAWN SCHOTTISCHE. Florence Marion . . . . . | .50 |
| TANTALIZING TILLY. Two-step. H. T. Adams . . . . | .50 |
| ECHOES FROM COONTOWN. March. F. C. Rodman . . | .50 |

C. W. Thompson & Co., Music Publishers,
13 West Street, Boston.

MAH MAL
Egyptian Cigarettes
Sold at these Concerts.

| | |
|---|---|
| No. 5s . . | 15 cents per box |
| No. 3s . . | 25 cents per box |
| No. 1s . . | 30 cents per box |
| Gold Tip . . | 25 cents per box |

ALSO SOLD BY
S. S. PIERCE CO.,
BOSTON, BROOKLINE.

Boston and Albany

PULLMAN VESTIBULE LIMITED TRAINS...

DAILY SERVICE.

| | |
|---|---|
| To Albany, | 9 Trains |
| " Buffalo, | 8 Trains |
| " Chicago, | 7 Trains |
| " Cincinnati, | 3 Trains |
| " Detroit, | 5 Trains |
| " St. Louis, | 3 Trains |

THROUGH EXPRESS TRAINS BETWEEN
BOSTON and HARTFORD, NEW HAVEN, and NEW YORK
VIA SPRINGFIELD LINE.

| (*South Station.*) | 5 A.M. | 9 M. | 11 P.M. | 13 P.M. |
|---|---|---|---|---|
| Leave Boston (B. & A. R.R.) | 9.00 | 12.00 | 4.00 | 11.00 |
| " Trinity Place " | 9.04 | 12.04 | 4 04 | 11.04 |
| Arrive New York " | 3.30 | 5.40 | 10.00 | 6.00 |
| (*Grand Central Station.*) | P.M. | P.M. | P.M. | A.M. |

**Parlor and Sleeping Car Service.**

Buffet Parlor Cars Boston to New York.
Dining Car Boston to Springfield.
Vestibuled Parlor Cars Boston to New York.
Vestibuled Coaches Boston to New York.
Entire Trains lighted by gas.
Sleeping Cars Boston to New York. Passengers may remain in Sleeping Cars at New York until seven o'clock.

**Seats in Parlor Cars** or berths in **Sleeping Cars** may be reserved any number of days in advance on application to Parlor Car Agent, South Station (Telephone, Oxford 957); J. L. White, City Passenger Agent, 366 Washington Street, Boston (Telephone, Main 1611); or by addressing

A. S. HANSON, General Passenger Agent, BOSTON, MASS.

PUREOXIA
DRY GINGER ALE
MADE FROM DISTILLED WATER UNDER PERFECT HYGIENIC CONDITIONS

- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES


# THE "POPS." SYMPHONY HALL.

Boston, Monday, June 2, 1902. Seventeenth Season. Summer 1902

Published by C. A. ELLIS Vol. I. No. 25

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager

Mr. GUSTAV STRUBE, Conductor.


## MONDAY, JUNE 2

### PROGRAMME

1. MARCH, "Radetzky" . . . . . Strauss
2. OVERTURE, "Oberon" . . . . . Weber
3. WALTZ, "Morgenblätter" . . . . . Strauss
4. CONGRESS OF MELODIES . . . . . Conradi

5. OVERTURE, "Rienzi" . . . . . Wagner
6. *a.* DAS ABENDROT, Meditation (for Strings) . . . Strube
   *b.* CANZONETTA (for Strings) . . . . . Strube
   (First time)
   (The audience are respectfully requested to preserve silence during the performance of this number.)
7. CARMEN, Selection . . . . . Bizet
8. CZARDAS, "Der Geist des Wojewoden . . . . Grossman

9. GERMAN MARCH . . . . . Strube
10. OVERTURE, "Robinson Crusoe" . . . . . Heberlein
11. TWO GERMAN FOLK-SONGS.
12. MARCH, "Wien bleibt Wien" . . . . . Schrammel

**The Mason & Hamlin Pianoforte furnished by M. Steinert & Sons Co.**

| | |
|---|---|
| TUFTS NIGHT | Friday, June 6 |
| WAGNER NIGHT | Monday, June 9 |
| TECH NIGHT | Tuesday, June 10 |


Veuve Chaffard.

Pure Olive Oil

In Honest Bottles.

STATIC

GINGER ALE and BIRCH BEER

SERVED AT THE "POPS"

Made by the New Static Carbonating Process from Purest Ginger and Birch.

STATIC WATER.

Sparkling, purified water, carbonated with Saratoga gas, is now siphoned and served at the Harvard Union, Parker's, Essex, Athletic and Exchange Clubs, Young's, Westminster, Thorndike, McDonald's and St. Clair's, Berkeley, Savoy, Bellevue, and at scores of other leading hotels, clubs, cafés, bars, and soda dispensers'.

Static Carbonating Company,
116 Broad Street, - Boston.

Charles B. Perkins & Co.

The following choice selection of our CIGARS Always on sale at Pop Concerts:

| | |
|---|---|
| GINITA DELICIOSOS EXTRA, | 10c., 3 for 25c. |
| GINITA PERFECTOS, | 15c., 2 for 25c. |
| MONTE ROSA PURITANOS EXTRA (Imported), | 15c. each. |
| MONTE ROSA VIOLETAS (Imported), | 20c. " |
| CARDINAL DELICIOSOS, | 10c., 3 for 25c. |
| CATRIONA PERFECTOS, | 10c. each. |
| NUEVA VIDA REGALIA ESPECIAL, | 15c., 2 for 25c. |

ST. LOUIS

A.
B.
C.

BOHEMIAN
PALE EXPORT

BEER.

Try a quart or a pint and notice the fine hop flavor.

The perfection of American brewing.

CODMAN & HALL CO.,
DEWEY SQUARE.

EGYPTIAN DEITIES

Plain and Cork Tip

"No better Turkish Cigarette can be made."

NORFOLK CABINET LAGER BEER

THE large sales of Norfolk Cabinet at the "Pops" during past years are entirely due to the sound footing of confidence which experience inspires. Brewed from the highest grades of malt and hops, thoroughly aged, and properly sterilized, in delicacy of flavor and purity it is the ideal table beer.

Massachusetts Breweries Co.
17 Otis Street, Boston

- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

# THE "POPS." SYMPHONY HALL.


**SYMPHONY HALL "POP" PROGRAMME.**

PUBLISHED EVERY EVENING DURING THE SUMMER SEASON.

**Boston, Tuesday, June 3, 1902. Seventeenth Season. Summer 1902**

Published by C. A. ELLIS Vol. I. No. 26

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager

Mr. GUSTAV STRUBE, Conductor.


**Notice to Advertisers.**

The advertising columns in the programme are controlled SOLELY by F. R. COMEE, Symphony Hall, to whom all communications should be addressed.


In order to thoroughly enjoy the Concerts, smoke

**Daniel Frank & Co.'s**

Barrister Perfecto . . . 10c
3 for 25c.
Barrister Conchas . . . 10c
3 for 25c.
N. S. Londres . . . . 10c
3 for 25c.
Celebridad Perfecto, 10c each
Garcia, D. F. & Co.,
Conchas, . . . . 10c each
The American Puritanos
Finos . . . . . 15c
2 for 25c.
The American Concha Fina
Especial . . . . . 10c
3 for 25c.
The American Perfecto
Fino . . . . . 20c
3 for 50c.
Knight Tempter Puritanos
Finos . . . . . 15c
2 for 25c.

**On sale at the "Pops"**


TUESDAY, JUNE 3

PROGRAMME

1. MARCH, "King Karl" . . . . . Unrath
2. OVERTURE, "Raymond" . . . . . Thomas
3. WALTZ, "Bei uns z'Haus" . . . . . Strauss
4. SELECTION, "Aïda" . . . . . Verdi

5. OVERTURE, "Maritana" . . . . . Wallace
6. BALLET MUSIC, "Queen of Sheba" . . . . Goldmark
   Solo Violoncello, Mr. JOSEF KELLER
7. *a.* EVENING SONG . . . . . Schumann
   *b.* AUBADE PRINTANIERE . . . . . Lacombe
   (The audience are respectfully requested to preserve silence during the performance of this number.)
8. HUNGARIAN RHAPSODY, No. 2 . . . . . Liszt

9. OVERTURE, "Frau Meisterin" . . . . . Suppé
10. *a.* THE ROSARY . . . . . Nevin
    *b.* TOURNAMENT . . . . . Nevin
    (First time)
11. WALTZ, "Amour et Printemps" . . . . . Waldteufel
12. MARCH, "Cruiser Harvard" . . . . . Strube

**The Mason & Hamlin Pianoforte furnished by M. Steinert & Sons Co.**

**TUFTS NIGHT . . . . . Friday, June 6**
**WAGNER NIGHT . . . . . Monday, June 9**
**TECH NIGHT . . . . . Tuesday, June 10**


COPLEY SQUARE HOTEL,

Restaurant and Gentlemen's Cafe.
Open until 12.30.

HOTEL SORRENTO and ANNEX,

Sorrento, Maine.
Opens June 28.

F. S. RISTEEN & CO.

"Oh, be jolly!"

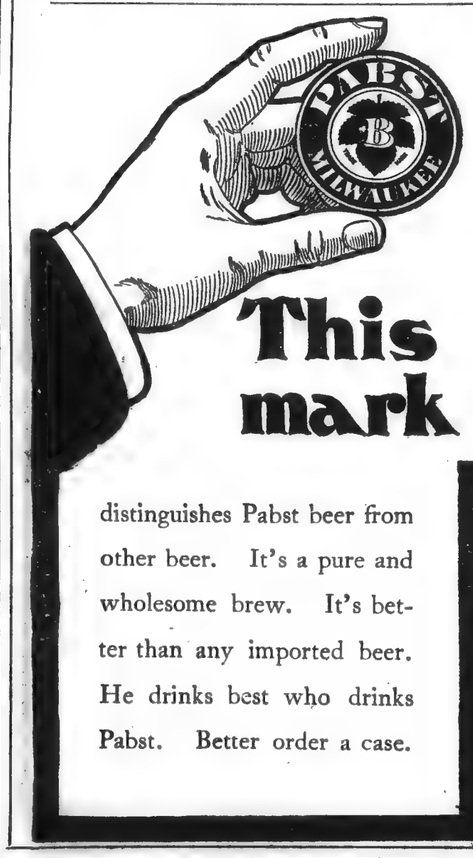
P. B. ALE

Served at these concerts.

Brewed and Bottled by

**A. G. Van Nostrand,**

Bunker Hill Breweries,
CHARLESTOWN, - MASS.




**This mark**

distinguishes Pabst beer from other beer. It's a pure and wholesome brew. It's better than any imported beer. He drinks best who drinks Pabst. Better order a case.

Case orders for family use should be sent to

L. SPEIDEL & CO.,

22 HAWLEY ST., BOSTON.

Telephone, Main 378.

All first-class grocers handle the Pabst Beer.

**Besides the above excellent wine we carry a complete stock of all brands of**

WINES, LIQUORS, CIGARS, MINERAL WATERS, Etc.

SEND FOR PRICE LIST.

Codman & Hall Company,

DEWEY SQUARE.

- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

# THE "POPS." SYMPHONY HALL.

Boston, Wednesday, June 4, 1902. Seventeenth Season. Summer 1902

Published by C. A. ELLIS Vol. I. No. 27

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager

Mr. GUSTAV STRUBE, Conductor.

## WEDNESDAY, JUNE 4

### PROGRAMME

| | | |
|---|---|---|
| 1. | MARCH, "Black Bess" | Strube |
| 2. | OVERTURE, "Don Juan" | Mozart |
| 3. | WALTZ, "Kaiser" | Strauss |
| 4. | SELECTION, "Huguenots" | Meyerbeer |
| 5. | OVERTURE, "Mignon" | Thomas |
| 6. | BACCHANALE from "Samson and Delila" | Saint-Saëns |
| 7. | PRELUDE, "Lohengrin" | Wagner |
| 8. | SLAVIC DANCES, Nos. 2 and 1 | Dvorak |
| 9. | FROM GLUCK TO RICHARD WAGNER (First time) | Schreiner |
| 10. | NARCISSUS | Nevin |
| 11. | INTERMEZZO, "Naila" | Delibes |
| 12. | MARCH, "Austria" | Zach |

The Mason & Hamlin Pianoforte furnished by M. Steinert & Sons Co.

| | |
|---|---|
| TUFTS NIGHT | Friday, June 6 |
| WAGNER NIGHT | Monday, June 9 |
| TECH NIGHT | Tuesday, June 10 |

## SUCCESSFUL SONGS.

| | |
|---|---|
| ABSENCE | Alfred E. Little |
| AUF WIEDERSEH'N | Rossetter G. Cole |
| A DREAM | J. C. Bartlett |
| DREAMY DAYS | Robert Ashford |
| FORGOTTEN | Eugene Cowles |
| GOOD NIGHT, LITTLE GIRL | J. C. Macy |
| I LOVE YOU | Carl Sobeski |
| MOON'S LULLABY | C. S. Burnham |
| SHINE ON, O STARS | Frank E. Sawyer |
| SHOOGY-SHOO | Grace Mahew |
| STEIN SONG | Frederic Field Bullard |
| SWEET IS TIPPERARY | William Arms Fisher |

OLIVER DITSON COMPANY,
451 WASHINGTON STREET.
A688

ITS ORGANIC PURITY
MAKES BALLARDVALE LITHIA
The most acceptable table water. It is the purest water ever submitted to the test set by the French government. This purity makes it odorless, colorless, and tasteless, so that one may use it in unlimited quantities with never a reminder by color, taste, or smell of its medicinal properties.
IT CONTAINS MORE LITHIA
Than any other water on the market. 87 per cent. of its mineral contents consists of salts of lithia. There is hardly a man who would not be highly benefited in health by its constant use. Those suffering from Gout, Gravel, Diabetes, Rheumatism, etc., find in it immediate and permanent relief.
R. H. Hirshfield, N. E. Agent
No. 31 Doane St., Boston, Mass.

Philip Krim's
Own importation of
RHINE WINES.
For thirty years at
163 Shawmut Avenue.
Our wines sold at these concerts.

COAT ROOM A.
HUNTINGTON AVENUE ENTRANCE,
Garments, Umbrellas, and Bicycles
CHECKED FREE.

RED FOX ALE

Unquestionably the finest ale sold to-day.
Red Fox Ale combines delicacy of flavor with highly nourishing qualities.
If hitherto wedded to English brews, try RED FOX ALE.
Massachusetts Breweries Co.
17 Otis Street, Boston

ESTABROOK AND EATON.
IMPORTERS OF CIGARS. 222-224 WASHINGTON ST. BOSTON.

ON SALE AT THE "POPS."

| | |
|---|---|
| MARGUERITE Conchas, | 10c., 3 for 25c. |
| MERCHANTS AND BANKERS U. C. Espls., (All Havana.) | 10c., 3 for 25c. |
| EL PRINCIPE DE GALES, Londres Grande, (All Havana.) | 10c. each. |
| EL DELETOSA, Puritanos Extra, | 10c. " |
| E. & E. INVINCIBLES, | 15c., 2 for 25c. |
| MANUEL GARCIA, Stilettos, (Imported.) | 15c., 2 for 25c. |
| BOCK & CO., Especiales de E. & E., (Imported.) | 20c., 5 for $1.00 |

ESTABROOK & EATON'S CIGARS.
SOME POPULAR BRANDS.

The only Beer on draught served at these Concerts is the Pabst Brewing Co.'s Milwaukee.

- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

# THE "POPS." SYMPHONY HALL.

ASK FOR Schlitz
THE BEER THAT MADE MILWAUKEE FAMOUS.
Unequalled for table use.
JOS. GAHM & SON, Agents,
125 Purchase Street. Tel., Main 954.
SOLD HERE

Boston, Thursday, June 5, 1902. Seventeenth Season. Summer 1902
Published by C. A. ELLIS Vol. I. No. 28
C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager
Mr. GUSTAV STRUBE, Conductor.

THURSDAY, JUNE 5

PROGRAMME

1. MARCH, "Mit Bomben und Granaten" . . . . . Bilse
2. OVERTURE, "Stradella" . . . . . Flotow
3. WALTZ, "Vienna Blood" . . . . . Strauss
4. SELECTION, "Fortune Teller" . . . . . Herbert

---

5. OVERTURE, "Merry Wives of Windsor" . . . . . Nicolai
6. THREE DANCES from "Henry VIII." . . . . . German
7. ADAGIO AND GAVOTTE for Strings . . . . . Bach
   (The audience are respectfully requested to preserve silence during the performance of this number.)
8. FINALE, ACT I., "Lohengrin" . . . . . Wagner

---

9. OVERTURE, "Orpheus" . . . . . Offenbach
   Violin obligato, Mr. JACQUES HOFFMANN
10. VALSE LENTE AND PIZZICATO from "Sylvia" . Delibes
11. LE REVEIL DU LION . . . . . Kontski
12. MARCH, "Fatinitza" . . . . . Suppé

The Mason & Hamlin Pianoforte furnished by M. Steinert & Sons Co.

TUFTS NIGHT . . . . . Friday, June 6
WAGNER NIGHT . . . . . Monday, June 9
TECH NIGHT . . . . . Tuesday, June 10

The DRAUGHT ALE
THE B&E B.Co
AND
TANNHAEUSER EXPORT BEER
IN BOTTLES,
Sold at these Concerts, are furnished by
SOL. BACHARACH,
Wholesale Dealer in High-grade Malt Beverages,
508-510 Atlantic Ave. Telephone, 3805 Main.

BÜRGERLICHES BRÄUHAUS
PILSNER BIER
IN BOTTLES
ON SALE AT THESE CONCERTS
AND BY THE
Harrison Bottling Co., 162 State Street.
Telephone, Richmond 1119.
ALSO SOLE NEW ENGLAND AGENTS FOR
Königliches Hofbräuhaus, München, Bavaria. Bürgerliches Bräuhaus, Würzburg, Bavaria.
William A. Miles & Co.'s New York Croton Brewery Ales.
Iroquois Brewing Co. Buffalo (N.Y.) Beers.

Kennedy's Symphony Biscuit.
Just the thing
For "Pop" Concerts.
Lightly Salted, Crisp and Dainty.
KENNEDY BISCUIT WORKS.

MOGUL
EGYPTIAN CIGARETTES
PLAIN or CORK TIP
Superior to most. Equal to any.

We are serving
A delicious quality of
Ginger Ale
AND
Sarsaparilla
VARTRAY
Have YOU tried it?
ON SALE AT
CLUBS, CAFES, and LEADING GROCERIES
ASK THE WAITER
SOL. BACHARACH, 508, 510 Atlantic Avenue
Sole Agent, New England States

**The only Beer on draught served at these Concerts is the Pabst Brewing Co.'s Milwaukee.**

- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

# THE "POPS." SYMPHONY HALL.

CLOTHING
CARPETS
RUGS
PORTIERES
BLANKETS
DRAPERIES
FEATHERS
GLOVES
Lace Curtains
Real Laces etc
CLEANSED
or
DYED
and Refinished
Properly
by

**Lewando's**

17 Temple Place
284 Boylston Street

Also New York Philadelphia Newport Hartford New Haven Providence Lynn Watertown Cambridge

Teams Telephones

**We also do more Fine Laundry Work than any other establishment**

**Boston, Friday, June 6, 1902. Seventeenth Season. Summer 1902**

Published by C. A. ELLIS Vol. I. No. 29

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager

Mr. GUSTAV STRUBE, Conductor.

## FRIDAY, JUNE 6
### Tufts Night
### PROGRAMME

(Orchestration of the Tufts numbers by N. Ingalls, '00, and W. A. Willis, '01.)

1. TANNHAEUSER MARCH . . . . . Wagner
2. UNGARISCHE LUSTSPIEL, Overture . . . . Keler-Bela
3. FOR TUFTS HURRAH! (*New*) Class Song
4. THE "GYM" TWO-STEP (*New*) . . . . . C. B. Rich

5. SONGS OF TUFTS
   - *a.* "Brown and Blue" . . . . . E. W. Newton, '90
   - *b.* "The Barnum Song" } . . . . From "Tufts Songs"
   - *c.* "Charlie Tufts His College" }
6. CAVALLERIA RUSTICANA . . . . . Mascagni
7. OLD FAVORITES AT TUFTS
   - *a.* Campus Song (Stein Song) . . . . . F. F. Bullard
   - *b.* "Dear Alma Mater" . . . . . L. R. Lewis, '87

   At the Organ, Mr. JOHN P. MARSHALL
8. LARGO . . . . . Handel

   Solo Violin, Mr. JACQUES HOFFMANN

9. LOHENGRIN FINALE . . . . . Wagner
10. ESTUDIANTINA WALTZ . . . . . Waldteufel
11. GAVOTTE for String Orchestra . . . . . Gillet
12. ELDORADO MARCH . . . . . Mayer

**Tufts Night next year will be Tuesday, May 12, 1903.**

**The Mason & Hamlin Pianoforte furnished by M. Steinert & Sons Co.**

**WAGNER NIGHT . . . . . Monday, June 9**
**TECH NIGHT . . . . . Tuesday, June 10**

## GREAT SINGERS VISITING AMERICA,

... including ...

MADAME MELBA,
MADAME CLARA BUTT,
MR. BEN DAVIES,
MR. PLUNKET GREENE,
MR. DAVID BISPHAM,
MR. ANDREW BLACK,

**Use principally in their English repertoire**

The publications of

BOOSEY & COMPANY, NEW YORK and LONDON.

**New York, New Haven and Hartford Railroad.**

## Boston TO New York
### VIA RAIL LINES.

**Week-day Service.**

| Leave Boston. | Leave Back Bay. | Via | Arrive New York. |
|---|---|---|---|
| 8.00 a.m. | 8.04 a.m. | Hartford | 1.58 p.m. |
| 10.00 " B.S. | 10.04 " | Shore Line | 3.00 " |
| 10.03 " | 10.07 " | " " | 4.30 " |
| 1.00 p.m. K.L. | 1.04 p.m. | " " | 6.00 " |
| 1.03 " | 1.07 " | Shore Line | 6.58 " |
| 2.00 " | 2.04 " | Hartford | 7.57 " |
| 3.00 " | 3.04 " | Shore Line | 9.00 " |
| 5.00 " | 5.04 " | " " | 11.00 " |
| 12.00 m'nt. | 12.04 a.m. | " " | 7.04 a.m. |
| 12.03 a.m. | 12.07 " | " " | 7.09 " |

B.S. Bay State Limited Train, carrying Parlor Cars only. Limited in its equipment, and will receive passengers only to extent of seating capacity. Special tickets required.

K.L. Knickerbocker Limited Train. Parlor Cars only. Limited in its equipment, and will receive passengers only to extent of seating capacity. Special tickets required.

**Sunday Service.**

| Leave Boston. | Leave Back Bay. | Via | Arrive New York. |
|---|---|---|---|
| 10.03 a.m. | 10.07 a.m. | Shore Line | 4.30 p.m. |
| 1.03 p.m. | 1.07 p.m. | " " | 6.58 " |
| 3.00 " | 3.04 " | " " | 9.00 " |
| 5.00 " | 5.04 " | " " | 11.00 " |
| 12.00 m'nt. | 12.04 a.m. | " " | 7.04 a.m. |
| 12.03 a.m. | 12.07 " | " " | 7.09 " |

**Equipment.**

Vestibuled Buffet Parlor Cars and Coaches on Day Trains.
Stateroom and Sleeping Cars on Night Trains.
Dining Cars on trains leaving BOSTON at 3.00 p.m. and 5.00 p.m.

**VIA FALL RIVER LINE.**

Steamboat Express Train, Vestibuled Parlor Cars and Coaches, leaves Boston Terminal daily, including Sundays, 6.00 p.m., Back Bay 6.04 p.m., connecting at Fall River with steamer "Priscilla" or "Puritan," touching at Newport, and due New York, Pier 19, North River, 7.00 a.m.

TICKET OFFICES, BOSTON:
3 Old State House. Terminal Station. Back Bay Station.

**BIGELOW, KENNARD AND CO.**

LEATHER GOODS.

Pocket Books,
Travelling Pockets
and
Card Cases.

Travelling Bags
with
interior fittings
in
Silver, Ivory,
Ebony & Shell.

Coach, Wrist &
Chatelaine Bags in
Beads &
Fancy Leathers.

511 WASHINGTON STREET, CORNER WEST STREET.

- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

# THE "POPS." SYMPHONY HALL.

Boston, Saturday, June 7, 1902. Seventeenth Season. Summer 1902
Published by C. A. ELLIS Vol. I. No. 30
C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager
Mr. GUSTAV STRUBE, Conductor.

## SATURDAY, JUNE 7

### PROGRAMME

1. MARCH, "Queen of Sheba" . . . . . Gounod
2. OVERTURE, "Si j'étais Roi" . . . . . Adam
3. WALTZ, "Artist's Life" . . . . . Strauss
4. SELECTION, "The Serenade" . . . . . Herbert

5. OVERTURE, "Zampa" . . . . . Hérold
6. *a.* ÉLÉGIE
   *b.* LEGATO . . . . . Strube
   (The audience are respectfully requested to preserve silence during the performance of this number.)
7. ENTRÉE TRIOMPHALE DES BOYARDS . . Halvorsen
8. RHAPSODY IN F . . . . . Liszt

9. AMERICAN FANTASIE . . . . . Herbert
10. TWO MOVEMENTS from Suite, "Peer Gynt" . . . Grieg
11. WALTZ, "Jolly Fellows" . . . . . Vollstedt
12. MARCH, "Boccaccio" . . . . . Suppé

The Mason & Hamlin Pianoforte furnished by M. Steinert & Sons Co.

WAGNER NIGHT . . . . . Monday, June 9
TECH NIGHT . . . . . Tuesday, June 10

**DOMINION LINE.**

Fast Twin Screw Service.

**Boston to Liverpool.**

(VIA QUEENSTOWN)

New England, - - - - - - - June 4
Vancouver, - - - - - - - June 7
Commonwealth, - - - - - June 16

Saloon, $65 and $80 upward, according to steamer. Second Saloon, $42.50.

**Boston-Mediterranean Service.**

GIBRALTAR, NAPLES, AND GENOA.

Cambroman, July 5, Aug. 16, Sept. 27.
Vancouver, Sept. 6, Oct. 18, Nov. 29.

Saloon rates, $75 upward. Second Saloon, $50 and $60.

Company's Office, 77 State St., Boston.

When you wear "President Suspenders,"
Remember the guarantee: "all breaks made good."
The metal parts cannot rust.
The name President is on the buckle.
Sold at "Correct" stores, 50 cents, or by mail postpaid.
C. A. EDGARTON MFG. CO.,
BOX 310. SHIRLEY, MASS.
Special weights for hard workers.
Small sizes for boys.

**THE CARE**

OF A

**Gentleman's Wardrobe**

Is an art.
We will have one of our wagons or uniformed boys call at your residence, collect your suits, which we will cleanse, repair, press, and deliver every week in the year. We furnish you with dress-suit case, your name on it, terms as follows:

*Your Entire Wardrobe, $3.00 per month.*

*2 Suits per week, $3.25 down, $2.25 per mo.*

*1 Suit per week, $1.50 per month.*

BAY STATE WARDROBE COMPANY,

Chickering Hall Building,
235 Huntington Avenue.
Telephone, B.B. 99-4.

Boston. Philadelphia. New York.

**Mason & Hamlin**

**PIANOFORTES**

USED AND ENDORSED BY

Harold Bauer, Moritz Moszkowski, Félix Fox, George W. Chadwick,
Dr. William Mason, Emil Paur, Paolo Gallico, William H. Sherwood,
Antoinette Szumowska, Ernest Hutcheson, Alfred De Voto, J. Wallace Goodrich,
Arthur Nikisch, Elsa von Grave-Jonas, Ludwig Breitner, Augusto Rotoli,
And others.

Grand and Upright Pianofortes for Summer Rental

NEW ENGLAND REPRESENTATIVES

**M. STEINERT & SONS CO.,**

162 BOYLSTON STREET, BOSTON.

**The only Beer on draught served at these Concerts is the Pabst Brewing Co.'s Milwaukee.**

- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

# THE "POPS." SYMPHONY HALL.

Boston, Monday, June 9, 1902. Seventeenth Season. Summer 1902
Vol. I. No. 31
Published by C. A. ELLIS
C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager
Mr. GUSTAV STRUBE, Conductor.

Grand Vin
Chateau Lafite, 1895.

SOLD HERE.

Tally-Ho Ginger Ale

Sold at these Concerts.

MONDAY, JUNE 9
Wagner Night
PROGRAMME

| | | |
|---|---|---|
| 1. | CORONATION MARCH | Meyerbeer |
| 2. | OVERTURE, "Magic Flute" | Mozart |
| 3. | WALTZ, "Wine, Women, and Song" | Strauss |
| 4. | SELECTION, "Traviata" | Verdi |
| 5. | TONE PICTURES from the "Valkyrie" (First time) | Wagner |
| 6. | *a.* SOLVEJG'S SONG | Grieg |
| | *b.* NORWEGIAN DANCE | Grieg |
| 7. | PROCESSION OF THE WOMEN | Wagner |
| 8. | OVERTURE, "Tannhäuser" | Wagner |
| 9. | INTRODUCTION TO ACT III. AND DANCE OF APPRENTICES from "Die Meistersinger" | Wagner |
| 10. | LAMENTO | Slocum |
| 11. | LOIN DU BAL | Gillet |
| 12. | MARCH, "Hobson's Choice" | Strube |

The Mason & Hamlin Pianoforte furnished by M. Steinert & Sons Co.

| | |
|---|---|
| TECH NIGHT | Tuesday, June 10 |
| HARVARD NIGHT | Monday, June 16 |
| SOLOISTS' NIGHT | Wednesday, June 18 |

POPULAR MUSIC FOR SUMMER

| | |
|---|---|
| ISIS GAVOTTE. J. R. Haasler | $0.40 |
| MARIMONTE POLKA. W. T. Sumner | .50 |
| RUSSIAN STORY. George Wilder | .50 |
| HARVARD FOOTBALL MARCH. E. F. Densmore | .50 |
| WESTPORT HARBOR WALTZES. F. C. Rodman | .60 |
| CRUISER HARVARD MARCH. G. Strube | .50 |

Ask to see the Mozart Leaf Turner. a practical novelty endorsed by musicians. Price, one cent each.

C. W. Thompson & Co., Music Publishers,
13 West Street, Boston.

MAH MAL
Egyptian Cigarettes
Sold at these Concerts.

| | |
|---|---|
| No. 5s | 15 cents per box |
| No. 3s | 25 cents per box |
| No. 1s | 30 cents per box |
| Gold Tip | 25 cents per box |

ALSO SOLD BY
S. S. PIERCE CO.,
BOSTON, BROOKLINE.

Boston and Albany
N.Y.C. & H.R.R.R. CO. LESSEE

PULLMAN VESTIBULE LIMITED TRAINS...

DAILY SERVICE.

| | |
|---|---|
| To Albany, | 9 Trains |
| " Buffalo, | 8 Trains |
| " Chicago, | 7 Trains |
| " Cincinnati, | 3 Trains |
| " Detroit, | 5 Trains |
| " St. Louis, | 3 Trains |

THROUGH EXPRESS TRAINS BETWEEN
BOSTON and HARTFORD, NEW HAVEN, and NEW YORK
VIA SPRINGFIELD LINE.

| | 5 A.M. | 9 M. | 11 P.M. | 13 P.M. |
|---|---|---|---|---|
| (South Station.) Leave Boston (B. & A. R.R.) | 9.00 | 12.00 | 4.00 | 11.00 |
| " Trinity Place " | 9.04 | 12.04 | 4.04 | 11.04 |
| Arrive New York " | 3.30 | 5.40 | 10.00 | 6.00 |
| (Grand Central Station.) | P.M. | P.M. | P.M. | A.M. |

Parlor and Sleeping Car Service.
Buffet Parlor Cars Boston to New York.
Dining Car Boston to Springfield.
Vestibuled Parlor Cars Boston to New York.
Vestibuled Coaches Boston to New York.
Entire Trains lighted by gas.
Sleeping Cars Boston to New York. Passengers may remain in Sleeping Cars at New York until seven o'clock.

Seats in Parlor Cars or berths in Sleeping Cars may be reserved any number of days in advance on application to Parlor Car Agent, South Station (Telephone, Oxford 957); J. L. White, City Passenger Agent, 366 Washington Street, Boston (Telephone, Main 1611); or by addressing

A. S. HANSON, General Passenger Agent, BOSTON, MASS.

PUREOXIA
DRY GINGER ALE
MADE FROM DISTILLED WATER UNDER PERFECT HYGIENIC CONDITIONS

- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

# THE "POPS." SYMPHONY HALL.

Boston, Tuesday, June 10, 1902. Seventeenth Season. Summer 1902
Published by C. A. ELLIS Vol. I. No. 32
C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager

Mr. GUSTAV STRUBE, Conductor.

## TUESDAY, JUNE 10

### Technology Night

### PROGRAMME

1. MARCH, "The Continentals"
2. ARABIAN NIGHTS WALTZ . . . . . Brooke
3. SEMIRAMIDE OVERTURE . . . . . Strauss
4. SELECTION, "Messenger Boy" . . . . . Rossini
   Monckton

5. INTERMEZZO, "Naila" . . . . . Delibes
6. NIGHT IN GRANADA OVERTURE . . . . . Kreutzer
7. SELECTION, "Swinging Girl" . . . . . Herbert
8. "TECH," Production of 1902.

9. TRAUMBILDER, Fantasy . . . . . Lumbye
   (The audience are respectfully requested to preserve silence during the performance of this number.)
10. ENTR'ACTE GAVOTTE . . . . . Gillet
11. CARMEN SELECTION . . . . . Bizet
12. HOCH HABSBURG MARCH . . . . . Kral

The Mason & Hamlin Pianoforte furnished by M. Steinert & Sons Co.

HARVARD NIGHT . . . . . Monday, June 16
SOLOISTS' NIGHT . . . . . Wednesday, June 18

S. S. Pierce Company

BOSTON,
BROOKLINE.

STATIC
GINGER ALE and
BIRCH BEER
SERVED AT THE "POPS"

Made by the New Static Carbonating Process from Purest Ginger and Birch.

STATIC WATER.

Sparkling, purified water, carbonated with Saratoga gas, is now siphoned and served at the Harvard Union, Parker's, Essex, Athletic and Exchange Clubs, Young's, Westminster, Thorndike, McDonald's and St. Clair's, Berkeley, Savoy, Bellevue, and at scores of other leading hotels, clubs, cafés, bars, and soda dispensers'.

Static Carbonating Company,
116 Broad Street, - Boston.

Charles B. Perkins & Co.

The following choice selection of our CIGARS Always on sale at Pop Concerts:

| | |
|---|---|
| GINITA DELICIOSOS EXTRA, | 10c., 3 for 25c. |
| GINITA PERFECTOS, | 15c., 2 for 25c. |
| MONTE ROSA PURITANOS EXTRA (Imported), | 15c. each. |
| MONTE ROSA VIOLETAS (Imported), | 20c. " |
| CARDINAL DELICIOSOS, | 10c., 3 for 25c. |
| CATRIONA PERFECTOS, | 10c. each. |
| NUEVA VIDA REGALIA ESPECIAL, | 15c., 2 for 25c. |

ST. LOUIS
A.
B.
C.
BOHEMIAN
PALE EXPORT
BEER.

Try a quart or a pint and notice the fine hop flavor.

The perfection of American brewing.

CODMAN & HALL CO.,
DEWEY SQUARE.

EGYPTIAN
DEITIES

Plain and Cork Tip

"No better Turkish Cigarette can be made."

NORFOLK CABINET
LAGER BEER

THE large sales of Norfolk Cabinet at the "Pops" during past years are entirely due to the sound footing of confidence which experience inspires. Brewed from the highest grades of malt and hops, thoroughly aged, and properly sterilized, in delicacy of flavor and purity it is the ideal table beer.

Massachusetts Breweries Co.
17 Otis Street, Boston

- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

# THE "POPS." SYMPHONY HALL.

SYMPHONY HALL "POP" PROGRAMME.
PUBLISHED EVERY EVENING DURING THE SUMMER SEASON.

Boston, Wednesday, June 11, 1902. Seventeenth Season. Summer 1902
Published by C. A. ELLIS Vol. I. No. 33
C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager
Mr. GUSTAV STRUBE, Conductor.

**Notice to Advertisers.**
The advertising columns in the programme are controlled SOLELY by F. R. COMEE, Symphony Hall, to whom all communications should be addressed.

## WEDNESDAY, JUNE 11

### PROGRAMME

1. MARCH, "Gruss in die Ferne" . . . . . Döring
2. OVERTURE, "Masaniello" . . . . . Auber
3. WALTZ, "Harlequin's Journey" . . . . . Zach
4. SELECTION, "Trovatore" . . . . . Verdi

5. OVERTURE, "Rienzi" . . . . . Wagner
6. ADAGIETTO AND MINUETTO from Suite, "L'Arlésienne," Bizet
   (The audience are respectfully requested to preserve silence during the performance of this number.)
7. CARNIVAL IN PARIS . . . . . Svendsen
8. NOCTURNE AND WEDDING MARCH . . . . Mendelssohn

9. OVERTURE, "Light Cavalry" . . . . . Suppé
10. SERENADE . . . . . Moszkowski
11. WALTZ, "Grubenlichter" . . . . . Zeller
12. MARCH, "Tabasco" . . . . . Chadwick

The Mason & Hamlin Pianoforte furnished by M. Steinert & Sons Co.

HARVARD NIGHT . . . . . Monday, June 16
SOLOISTS' NIGHT . . . . . Wednesday, June 18

In order to thoroughly enjoy the Concerts, smoke

**Daniel Frank & Co.'s**

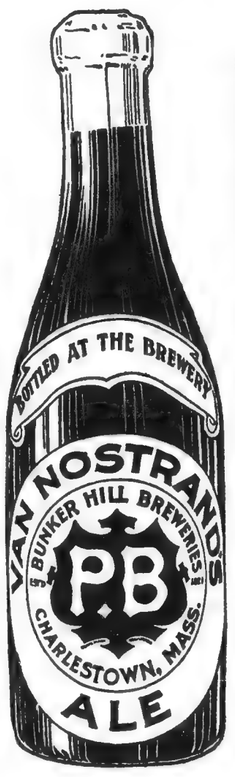
Barrister Perfecto . . . 10c
3 for 25c.
Barrister Conchas . . . 10c
3 for 25c.
N. S. Londres . . . . 10c
3 for 25c.
Celebridad Perfecto, 10c each
Garcia, D. F. & Co., Conchas, . . . . 10c each
The American Puritanos Finos . . . . . 15c
2 for 25c.
The American Concha Fina Especial . . . . . 10c
3 for 25c.
The American Perfecto Fino . . . . . 20c
3 for 50c.
Knight Tempter Puritanos Finos . . . . . 15c
2 for 25c.

**On sale at the "Pops"**

COPLEY SQUARE HOTEL,
Restaurant and Gentlemen's Cafe.
Open until 12.30.

HOTEL SORRENTO and ANNEX,
Sorrento, Maine.
Opens June 28.
F. S. RISTEEN & CO.

"Oh, be jolly!"




**P.B. ALE**

Served at these concerts.

Brewed and Bottled by
**A. G. Van Nostrand,**
Bunker Hill Breweries,
CHARLESTOWN, - MASS.

PABST MILWAUKEE

**Pabst beer is always pure**

This beer is without doubt the finest and purest beer brewed in this or in any other country. The Pabst product is sold all over the civilized world, the demand steadily increasing until now the Pabst Brewing Co. is the largest brewer of Lager Beer in the world.

The Bohemian Beer which we bottle is the most popular table beer among the clubs, hotels, and restaurants, as well as for family use. Of a beautiful straw color, mild and delicate in flavor, possessing a characteristic hop taste, it has gained an immense popularity, and is demanded by all who wish an absolutely pure beverage, brewed from malt and hops only. Bottled for family use by

**L. Speidel & Co., Sole N. E. Agents,**
**22 Hawley Street, Boston.**
Telephone, Main 378.

**Besides the above excellent wine we carry a complete stock of all brands of**

WINES, LIQUORS, CIGARS,
MINERAL WATERS, Etc.

SEND FOR PRICE LIST.
Codman & Hall Company,
DEWEY SQUARE.

- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES


# THE "POPS." SYMPHONY HALL.

Boston, Thursday, June 12, 1902. Seventeenth Season. Summer 1902

Published by C. A. ELLIS Vol. I. No. 34

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager

Mr. GUSTAV STRUBE, Conductor.


## THURSDAY, JUNE 12

### PROGRAMME

1. MARCH, "Teufel" . . . . . Suppé
2. OVERTURE, "Felsenmühle" . . . . . Reissiger
3. WALTZ, "Legends from the Vienna Woods" . . . . Strauss
4. SELECTION, "Faust" . . . . . Gounod

5. INVITATION À LA VALSE . . . . . Weber
6. ANDANTE for Strings . . . . . Tschaikowsky
   (The audience are respectfully requested to preserve silence during the performance of this number.)
7. HUNGARIAN DANCES, Nos. 3 and 1 . . . . . Brahms
8. OVERTURE, "Flying Dutchman" . . . . . Wagner

9. SELECTION, "Madame Angot" . . . . . Lecocq
10. *a.* THE ROSARY . . . . . Nevin
    *b.* COUNTRY DANCE . . . . . Nevin
11. WALTZ, "Merry War" . . . . . Strauss
12. MARCH, "Wizard of the Nile" . . . . . Herbert

The Mason & Hamlin Pianoforte furnished by M. Steinert & Sons Co.

**HARVARD NIGHT** . . . . . **Monday, June 16**
**SOLOISTS' NIGHT** . . . . . **Wednesday, June 18**

## POPULAR SALON PIECES

FOR PIANO

| | |
|---|---|
| BEAUX' AND BELLES' GAVOTTE | Harry S. Romaine |
| CARNIVAL DANCE | John Francis Gilder |
| DANCE OF THE MARIONETTES | M. S. Arnold |
| DANSE COQUETTE | C. J. Walcott |
| DANSE ROMANTIQUE | J. C. Macy |
| GOOD CHEER | Emil Otto |
| JACK O'LANTERN | C. W. Krogmann |
| LOVE'S CAPRICE | Max Heindl |
| THOUGHTS OF HOME | G. Bonaldi |
| WHISPERS | Frederic M. Dean |


**OLIVER DITSON COMPANY,**
A696 451 WASHINGTON STREET

**Philip Krim's**
Own importation of
**RHINE WINES.**
For thirty years at
**163 Shawmut Avenue.**
Our wines sold at these concerts.

**ITS ORGANIC PURITY**
**MAKES BALLARDVALE LITHIA**
The most acceptable table water. It is the purest water ever submitted to the test set by the French government. This purity makes it odorless, colorless, and tasteless, so that one may use it in unlimited quantities with never a reminder by color, taste, or smell of its medicinal properties.
**IT CONTAINS MORE LITHIA**
Than any other water on the market. 87 per cent. of its mineral contents consists of salts of lithia. There is hardly a man who would not be highly benefited in health by its constant use. Those suffering from Gout, Gravel, Diabetes, Rheumatism, etc., find in it immediate and permanent relief.
**R. H. Hirshfield, N. E. Agent**
No. 31 Doane St., Boston, Mass.

**COAT ROOM A.**
HUNTINGTON AVENUE ENTRANCE,
**Garments, Umbrellas, and Bicycles**
CHECKED FREE.

**RED FOX ALE**
Unquestionably the finest ale sold to-day.
Red Fox Ale combines delicacy of flavor with highly nourishing qualities.
If hitherto wedded to English brews, try RED FOX ALE.
**Massachusetts Breweries Co.**
17 Otis Street, Boston

ESTABROOK AND EATON. IMPORTERS OF CIGARS. 222-224 WASHINGTON ST. BOSTON

ON SALE AT THE "POPS."

| | |
|---|---|
| MARGUERITE Conchas, | 10c., 3 for 25c. |
| MERCHANTS AND BANKERS U. C. Espls., (All Havana.) | 10c., 3 for 25c. |
| EL PRINCIPE DE GALES, Londres Grande, (All Havana.) | 10c. each. |
| EL DELETOSA, Puritanos Extra, | 10c. " |
| E. & E. INVINCIBLES, | 15c., 2 for 25c. |
| MANUEL GARCIA, Stilettos, (Imported.) | 15c., 2 for 25c. |
| BOCK & CO., Especiales de E. & E., (Imported.) | 20c., 5 for $1.00 |

ESTABROOK & EATON'S CIGARS.
SOME POPULAR BRANDS.

**The only Beer on draught served at these Concerts is the Pabst Brewing Co.'s Milwaukee.**

- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

# THE "POPS." SYMPHONY HALL.

Boston, Thursday, June 12, 1902. Seventeenth Season. Summer 1902
Published by C. A. ELLIS Vol. I. No. 34
C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager
Mr. GUSTAV STRUBE, Conductor.

## THURSDAY, JUNE 12

### PROGRAMME

1. MARCH, "Teufel" . . . . . Suppé
2. OVERTURE, "Felsenmühle" . . . . . Reissiger
3. WALTZ, "Legends from the Vienna Woods" . . . . Strauss
4. SELECTION, "Faust" . . . . . Gounod

5. INVITATION À LA VALSE . . . . . Weber
6. ANDANTE for Strings . . . . . Tschaikowsky
(The audience are respectfully requested to preserve silence during the performance of this number.)
7. HUNGARIAN DANCES, Nos. 3 and 1 . . . . . Brahms
8. OVERTURE, "Flying Dutchman" . . . . . Wagner

9. SELECTION, "Madame Angot" . . . . . Lecocq
10. *a.* THE ROSARY . . . . . Nevin
*b.* COUNTRY DANCE . . . . . Nevin
11. WALTZ, "Merry War" . . . . . Strauss
12. MARCH, "Wizard of the Nile" . . . . . Herbert

The Mason & Hamlin Pianoforte furnished by M. Steinert & Sons Co.

HARVARD NIGHT . . . . . Monday, June 16
SOLOISTS' NIGHT . . . . . Wednesday, June 18

## POPULAR SALON PIECES
### FOR PIANO

BEAUX' AND BELLES' GAVOTTE . . . . . Harry S. Romaine
CARNIVAL DANCE . . . . . John Francis Gilder
DANCE OF THE MARIONETTES . . . . . M. S. Arnold
DANSE COQUETTE . . . . . C. J. Walcott
DANSE ROMANTIQUE . . . . . J. C. Macy
GOOD CHEER . . . . . Emil Otto
JACK O'LANTERN . . . . . C. W. Krogmann
LOVE'S CAPRICE . . . . . Max Heindl
THOUGHTS OF HOME . . . . . G. Bonaldi
WHISPERS . . . . . Frederic M. Dean

OLIVER DITSON COMPANY,
A696 451 WASHINGTON STREET

ITS ORGANIC PURITY
MAKES BALLARDVALE LITHIA
The most acceptable table water. It is the purest water ever submitted to the test set by the French government. This purity makes it odorless, colorless, and tasteless, so that one may use it in unlimited quantities with never a reminder by color, taste, or smell of its medicinal properties.
IT CONTAINS MORE LITHIA
Than any other water on the market. 87 per cent. of its mineral contents consists of salts of lithia. There is hardly a man who would not be highly benefited in health by its constant use. Those suffering from Gout, Gravel, Diabetes, Rheumatism, etc., find in it immediate and permanent relief.
R. H. Hirshfield, N. E. Agent
No. 31 Doane St., Boston, Mass.

Philip Krim's
Own importation of
RHINE WINES.
For thirty years at
163 Shawmut Avenue.
Our wines sold at these concerts.

COAT ROOM A.
HUNTINGTON AVENUE ENTRANCE,
Garments, Umbrellas, and Bicycles
CHECKED FREE.

RED FOX ALE
Unquestionably the finest ale sold to-day.
Red Fox Ale combines delicacy of flavor with highly nourishing qualities.
If hitherto wedded to English brews, try RED FOX ALE.
Massachusetts Breweries Co.
17 Otis Street, Boston

ESTABROOK AND EATON.
IMPORTERS OF CIGARS. 222-224 WASHINGTON ST. BOSTON
ON SALE AT THE "POPS."

| | |
|---|---|
| MARGUERITE Conchas, | 10c., 3 for 25c. |
| MERCHANTS AND BANKERS U. C. Espls., (All Havana.) | 10c., 3 for 25c. |
| EL PRINCIPE DE GALES, Londres Grande, (All Havana.) | 10c. each. |
| EL DELETOSA, Puritanos Extra, | 10c. " |
| E. & E. INVINCIBLES, | 15c., 2 for 25c. |
| MANUEL GARCIA, Stilettos, (Imported.) | 15c., 2 for 25c. |
| BOCK & CO., Especiales de E. & E., (Imported.) | 20c., 5 for $1.00 |

ESTABROOK & EATON'S CIGARS.
SOME POPULAR BRANDS.

The only Beer on draught served at these Concerts is the Pabst Brewing Co.'s Milwaukee.

- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES


# THE "POPS." SYMPHONY HALL.

Boston, Friday, June 13, 1902. Seventeenth Season. Summer 1902

Published by C. A. ELLIS Vol. I. No. 35

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager

Mr. GUSTAV STRUBE, Conductor.


## FRIDAY, JUNE 13

### PROGRAMME

| | | |
|---|---|---|
| 1. | MARCH, "Hussar Drill" | Zach |
| 2. | OVERTURE, "La Dame Blanche" | Boieldieu |
| 3. | WALTZ, "Près de Toi" | Waldteufel |
| 4. | SELECTION, "Brigands" | Offenbach |
| 5. | POLONAISE | Chopin |
| 6. | SELECTION, "Romeo and Juliette" | Gounod |
| 7. | *a.* REVERIE, for String Orchestra | Maquarre |
| | *b.* THE INDIAN, for String Orchestra | Maquarre |
| 8. | OVERTURE, "Phèdre" | Massenet |
| 9. | OVERTURE, "Tantalusqualen" | Suppé |
| 10. | INTERMEZZO, "Forget me not" | Macbeth |
| 11. | WALTZ, "Die Schönbrunner" | Lanner |
| 12. | MARCH, "Radetzky" | Strauss |

The Mason & Hamlin Pianoforte furnished by M. Steinert & Sons Co.

HARVARD NIGHT . . . . . Monday, June 16
SOLOISTS' NIGHT . . . . . Wednesday, June 18


ASK FOR Schlitz SOLD

THE BEER THAT MADE MILWAUKEE FAMOUS.

Unequalled for table use.

JOS. GAHM & SON, Agents, 125 Purchase Street. Tel., Main 954.

The DRAUGHT ALE

AND

TANNHAEUSER EXPORT BEER IN BOTTLES,

Sold at these Concerts, are furnished by

SOL. BACHARACH,

Wholesale Dealer in High-grade Malt Beverages,

508-510 Atlantic Ave. Telephone, 3805 Main.

BÜRGERLICHES BRÄUHAUS

PILSNER BIER

IN BOTTLES

ON SALE AT THESE CONCERTS

AND BY THE

Harrison Bottling Co., 162 State Street.

Telephone, Richmond 1119.

ALSO SOLE NEW ENGLAND AGENTS FOR

Königliches Hofbräuhaus, München, Bavaria. Bürgerliches Bräuhaus, Würzburg, Bavaria.
William A. Miles & Co.'s New York Croton Brewery Ales.
Iroquois Brewing Co. Buffalo (N.Y.) Beers.

Just the thing

For "Pop" Concerts.

Kennedy's Symphony

Lightly Salted, Crisp and Dainty.

Biscuit.

KENNEDY BISCUIT WORKS.

MOGUL

EGYPTIAN CIGARETTES

PLAIN or CORK TIP

Superior to most. Equal to any.

We are serving
A delicious quality of
Ginger Ale
AND
Sarsaparilla

VARTRAY

Have YOU tried it?

ON SALE AT
CLUBS, CAFES, and LEADING GROCERIES

ASK THE WAITER

SOL. BACHARACH, 508, 510 Atlantic Avenue
Sole Agent, New England States

The only Beer on draught served at these Concerts is the Pabst Brewing Co.'s Milwaukee.

- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

# THE "POPS." SYMPHONY HALL.

LEWANDO'S DYEING CLEANSING LAUNDRY

CLOTHING
CARPETS
RUGS
PORTIERES
BLANKETS
DRAPERIES
FEATHERS
GLOVES
Lace Curtains
Real Laces etc
CLEANSED
or
DYED
and Refinished
Properly
by

**Lewando's**

17 Temple Place
284 Boylston Street

Also New York Philadelphia Newport Hartford New Haven Providence Lynn Watertown Cambridge

Teams Telephones

**We also do more Fine Laundry Work than any other establishment**

**Boston, Saturday, June 14, 1902. Seventeenth Season. Summer 1902**

Published by C. A. ELLIS Vol. I. No. 36

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager

Mr. GUSTAV STRUBE, Conductor.

## SATURDAY, JUNE 14

### PROGRAMME

1. MARCH, "Under the Double Eagle" . . . . . Wagner
2. OVERTURE, "Banditenstreiche" . . . . . Suppé
3. WALTZ, "La Vague" . . . . . Metra
4. SELECTION, "Tabasco" . . . . . Chadwick

---

5. MARCH from "Queen of Sheba" . . . . . Gounod
6. *a.* ABENDROT, for String Orchestra . . . . . Strube
   *b.* CANZONETTA, for String Orchestra . . . . . Strube
7. WALTZ, "O schöner Mai" . . . . . Strauss
8. OVERTURE, "Martha" . . . . . Flotow

---

9. SELECTION, "Fencing Master" . . . . . De Koven
10. *a.* SPRING SONG . . . . . Mendelssohn
    *b.* FLIRTATION . . . . . Steck
11. HUSARENRITT . . . . . Spindler
12. MARCH, "Pro Patria" . . . . . Millöcker

**The Mason & Hamlin Pianoforte furnished by M. Steinert & Sons Co.**

**HARVARD NIGHT . . . . . Monday, June 16**
**SOLOISTS' NIGHT . . . . . Wednesday, June 18**

## POPULAR MUSIC FOR PIANO.

| | | |
|---|---|---|
| THE TOREADOR TWO-STEP, | On Melodies by Caryll & Monckton, | 60 cents |
| THE TOREADOR WALTZ, | On Melodies by Caryll & Monckton, | 75 cents |
| THE TOREADOR SELECTION, | On Melodies by Caryll & Monckton, | $1.00 |
| AMOUREUSE WALTZ, | R. Berger, | 60 cents |
| LOIN DU PAYS WALTZ, | R. Berger, | 60 cents |
| PLAISIR D'AMOUR WALTZ, | I. Caryll, | 75 cents |
| COUNTRY GIRL WALTZ, | L. Monckton, | 75 cents |
| COUNTRY GIRL SELECTION, | L. Monckton, | $1.00 |

**Also various arrangements from the latest London success, "MERRIE ENGLAND," by E. German.**

Write for lists.

BOOSEY & CO., - NEW YORK.

Agents for CHAPPELL & CO.

**New York, New Haven and Hartford Railroad.**

## Boston TO New York
VIA RAIL LINES.

**Week-day Service.**

| Leave Boston. | Leave Back Bay. | Via | Arrive New York. |
|---|---|---|---|
| 8.00 a.m. | 8.04 a.m. | Hartford | 1.58 p.m. |
| 10.00 " B.S. | 10.04 " | Shore Line | 3.00 " |
| 10.03 " | 10.07 " | " " | 4.30 " |
| 1.00 p.m. K.L. | 1.04 p.m. | " " | 6.00 " |
| 1.03 " | 1.07 " | Shore Line | 6.58 " |
| 2.00 " | 2.04 " | Hartford | 7.57 " |
| 3.00 " | 3.04 " | Shore Line | 9.00 " |
| 5.00 " | 5.04 " | " " | 11.00 " |
| 12.00 m'nt. | 12.04 a.m. | " " | 7.04 a.m. |
| 12.03 a.m. | 12.07 " | " " | 7.09 " |

B.S. Bay State Limited Train, carrying Parlor Cars only. Limited in its equipment, and will receive passengers only to extent of seating capacity. Special tickets required.

K.L. Knickerbocker Limited Train. Parlor Cars only. Limited in its equipment, and will receive passengers only to extent of seating capacity. Special tickets required.

**Sunday Service.**

| Leave Boston. | Leave Back Bay. | Via | Arrive New York. |
|---|---|---|---|
| 10.03 a.m. | 10.07 a.m. | Shore Line | 4.30 p.m. |
| 1.03 p.m. | 1.07 p.m. | " " | 6.58 " |
| 3.00 " | 3.04 " | " " | 9.00 " |
| 5.00 " | 5.04 " | " " | 11.00 " |
| 12.00 m'nt. | 12.04 a.m. | " " | 7.04 a.m. |
| 12.03 a.m. | 12.07 " | " " | 7.09 " |

**Equipment.**

Vestibuled Buffet Parlor Cars and Coaches on Day Trains.
Stateroom and Sleeping Cars on Night Trains.
Dining Cars on trains leaving BOSTON at 3.00 p.m. and 5.00 p.m.

**VIA FALL RIVER LINE.**

Steamboat Express Train, Vestibuled Parlor Cars and Coaches, leaves Boston Terminal daily, including Sundays, 6.00 p.m., Back Bay 6.04 p.m., connecting at Fall River with steamer "Priscilla" or "Puritan," touching at Newport, and due New York, Pier 19, North River, 7.00 a.m.

TICKET OFFICES, BOSTON:
3 Old State House. Terminal Station.
Back Bay Station.

## BIGELOW, KENNARD AND CO.

LEATHER GOODS.

Pocket Books
Travelling Pockets
and
Card Cases.

Travelling Bags
with
interior fittings
in
Silver, Ivory,
Ebony & Shell.

Coach, Wrist &
Chatelaine Bags in
Beads &
Fancy Leathers.

511 WASHINGTON STREET, CORNER WEST STREET.

- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

# THE "POPS." SYMPHONY HALL.

Boston, Monday, June 16, 1902. Seventeenth Season. Summer 1902
Published by C. A. ELLIS Vol. I. No. 37
C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager
Mr. GUSTAV STRUBE, Conductor.

**DOMINION LINE.**

Fast Twin Screw Service.

**Boston to Liverpool.**

(VIA QUEENSTOWN)

New England, - - - - - - June 4
Vancouver, - - - - - - - June 7
Commonwealth, - - - - - June 16

Saloon, $65 and $80 upward, according to steamer. Second Saloon, $42.50.

**Boston-Mediterranean Service.**

GIBRALTAR, NAPLES, AND GENOA.

**Cambroman, July 5, Aug. 16, Sept. 27.**
**Vancouver, Sept. 6, Oct. 18, Nov. 29.**

Saloon rates, $75 upward. Second Saloon, $50 and $60.

**Company's Office, 77 State St., Boston.**

MONDAY, JUNE 16
**Harvard Night**
**PROGRAMME**

1. *a.* MARCH, "Cruiser Harvard" . . . . . Strube
   *b.* MARCH, "Up the Street" . . . . . Morse
2. SELECTIONS, "Serenade" . . . . . Herbert
3. WALTZ, "Les Patineurs" . . . . . Waldteufel
4. SELECTION from "Queen Philippine," Pi Eta Production, 1902 . . . . . Lang

5. VALSE BLEUE . . . . . Margis
6. MARCH, "Our Director" . . . . . Bigelow
7. LARGO . . . . . Händel
8. *a.* STEIN SONG . . . . . Bullard
   *b.* HEALTH TO KING CHARLES . . . . Boott, '31

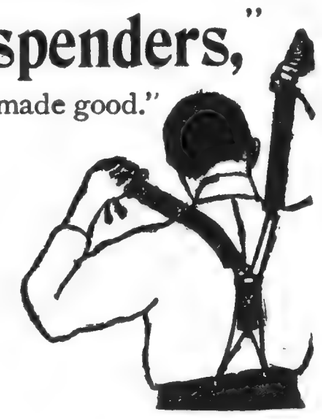
9. SELECTION from "Hi-Ka-Ya," Hasty Pudding Production, 1902 . . . . . Lang
10. SELECTION, "Cavalleria Rusticana" . . . . . Mascagni
11. *a.* SELECTION, "On to Victory"
    *b.* "THE CRIMSON EVER"
12. FAIR HARVARD

Organ, Mr. JOHN MARSHALL

**The Mason & Hamlin Pianoforte furnished by M. Steinert & Sons Co.**

**SOLOISTS' NIGHT . . . . . Wednesday, June 18**
**GRADUATES' NIGHT . . . . . Monday, June 23**

When you wear **"President Suspenders,"**
Remember the guarantee: "all breaks made good."
The metal parts cannot rust.
The name President is on the buckle.
Sold at "Correct" stores, 50 cents, or by mail postpaid.
C. A. EDGARTON MFG. CO.,
BOX 310. SHIRLEY, MASS.
Special weights for hard workers.
Small sizes for boys.



**THE CARE**
OF A
**Gentleman's Wardrobe**

Is an art.
We will have one of our wagons or uniformed boys call at your residence, collect your suits, which we will cleanse, repair, press, and deliver every week in the year. We furnish you with dress-suit case, your name on it, terms as follows:

*Your Entire Wardrobe, $3.00 per month.*

*2 Suits per week, $3.25 down, $2.95 per mo.*

*1 Suit per week, $1.50 per month.*

BAY STATE WARDROBE COMPANY,
Chickering Hall Building,
235 Huntington Avenue.
Telephone, B.B. 99-4.

Boston. Philadelphia. New York.

**Mason & Hamlin**
**PIANOFORTES**

USED AND ENDORSED BY

Harold Bauer, Moritz Moszkowski, Félix Fox, George W. Chadwick,
Dr. William Mason, Emil Paur, Paolo Gallico, William H. Sherwood,
Antoinette Szumowska, Ernest Hutcheson, Alfred De Voto, J. Wallace Goodrich,
Arthur Nikisch, Elsa von Grave-Jonas, Ludwig Breitner, Augusto Rotoli,
And others.

**Grand and Upright Pianofortes for Summer Rental**

NEW ENGLAND REPRESENTATIVES
**M. STEINERT & SONS CO.,**
162 BOYLSTON STREET, BOSTON.

**The only Beer on draught served at these Concerts is the Pabst Brewing Co.'s Milwaukee.**

- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

# THE "POPS." SYMPHONY HALL.

Boston, Tuesday, June 17, 1902. Seventeenth Season. Summer 1902

Published by C. A. ELLIS Vol. I. No. 38

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager

Mr. GUSTAV STRUBE, Conductor.

## TUESDAY, JUNE 17

### PROGRAMME

1. MARCH, "Donna Juanita" . . . . . Suppé
2. OVERTURE, "Fra Diavolo" . . . . . Auber
3. WALTZ, "Lagunen" . . . . . Strauss
4. SELECTION, "Mikado" . . . . . Sullivan

5. PRELUDE, ACT I., "Meistersinger" . . . . . Wagner
6. BALLET SUITE . . . . . Gilbert
7. GROSSMÜTTERCHEN . . . . . Langer
   Violin obligato, Mr. JACQUES HOFFMANN
   (The audience are respectfully requested to preserve silence during the performance of this number.)
8. JUBEL OVERTURE . . . . . Weber

9. OVERTURE, "Pique Dame" . . . . . Suppé
10. EN SOURDINE . . . . . Tellam
11. WALTZ, "Spirit of the Forest" . . . . . Hayes
12. MARCH, "Black Bess" . . . . . Strube

The Mason & Hamlin Pianoforte furnished by M. Steinert & Sons Co.

SOLOISTS' NIGHT . . . . . Wednesday, June 18
GRADUATES' NIGHT . . . . . Monday, June 23

## POPULAR MUSIC FOR SUMMER

ISIS GAVOTTE. J. R. Haasler . . . . . $0.40
MARIMONTE POLKA. W. T. Sumner . . . . . .50
RUSSIAN STORY. George Wilder . . . . . .50
HARVARD FOOTBALL MARCH. E. F. Densmore . . . . .50
WESTPORT HARBOR WALTZES. F. C. Rodman . . . . .60
CRUISER HARVARD MARCH. G. Strube . . . . . .50

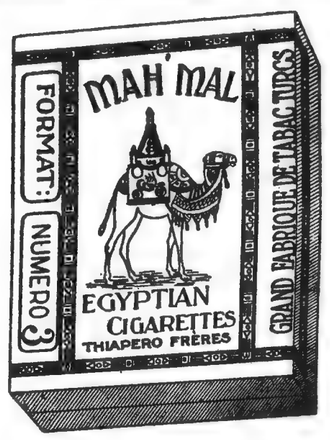
Ask to see the Mozart Leaf Turner, a practical novelty endorsed by musicians. Price, one cent each.

C. W. Thompson & Co., Music Publishers,
13 West Street, Boston.

Grand Vin
Chateau Lafite, 1895.

SOLD HERE.

D. LEIDEN'S
Sparkling Hock
AND
Sparkling Moselle
at these concerts.




MAH MAL
Egyptian Cigarettes
Sold at these Concerts.

No. 5s . . 15 cents per box
No. 3s . . 25 cents per box
No. 1s . . 30 cents per box
Gold Tip . . 25 cents per box

ALSO SOLD BY
S. S. PIERCE CO.,
BOSTON, BROOKLINE.

Boston and Albany R.R.

PULLMAN VESTIBULE LIMITED TRAINS...

DAILY SERVICE.

To Albany, 9 Trains
" Buffalo, 8 Trains
" Chicago, 7 Trains
" Cincinnati, 8 Trains
" Detroit, 5 Trains
" St. Louis, 8 Trains

THROUGH EXPRESS TRAINS BETWEEN
BOSTON and HARTFORD, NEW HAVEN, and NEW YORK
VIA SPRINGFIELD LINE.

| | 5 A.M. | 9 M. | 11 P.M. | 13 P.M. |
|---|---|---|---|---|
| (South Station.) | | | | |
| Leave Boston (B. & A. R.R.) | 9.00 | 12.00 | 4.00 | 11.00 |
| " Trinity Place " | 9.04 | 12.04 | 4.04 | 11.04 |
| Arrive New York " | 3.30 | 5.40 | 10.00 | 6.00 |
| (Grand Central Station.) | P.M. | P.M. | P.M. | A.M. |

Parlor and Sleeping Car Service.
Buffet Parlor Cars Boston to New York.
Dining Car Boston to Springfield.
Vestibuled Parlor Cars Boston to New York.
Vestibuled Coaches Boston to New York.
Entire Trains lighted by gas.
Sleeping Cars Boston to New York. Passengers may remain in Sleeping Cars at New York until seven o'clock.

Seats in Parlor Cars or berths in Sleeping Cars may be reserved any number of days in advance on application to Parlor Car Agent, South Station (Telephone, Oxford 957); J. L. White, City Passenger Agent, 366 Washington Street, Boston (Telephone, Main 1611); or by addressing

A. S. HANSON, General Passenger Agent, BOSTON, MASS.

PUREOXIA
DRY GINGER ALE
MADE FROM DISTILLED WATER UNDER PERFECT HYGIENIC CONDITIONS

- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

# THE "POPS." SYMPHONY HALL.

Boston, Wednesday, June 18, 1902. Seventeenth Season. Summer 1902
Published by C. A. ELLIS Vol. I. No. 39
C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager
Mr. GUSTAV STRUBE, Conductor.

**Veuve Chaffard.**

**Pure Olive Oil**

**In Honest Bottles.**

## WEDNESDAY, JUNE 18
### Soloists' Night
### PROGRAMME

1. MARCH, "Hoch Habsburg" . . . . . Kral
2. WALTZ, "Violets" . . . . . Waldteufel
3. OVERTURE, "Poet and Peasant" . . . . . Suppé
   Solo Violoncello, Mr. JOSEF KELLER
4. DIE ALLMACHT . . . . . Schubert
   Solo Trombone, Mr. KARL HAMPE

5. INTRODUCTION, ACT II., "Königskinder" . . Humperdinck
6. *a.* ÉLÉGIE . . . . . Strube
   *b.* LEGATO . . . . . Strube
   (The audience are respectfully requested to preserve silence during the performance of this number.)
7. VIOLIN SOLO, "Zigeunerweisen" . . . . . Sarasate
   Mr. JACQUES HOFFMANN
8. OVERTURE, "Mignon" . . . . . Thomas

9. ACADEMIC FESTIVAL OVERTURE . . . . . Grace
10. *a.* THE ROSARY . . . . . Nevin
    *b.* TOURNAMENT . . . . . Nevin
11. HUNGARIAN DANCES, Nos. 5 and 6 . . . . . Brahms
12. MARCH, "Hussar Drill" . . . . . Zach

The Mason & Hamlin Pianoforte furnished by M. Steinert & Sons Co.

GRADUATES' NIGHT . . . . . Monday, June 23

**ST. LOUIS A. B. C.**

BOHEMIAN
PALE EXPORT

**BEER.**

Try a quart or a pint and notice the fine hop flavor.

The perfection of American brewing.

**CODMAN & HALL CO.,**
DEWEY SQUARE.

**STATIC**
**GINGER ALE and BIRCH BEER**
SERVED AT THE "POPS"

Made by the New Static Carbonating Process from Purest Ginger and Birch.

**STATIC WATER.**

Sparkling, purified water, carbonated with Saratoga gas, is now siphoned and served at the Harvard Union, Parker's, Essex, Athletic and Exchange Clubs, Young's, Westminster, Thorndike, McDonald's and St. Clair's, Berkeley, Savoy, Bellevue, and at scores of other leading hotels, clubs, cafés, bars, and soda dispensers'.

**Static Carbonating Company,**
**116 Broad Street, - Boston.**

**Charles B. Perkins & Co.**

The following choice selection of our **CIGARS** Always on sale at Pop Concerts:

| | |
|---|---|
| GINITA DELICIOSOS EXTRA, | 10c., 3 for 25c. |
| GINITA PERFECTOS, | 15c., 2 for 25c. |
| MONTE ROSA PURITANOS EXTRA (Imported), | 15c. each. |
| MONTE ROSA VIOLETAS (Imported), | 20c. " |
| CARDINAL DELICIOSOS, | 10c., 3 for 25c. |
| CATRIONA PERFECTOS, | 10c. each. |
| NUEVA VIDA REGALIA ESPECIAL, | 15c., 2 for 25c. |

**EGYPTIAN DEITIES**

**Plain and Cork Tip**

**"No better Turkish Cigarette can be made."**

**NORFOLK CABINET LAGER BEER**

THE large sales of Norfolk Cabinet at the "Pops" during past years are entirely due to the sound footing of confidence which experience inspires. Brewed from the highest grades of malt and hops, thoroughly aged, and properly sterilized, in delicacy of flavor and purity it is the ideal table beer.

**Massachusetts Breweries Co.**
**17 Otis Street, Boston**

- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

# THE "POPS." SYMPHONY HALL.

SYMPHONY HALL "POP" PROGRAMME.
PUBLISHED EVERY EVENING DURING THE SUMMER SEASON.

Boston, Thursday, June 19, 1902. Seventeenth Season. Summer 1902
Published by C. A. ELLIS Vol. I. No. 40
C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager
Mr. GUSTAV STRUBE, Conductor.

**Notice to Advertisers.**
The advertising columns in the programme are controlled SOLELY by F. R. COMEE, Symphony Hall, to whom all communications should be addressed.

## THURSDAY, JUNE 19
### PROGRAMME

1. MARCH, "Serenade" . . . . . Herbert
2. OVERTURE, "Merry Wives of Windsor" . . . . Nicolai
3. WALTZ, "Legends from the Vienna Woods" . . . . Strauss
4. SELECTION, "Robin Hood" . . . . . De Koven

5. OVERTURE, "Tell" . . . . . Rossini
   'Cello obligato, MR. JOSEF KELLER
6. *a.* TRAUMEREI . . . . . Schumann
   *b.* AUBADE PRINTANIERE . . . . . Lacombe
   (The audience are respectfully requested to preserve silence during the performance of this number.)
7. SELECTION from "The Huguenots" . . . . Meyerbeer
8. TWO SLAVIC DANCES . . . . . Dvorak

9. OVERTURE, "Les Dragons de Villard" . . . . Maillard
10. WALTZ, "Fleur de Lis" . . . . . Tobey
11. GAVOTTE, "Stephanie" . . . . . Czibulka
12. MARCH, "Cruiser Harvard" . . . . . Strube

**The Mason & Hamlin Pianoforte furnished by M. Steinert & Sons Co.**

GRADUATES' NIGHT . . . . . Monday, June 23

In order to thoroughly enjoy the Concerts, smoke

**Daniel Frank & Co.'s**

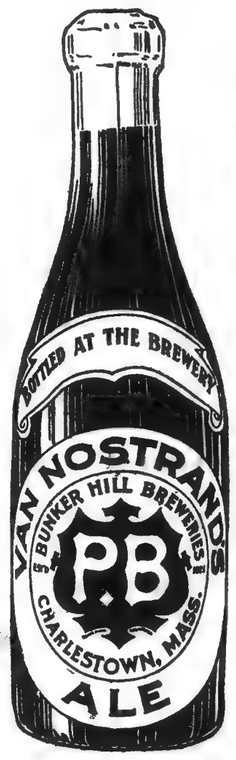
Barrister Perfecto . . . 10c
3 for 25c.
Barrister Conchas . . . 10c
3 for 25c.
N. S. Londres . . . . 10c
3 for 25c.
Celebridad Perfecto, 10c each
Garcia, D. F. & Co.,
Conchas, . . . . 10c each
The American Puritanos
Finos . . . . . 15c
2 for 25c.
The American Concha Fina
Especial . . . . . 10c
3 for 25c.
The American Perfecto
Fino . . . . . 20c
3 for 50c.
Knight Tempter Puritanos
Finos . . . . . 15c
2 for 25c.

**On sale at the "Pops"**

COPLEY SQUARE HOTEL,
Restaurant and Gentlemen's Cafe.
Open until 12.30.

HOTEL SORRENTO and ANNEX,
Sorrento, Maine.
Opens June 28.
F. S. RISTEEN & CO.

"Oh, be jolly!"



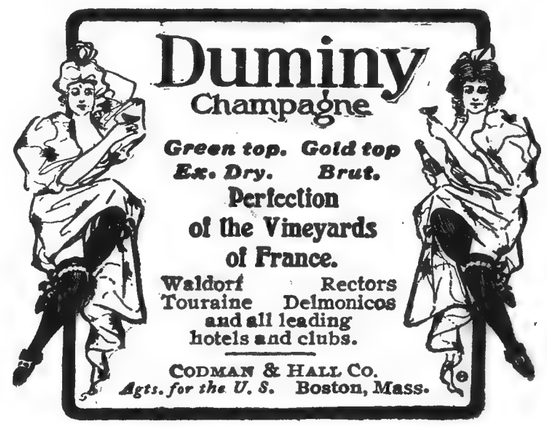

P.B. ALE
Served at these concerts.

Brewed and Bottled by
**A. G. Van Nostrand**
Bunker Hill Breweries,
CHARLESTOWN, - MASS.

The only Beer on Draught served at these concerts is

**Pabst Milwaukee.**

**L. SPEIDEL & CO., General New England Agts.,**
**22 Hawley Street, Boston.**
**Telephone, Main 378.**




**Besides the above excellent wine we carry a complete stock of all brands of**

WINES, LIQUORS, CIGARS,
MINERAL WATERS, Etc.

SEND FOR PRICE LIST.
Codman & Hall Company,
DEWEY SQUARE.

- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

# THE "POPS." SYMPHONY HALL.

Boston, Friday, June 20, 1902. Seventeenth Season. Summer 1902
Published by C. A. ELLIS Vol. I. No. 41
C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager

Mr. GUSTAV STRUBE, Conductor.

## FRIDAY, JUNE 20

### PROGRAMME

1. PERSIAN MARCH . . . . . Strauss
2. OVERTURE, "La Part du Diable" . . . . . Auber
3. WALTZ, "In's Centrum" . . . . . Strauss
4. SELECTION, "Cavalleria Rusticana" . . . . . Mascagni

5. WALTZ, "Bei uns z'Haus" . . . . . Strauss
6. SELECTION, "Carmen" . . . . . Bizet
7. HYMN TO ST. CECILIA, for String Orchestra, Harp, and Organ, Gounod
   Violin obligato, Mr. JACQUES HOFFMANN
   (The audience are respectfully requested to preserve silence during the performance of this number.)
8. OVERTURE, "Semiramide" . . . . . Rossini

9. OVERTURE, "Frau Meisterin" . . . . . Suppé
10. SOLVEJG'S SONG . . . . . Grieg
11. WALTZ, "Amour et Printemps" . . . . . Waldteufel
12. MARCH, "King Karl" . . . . . Unrath

The Mason & Hamlin Pianoforte furnished by M. Steinert & Sons Co.

GRADUATES' NIGHT . . . . . Monday, June 23

PUBLISHED JUNE 7
Handsomest College Song Book issued
**Harvard University Songs**
Contains "General Grant," "Up the Street," "Our Director," "Stein Song," "Hannah," "Ka-ua," and twenty other Harvard songs, each with a decorative heading. Printed on Old Stratford paper, bound in vellum de luxe cloth.
OLIVER DITSON COMPANY
A700 PUBLISHERS

**Philip Krim's**
Own importation of
RHINE WINES.
For thirty years at
163 Shawmut Avenue.
Our wines sold at these concerts.

FOR 100 YEARS
Authentic records exist of cures from the healing waters of the Ballardvale Lithia Spring. Tradition goes back another hundred years, when the aborigines drank the healing waters of the "big spring."
DRINK ONLY THE PUREST.
BALLARDVALE LITHIA WATER
Has been for a century a standard cure for all ailments of the stomach, liver, kidneys, and bladder. Its organic purity and tastelessness make it possible to drink it in unlimited quantities,—highly beneficial to the sick, palatable and refreshing to the well. As a table water it is without an equal.
R. H. Hirshfield, N. E. Agent
No. 31 Doane St., Boston, Mass.

COAT ROOM A.
HUNTINGTON AVENUE ENTRANCE,
Garments, Umbrellas, and Bicycles
CHECKED FREE.

RED FOX ALE
Unquestionably the finest ale sold to-day.
Red Fox Ale combines delicacy of flavor with highly nourishing qualities.
If hitherto wedded to English brews, try RED FOX ALE.
Massachusetts Breweries Co.
17 Otis Street, Boston

ESTABROOK AND EATON. IMPORTERS OF CIGARS. 222-224 WASHINGTON ST. BOSTON.
ON SALE AT THE "POPS."

| | |
|---|---|
| MARGUERITE Conchas, | 10c., 3 for 25c. |
| MERCHANTS AND BANKERS U. C. Espls., (All Havana.) | 10c., 3 for 25c. |
| EL PRINCIPE DE GALES, Londres Grande, (All Havana.) | 10c. each. |
| EL DELETOSA, Puritanos Extra, | 10c. " |
| E. & E. INVINCIBLES, | 15c., 2 for 25c. |
| MANUEL GARCIA, Stilettos, (Imported.) | 15c., 2 for 25c. |
| BOCK & CO., Especiales de E. & E., (Imported.) | 20c., 5 for $1.00 |

ESTABROOK & EATON'S CIGARS.
SOME POPULAR BRANDS.

The only Beer on draught served at these Concerts is the Pabst Brewing Co.'s Milwaukee.

- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

# THE "POPS." SYMPHONY HALL.

Boston, Saturday, June 21, 1902. Seventeenth Season. Summer 1902
Published by C. A. ELLIS. Vol. I. No. 42
C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager
Mr. GUSTAV STRUBE, Conductor.

## SATURDAY, JUNE 21
### PROGRAMME

1. MARCH, "Radetzky" . . . . . Strauss
2. OVERTURE, "Stradella" . . . . . Flotow
3. WALTZ, "Les Patineurs" . . . . . Waldteufel
4. SELECTION, "Faust" . . . . . Gounod
5. HUNGARIAN RHAPSODY IN D . . . . . Liszt
6. VALSE LENTE AND PIZZICATO, from "Sylvia" . Delibes
7. PRELUDE, ACT I., "Lohengrin" . . . . . Wagner
8. OVERTURE, "Freischütz" . . . . . Weber
9. WALTZ, "Blue Danube" . . . . . Strauss
10. ENTR'ACTE, "La Colombe" . . . . . Gounod
11. RONDE D'AMOUR . . . . . Westerhout
12. MARCH, "Teufel" . . . . . Suppé

The Mason & Hamlin Pianoforte furnished by M. Steinert & Sons Co.

GRADUATES' NIGHT . . . . . Monday, June 23
CLOSING NIGHT . . . . . Saturday, June 28

ASK FOR Schlitz
THE BEER THAT MADE MILWAUKEE FAMOUS.
SOLD
Unequalled for table use.
JOS. GAHM & SON, Agents,
125 Purchase Street. Tel., Main 954.

The DRAUGHT ALE
AND
TANNHAEUSER EXPORT BEER IN BOTTLES,
Sold at these Concerts, are furnished by
SOL. BACHARACH,
Wholesale Dealer in High-grade Malt Beverages,
508-510 Atlantic Ave. Telephone, 3805 Main

BÜRGERLICHES BRÄUHAUS
PILSNER BIER
IN BOTTLES
ON SALE AT THESE CONCERTS
AND BY THE
Harrison Bottling Co., 162 State Street.
Telephone, Richmond 1119.
ALSO SOLE NEW ENGLAND AGENTS FOR
Königliches Hofbräuhaus, München, Bavaria. Bürgerliches Bräuhaus, Würzburg, Bavaria.
William A. Miles & Co.'s New York Croton Brewery Ales.
Iroquois Brewing Co. Buffalo (N.Y.) Beers.

Kennedy's Just the thing
Symphony For "Pop" Concerts.
Biscuit. Lightly Salted,
Crisp and Dainty.
KENNEDY BISCUIT WORKS.

MOGUL
EGYPTIAN CIGARETTES
PLAIN or CORK TIP
Superior to most. Equal to any.

We are serving
A delicious quality of
Ginger Ale
AND
Sarsaparilla
VARTRAY
Have YOU tried it?
ON SALE AT
CLUBS, CAFES, and LEADING GROCERIES
ASK THE WAITER
SOL. BACHARACH, 508, 510 Atlantic Avenue
Sole Agent, New England States

The only Beer on draught served at these Concerts is the Pabst Brewing Co.'s Milwaukee.

- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

# THE "POPS." SYMPHONY HALL.

CLOTHING
CARPETS
RUGS
PORTIERES
BLANKETS
DRAPERIES
FEATHERS
GLOVES
Lace Curtains
Real Laces etc
CLEANSED
or
DYED
and Refinished
Properly
by

**Lewando's**

17 Temple Place
284 Boylston Street

Also New York Philadelphia Newport Hartford New Haven Providence Lynn Watertown Cambridge

Teams Telephones

**We also do more Fine Laundry Work than any other establishment**

**Boston, Monday, June 23, 1902. Seventeenth Season. Summer 1902**

Published by C. A. ELLIS. Vol. I. No. 43

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager

Mr. GUSTAV STRUBE, Conductor.

## MONDAY, JUNE 23

### Graduates' Night

### PROGRAMME

1. MARCH, "Up the Street" . . . . . Morse
2. OVERTURE, "Tabasco" . . . . . Chadwick
3. VALSE BLEUE . . . . . Margis
4. SELECTION, "Serenade" . . . . . Herbert

5. *a.* THROUGH THE YARD AT HARVARD . . . Hosmer
   *b.* HAIL TO THE CRIMSON . . . . . Henry
6. SELECTION, "Florodora" . . . . . Stuart
7. *a.* STEIN SONG . . . . . Bullard
   *b.* CRUISER HARVARD . . . . . Strube
8. SELECTION, "San Toy" . . . . . Jones

9. AMERICAN FANTASY . . . . . Herbert
10. WALTZ, "Traumwelt" . . . . . Spalding
11. FAIR HARVARD

Organ, Mr. JOHN MARSHALL

12. MARCH, "Under the Double Eagle" . . . . . Wagner

**The Mason & Hamlin Pianoforte furnished by M. Steinert & Sons Co.**

CLOSING NIGHT . . . . . **Saturday, June 28**

**... Genuine Successes ...**

"THE JAPANESE LOVE SONG," by Clayton Thomas.

"VIOLETS," by Ellen Wright.

"OH, DRY THOSE TEARS," by T. del Riego.

"THE STRANGER IN THE TEACUP," by E. Fleming.

"WISE FOLLY," by Landon Ronald.

"CHANSON DE L'ADIEU" (English Version), by P. Tosti.

**Write for Catalogues.**

BOOSEY & CO., - 9 East 17th Street, - New York.

**New York, New Haven and Hartford Railroad.**

**Boston TO New York**

**VIA RAIL LINES.**

**Week-day Service.**

| Leave Boston. | Leave Back Bay. | Via | Arrive New York. |
|---|---|---|---|
| 8.00 a.m. | 8.04 a.m. | Hartford | 1.58 p.m. |
| 10.00 " B.S. | 10.04 " | Shore Line | 3.00 " |
| 10.03 " | 10.07 " | " " | 4.30 " |
| 1.00 p.m. K.L. | 1.04 p.m. | " " | 6.00 " |
| 1.03 " | 1.07 " | Shore Line | 6.58 " |
| 2.00 " | 2.04 " | Hartford | 7.57 " |
| 3.00 " | 3.04 " | Shore Line | 9.00 " |
| 5.00 " | 5.04 " | " " | 11.00 " |
| 12.00 m'nt. | 12.04 a.m. | " " | 7.04 a.m. |
| 12.03 a.m. | 12.07 " | " " | 7 09 " |

B.S. Bay State Limited Train, carrying Parlor Cars only. Limited in its equipment, and will receive passengers only to extent of seating capacity. Special tickets required.

K.L. Knickerbocker Limited Train. Parlor Cars only. Limited in its equipment, and will receive passengers only to extent of seating capacity. Special tickets required.

**Sunday Service.**

| Leave Boston. | Leave Back Bay. | Via | Arrive New York. |
|---|---|---|---|
| 10.03 a.m. | 10.07 a.m. | Shore Line | 4.30 p.m. |
| 1.03 p.m. | 1.07 p.m. | " " | 6.58 " |
| 3.00 " | 3.04 " | " " | 9.00 " |
| 5.00 " | 5.04 " | " " | 11.00 " |
| 12.00 m'nt. | 12.04 a.m. | " " | 7.04 a.m. |
| 12.03 a.m. | 12.07 " | " " | 7.09 " |

**Equipment.**

Vestibuled Buffet Parlor Cars and Coaches on Day Trains.
Stateroom and Sleeping Cars on Night Trains.
Dining Cars on trains leaving BOSTON at 3.00 p.m. and 5.00 p.m.

**VIA FALL RIVER LINE.**

Steamboat Express Train, Vestibuled Parlor Cars and Coaches, leaves Boston Terminal daily, including Sundays, 6.00 p.m., Back Bay 6.04 p.m., connecting at Fall River with steamer "Priscilla" or "Puritan," touching at Newport, and due New York, Pier 19, North River, 7.00 a.m.

TICKET OFFICES, BOSTON:
3 Old State House. Terminal Station.
Back Bay Station.

**BIGELOW, KENNARD AND CO.**

**We are now making under our own patents A FOVR-TVBE CHIMING HALL CLOCK CHIMING WESTMINSTER.**

A clock originating with us, with many improvements and under our guarantee and name. In a Mahogany Case of best workmanship.

**PRICE THREE HVNDRED DOLLARS.**

511 WASHINGTON STREET, CORNER WEST STREET.

- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

# THE "POPS." SYMPHONY HALL.

Boston, Tuesday, June 24, 1902. Seventeenth Season. Summer 1902
Published by C. A. ELLIS. Vol. I. No. 44
C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager
Mr. GUSTAV STRUBE, Conductor.

**DOMINION LINE.**

Fast Twin Screw Service.

**Boston to Liverpool.**

(VIA QUEENSTOWN)

New England, - - - - - - June 4
Vancouver, - - - - - - - June 7
Commonwealth, - - - - - June 16

Saloon, $65 and $80 upward, according to steamer. Second Saloon, $42.50.

**Boston-Mediterranean Service.**

GIBRALTAR, NAPLES, AND GENOA.

Cambroman, July 5, Aug. 16, Sept. 27.
Vancouver, Sept. 6, Oct. 18, Nov. 29.

Saloon rates, $75 upward. Second Saloon, $50 and $60.

Company's Office, 77 State St., Boston.

TUESDAY, JUNE 24

PROGRAMME

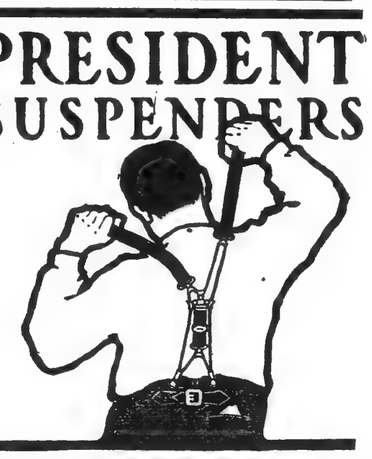
| | | |
|---|---|---|
| 1. | MARCH, "Le Père de la Victoire" | Ganne |
| 2. | OVERTURE, "Preciosa" | Weber |
| 3. | WALTZ, "Vienna Blood" | Strauss |
| 4. | SELECTION, "Wizard of the Nile" | Herbert |
| 5. | PRELUDE, ACT III., "Lohengrin" | Wagner |
| 6. | ANDANTE for String Orchestra | Tschaikowsky |
| | (The audience are respectfully requested to preserve silence during the performance of this number.) | |
| 7. | WALTZ, "Seid umschlungen Millionen" | Strauss |
| 8. | HUNGARIAN RHAPSODIE, No. 2 | Liszt |
| 9. | ANGELUS AND FETE BOHEME | Massenet |
| 10. | VARIATIONS ON A RUSSIAN SONG | Grace |
| 11. | LOIN DU BAL | Gillet |
| 12. | MARCH, "Gruss in die Ferne" | Döring |

The Mason & Hamlin Pianoforte furnished by M. Steinert & Sons Co.

CLOSING NIGHT . . . . . Saturday, June 28

Remember the guarantee: "all breaks made good."
The metal parts cannot rust.
The name President is on the buckle.
Sold at "Correct" stores, 50 cents, or by mail postpaid.
C. A. EDGARTON MFG. CO.
Box 310. SHIRLEY, MASS.
Special weights for hard workers
Small sizes for boys.

PRESIDENT SUSPENDERS



**THE CARE OF A Gentleman's Wardrobe**

Is an art.
We will have one of our wagons or uniformed boys call at your residence, collect your suits, which we will cleanse, repair, press, and deliver every week in the year. We furnish you with dress-suit case, your name on it, terms as follows:

*Your Entire Wardrobe, $3.00 per month.*

*2 Suits per week, $3.25 down, $2.25 per mo.*

*1 Suit per week, $1.50 per month.*

BAY STATE WARDROBE COMPANY,

Chickering Hall Building,
235 Huntington Avenue.
Telephone, B.B. 99-4.

Boston. Philadelphia. New York.

**Mason & Hamlin**

**PIANOFORTES**

USED AND ENDORSED BY

Harold Bauer, Moritz Moszkowski, Félix Fox, George W. Chadwick,
Dr. William Mason, Emil Paur, Paolo Gallico, William H. Sherwood,
Antoinette Szumowska, Ernest Hutcheson, Alfred De Voto, J. Wallace Goodrich,
Arthur Nikisch, Elsa von Grave-Jonas, Ludwig Breitner, Augusto Rotoli,
And others.

Grand and Upright Pianofortes for Summer Rental

NEW ENGLAND REPRESENTATIVES

**M. STEINERT & SONS CO.,**

162 BOYLSTON STREET, BOSTON.

**The only Beer on draught served at these Concerts is the Pabst Brewing Co.'s Milwaukee.**

- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

# THE "POPS." SYMPHONY HALL.

Boston, Wednesday, June 25, 1902. Seventeenth Season. Summer 1902

Published by C. A. ELLIS. Vol. I. No. 45

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager

Mr. GUSTAV STRUBE, Conductor.

## WEDNESDAY, JUNE 25

### PROGRAMME

1. MARCH, "The Continentals" . . . . . Brooke
2. OVERTURE, "Beautiful Galathea" . . . . . Suppé
3. WALTZ, "Freut euch des Lebens" . . . . . Strauss
4. SELECTION, "Traviata" . . . . . Verdi

5. WAR MARCH from "Rienzi" . . . . . Wagner
6. OVERTURE, "Merry Wives of Windsor" . . . . . Nicolai
7. SERENADE from "Impressions d'Italie" . . . . Charpentier
   Viola obligato, Mr. HENRY HEINDL
   (The audience are respectfully requested to preserve silence during the performance of this number.)
8. POLONAISE . . . . . Liszt

9. *a.* MARCH, The "Gym" . . . . . Rich
   *b.* RIDE OF THE VALKYRIES . . . . . Wagner
10. MELODIE . . . . . Rubinstein
11. LOVE'S DREAM AFTER THE BALL . . . . Czibulka
12. MARCH, "Wien bleibt Wien" . . . . . Schrammel

**The Mason & Hamlin Pianoforte furnished by M. Steinert & Sons Co.**

**CLOSING NIGHT . . . . . Saturday, June 28**

Grand Vin
Chateau Lafite, 1895.

SOLD HERE.

Tally-Ho Ginger Ale

Sold at these Concerts.

## Piano Hits of these Concerts.

| | |
|---|---|
| CRUISER HARVARD MARCH. G. Strube | $0.40 |
| BLACK BESS MARCH. G. Strube | .50 |
| LOST IN DREAMS (Traumverloren). M. Zach | .40 |
| TRAUMWELT (DREAM WORLD) WALTZES. F. A. Spalding | .75 |
| WESTPORT HARBOR WALTZES. F. C. Rodman | .60 |
| VALSE LYRIQUE. L. Emery | .75 |
| SIGNET WALTZ. S. C. Colburn | .75 |

C. W. Thompson & Co., Music Publishers,
13 West Street, Boston.

MAH MAL
Egyptian Cigarettes
Sold at these Concerts.

| | |
|---|---|
| No. 5s | 15 cents per box |
| No. 3s | 25 cents per box |
| No. 1s | 30 cents per box |
| Gold Tip | 25 cents per box |

ALSO SOLD BY
S. S. PIERCE CO.,
BOSTON, BROOKLINE.

Boston Albany

PULLMAN VESTIBULE LIMITED TRAINS...

DAILY SERVICE.

| | |
|---|---|
| To Albany, | 9 Trains |
| " Buffalo, | 8 Trains |
| " Chicago, | 7 Trains |
| " Cincinnati, | 3 Trains |
| " Detroit, | 5 Trains |
| " St. Louis, | 3 Trains |

THROUGH EXPRESS TRAINS BETWEEN
BOSTON and HARTFORD, NEW HAVEN, and NEW YORK
VIA SPRINGFIELD LINE.

| (South Station.) | 5 A.M. | 9 M. | 11 P.M. | 13 P.M. |
|---|---|---|---|---|
| Leave Boston (B. & A. R.R.) | 9.00 | 12.00 | 4.00 | 11.00 |
| " Trinity Place " | 9.04 | 12.04 | 4.04 | 11.04 |
| Arrive New York " | 3.30 | 5.40 | 10.00 | 6.00 |
| (Grand Central Station.) | P.M. | P.M. | P.M. | A.M. |

Parlor and Sleeping Car Service.
Buffet Parlor Cars Boston to New York.
Dining Car Boston to Springfield.
Vestibuled Parlor Cars Boston to New York.
Vestibuled Coaches Boston to New York.
Entire Trains lighted by gas.
Sleeping Cars Boston to New York. Passengers may remain in Sleeping Cars at New York until seven o'clock.

Seats in Parlor Cars or berths in Sleeping Cars may be reserved any number of days in advance on application to Parlor Car Agent, South Station (Telephone, Oxford 957); J. L. White, City Passenger Agent, 366 Washington Street, Boston (Telephone, Main 1611); or by addressing

A. S. HANSON, General Passenger Agent, BOSTON, MASS.

PUREOXIA
DRY GINGER ALE
MADE FROM DISTILLED WATER UNDER PERFECT HYGIENIC CONDITIONS

- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

# THE "POPS." SYMPHONY HALL.

Boston, Thursday, June 26, 1902. Seventeenth Season. Summer 1902
Published by C. A. ELLIS. Vol. I. No. 46
C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager
Mr. GUSTAV STRUBE, Conductor.

## THURSDAY, JUNE 26

### PROGRAMME

1. HUNGARIAN MARCH . . . . . Moldauer
2. OVERTURE, "La Gazza Ladra" . . . . . Rossini
3. WALTZ, "Emperor" . . . . . Strauss
4. SELECTION, "Fencing Master" . . . . . De Koven

5. OVERTURE, "Ruy Blas" . . . . . Mendelssohn
6. SCENE RELIGIEUSE AND DIVERTISSEMENT from "Les Érinnyes" . . . . . Massenet
   'Cello obligato, Mr. JOSEF KELLER
7. *a.* ABENDROT } for String Orchestra . . . . . Strube
   *b.* CANZONETTA }
   (The audience are respectfully requested to preserve silence during the performance of this number.)
8. TWO DANCES from "Henry VIII." . . . . . German

9. OVERTURE, "Orpheus" . . . . . Offenbach
   Violin obligato, Mr. JACQUES HOFFMANN
10. SPRING SONG . . . . . Mendelssohn
11. RÊVEIL DU LION . . . . . Kontsky
12. MARCH, "Austria" . . . . . Zach

The Mason & Hamlin Pianoforte furnished by M. Steinert & Sons Co.

CLOSING NIGHT . . . . . Saturday, June 28

S. S. Pierce Company

BOSTON,
BROOKLINE.

STATIC
GINGER ALE and
BIRCH BEER
SERVED AT THE "POPS"

Made by the New Static Carbonating Process from Purest Ginger and Birch.

STATIC WATER.

Sparkling, purified water, carbonated with Saratoga gas, is now siphoned and served at the Harvard Union, Parker's, Essex, Athletic and Exchange Clubs, Young's, Westminster, Thorndike, McDonald's and St. Clair's, Berkeley, Savoy, Bellevue, and at scores of other leading hotels, clubs, cafés, bars, and soda dispensers'.

Static Carbonating Company,
116 Broad Street, - Boston.

Charles B. Perkins & Co.

The following choice selection of our CIGARS Always on sale at Pop Concerts:

| | |
|---|---|
| GINITA DELICIOSOS EXTRA, | 10c., 3 for 25c. |
| GINITA PERFECTOS, | 15c., 2 for 25c. |
| MONTE ROSA PURITANOS EXTRA (Imported), | 15c. each. |
| MONTE ROSA VIOLETAS (Imported), | 20c. " |
| CARDINAL DELICIOSOS, | 10c., 3 for 25c. |
| CATRIONA PERFECTOS, | 10c. each. |
| NUEVA VIDA REGALIA ESPECIAL, | 15c., 2 for 25c. |

ST. LOUIS
A.
B.
C.
BOHEMIAN
PALE EXPORT
BEER.

Try a quart or a pint and notice the fine hop flavor.

The perfection of American brewing.

CODMAN & HALL CO.,
DEWEY SQUARE.

EGYPTIAN
DEITIES

Plain and Cork Tip

"No better Turkish Cigarette can be made."

NORFOLK CABINET
LAGER BEER

THE large sales of Norfolk Cabinet at the "Pops" during past years are entirely due to the sound footing of confidence which experience inspires. Brewed from the highest grades of malt and hops, thoroughly aged, and properly sterilized, in delicacy of flavor and purity it is the ideal table beer.

Massachusetts Breweries Co.
17 Otis Street, Boston

- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

# THE "POPS." SYMPHONY HALL.

SYMPHONY HALL "POP" PROGRAMME.
PUBLISHED EVERY EVENING DURING THE SUMMER SEASON.

Boston, Friday, June 27, 1902. Seventeenth Season. Summer 1902
Published by C. A. ELLIS. Vol. I. No. 47
C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager
Mr. GUSTAV STRUBE, Conductor.

### Notice to Advertisers.

The advertising columns in the programme are controlled SOLELY by F. R. COMEE, Symphony Hall, to whom all communications should be addressed.

In order to thoroughly enjoy the Concerts, smoke

**Daniel Frank & Co.'s**

Barrister Perfecto . . . 10c
3 for 25c.
Barrister Conchas . . . 10c
3 for 25c.
N. S. Londres . . . . 10c
3 for 25c.
Celebridad Perfecto, 10c each
Garcia, D. F. & Co.,
Conchas, . . . . 10c each
The American Puritanos
Finos . . . . . 15c
2 for 25c.
The American Concha Fina
Especial . . . . . 10c
3 for 25c.
The American Perfecto
Fino . . . . . 20c
3 for 50c.
Knight Tempter Puritanos
Finos . . . . . 15c
2 for 25c.

**On sale at the "Pops"**

### FRIDAY, JUNE 27

PROGRAMME

1. MARCH, "Boccaccio" . . . . . Suppé
2. OVERTURE, "Oberon" . . . . . Weber
3. WALTZ, "Wine, Women, and Song" . . . . . Strauss
4. SELECTION, "Fortune Teller" . . . . . Herbert
5. MARCH from "Damnation of Faust" . . . . . Berlioz
6. OVERTURE, "Sakuntala" . . . . . Goldmark
7. LIEBESGESTÄNDNISS, for String Orchestra . . . . Keller
   (The audience are respectfully requested to preserve silence during the performance of this number.)
8. CZARDAS, "Der Geist des Wojewoden" . . . Grossman
9. OVERTURE, "Raymond" . . . . . Thomas
10. NARCISSUS . . . . . Nevin
11. INTERMEZZO, "Naila" . . . . . Delibes
12. MARCH, "Deutsche Einigkeit" . . . . . Strube

The Mason & Hamlin Pianoforte furnished by M. Steinert & Sons Co.

CLOSING NIGHT . . . . . Saturday, June 28

COPLEY SQUARE HOTEL,
Restaurant and Gentlemen's Cafe.
Open until 12.30.

HOTEL SORRENTO and ANNEX,
Sorrento, Maine.
Opens June 28.
F. S. RISTEEN & CO.

"Oh, be jolly!"

P.B. ALE

Served at these concerts.

Brewed and Bottled by

A. G. Van Nostrand
Bunker Hill Breweries,
CHARLESTOWN, - MASS.

This Mark guarantees Perfect Brewing.

For sale by all first-class Hotels, Restaurants, and Grocers.

PABST'S MILWAUKEE

L. Speidel & Co., 22 Hawley Street,
N. E. Agents.

Duminy Champagne
Green top. Gold top
Ex. Dry. Brut.
Perfection of the Vineyards of France.
Waldorf Rectors
Touraine Delmonicos
and all leading hotels and clubs.
CODMAN & HALL CO.
Agts. for the U. S. Boston, Mass.

Besides the above excellent wine we carry a complete stock of all brands of

WINES, LIQUORS, CIGARS,
MINERAL WATERS, Etc.

SEND FOR PRICE LIST.
Codman & Hall Company,
DEWEY SQUARE.

- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

# THE "POPS." SYMPHONY HALL.

Boston, Saturday, June 28, 1902. Seventeenth Season. Summer 1902

Published by C. A. ELLIS. Vol. I. No. 48

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager

Mr. GUSTAV STRUBE, Conductor.

SATURDAY, JUNE 28

Closing Night

PROGRAMME

1. MARCH, "Mit Bomben und Granaten" . . . . . Bilse
2. OVERTURE, "Zampa" . . . . . Hérold
3. WALTZ, "Roses from the South" . . . . . Strauss
4. SELECTION, "Aïda" . . . . . Verdi

---

5. BALLET MUSIC from "The Queen of Sheba" . . Goldmark
   'Cello obligato, Mr. JOSEF KELLER
6. SELECTION, "Carmen" . . . . . Bizet
7. *a.* ÉLÉGIE . . . . . Strube
   *b.* LEGATO . . . . . Strube
   (The audience are respectfully requested to preserve silence during the performance of this number.)
8. OVERTURE, "Tannhäuser" . . . . . Wagner

---

9. AMERICAN FANTASIE . . . . . Herbert
10. EN SOURDINE . . . . . Tellam
11. TOURNAMENT . . . . . Nevin
12. MARCH, "Black Bess" . . . . . Strube

The Mason & Hamlin Pianoforte furnished by M. Steinert & Sons Co.

## POPULAR WALTZES.

| | |
|---|---|
| CAMPUS DREAMS | Edmund M. Blake |
| COUNTESS POTOCKA | C. J. Walcott |
| ELYSIUM WALTZ | John Francis Gilder |
| L'ADMIRATION WALTZES | Edward P. Favor |
| MY LADY FAIR | C. J. Walcott |
| THETA DELTA CHI WALTZES | Giles Milton Hoyt |
| UNIVERSITY GIRL WALTZES | C. Harry Kain |
| VALSE BLEUE | Alfred Margis |
| VALSE ROSE | Paul Wachs |

PUBLISHED BY
OLIVER DITSON COMPANY,
451 Washington Street.
A676

There is a great deal that is to be considered by you when purchasing a natural spring water, and it can be truthfully said that the

**BALLARDVALE LITHIA WATER AND ITS ANALYSIS**

has more to commend it to your favorable consideration than any other natural spring water in the world, principally because it is STRONGER IN LITHIA.
This corporation makes no claims for BALLARDVALE LITHIA WATER except such as are substantiated by the following high authority: *British Medical Journal, London Lancet, Edinburgh Medical Journal, British Medical Press and Circular, Dublin Journal of Medical Science*, and *New England Medical Monthly*.

**R. H. Hirshfield, N. E. Agent**
**No. 31 Doane St., Boston, Mass.**

**Philip Krim's**

Own importation of

RHINE WINES.

For thirty years at

**163 Shawmut Avenue.**

Our wines sold at these concerts.

**COAT ROOM A.**

HUNTINGTON AVENUE ENTRANCE,

**Garments, Umbrellas, and Bicycles**

CHECKED FREE.

**RED FOX ALE**

Unquestionably the finest ale sold to-day.

Red Fox Ale combines delicacy of flavor with highly nourishing qualities.

If hitherto wedded to English brews, try RED FOX ALE.

Massachusetts Breweries Co.
17 Otis Street, Boston

ESTABROOK AND EATON. IMPORTERS OF CIGARS. 222-224 WASHINGTON ST. BOSTON.

ON SALE AT THE "POPS."

| | |
|---|---|
| MARGUERITE Conchas, | 10c., 3 for 25c. |
| MERCHANTS AND BANKERS U. C. Espls., (All Havana.) | 10c., 3 for 25c. |
| EL PRINCIPE DE GALES, Londres Grande, (All Havana.) | 10c. each. |
| EL DELETOSA, Puritanos Extra, | 10c. " |
| E. & E. INVINCIBLES, | 15c., 2 for 25c. |
| MANUEL GARCIA, Stilettos, (Imported.) | 15c., 2 for 25c. |
| BOCK & CO., Especiales de E. & E., (Imported.) | 20c., 5 for $1.00 |

ESTABROOK & EATON'S CIGARS.
SOME POPULAR BRANDS.

**The only Beer on draught served at these Concerts is the Pabst Brewing Co.'s Milwaukee.**

BLANK PAGE

THE BOSTON SUNDAY GLOBE—APRIL 27, 1902

PROMENADE CONCERTS

Next Saturday night the 21st season of the Boston Symphony orchestra will end and in 48 hours Symphony hall will have donned its summer suit of tables, tobacco, tuneful music, and just enough to eat and drink for a discreet conviviality. Monday evening, May 5, the 17th season of the "Pops" will begin, with an orchestra of 50 men from the ranks of the Boston Symphony orchestra and Mr Max Zach as conductor for the first half of the season, Mr Gustav Strube to conduct the second half.

Everything will be conducted on the same general plan now so familiar and welcome to patrons. The admission will be 50 cents, with reserved seats at tables or in the first balcony 25 cents extra. The ticket sale will open tomorrow morning at 8:30 o'clock. There seems to be no good reason why the season to come shall not be in every way as successful as for the past 16 years.


SYMPHONY HALL

POPS

50—GRAND ORCHESTRA—50

MR. MAX ZACH, Conductor.

OPENING NIGHT, MONDAY, MAY 5

Every Evening Except Sunday.

Admission 50c. Reserved Seats, 25c. extra.

TICKETS NOW ON SALE.

Sud3t ap27

Acting | THE WARREN SCHOOL 176 Tremont Street


Boston Transcript

SATURDAY, APRIL 26, 1902

The "Pops"

Seventeen years ago, in old Music Hall, there was inaugurated a series of summer concerts which has stood the test of time with an unvarying and continued success. Boston has more than her share, on the basis of population, of admirers of the very highest order of music, thanks to her twenty-one years of symphony concerts. She has also a larger multitude of lovers of music, not necessarily trashy or commonplace, but light and of easy comprehension. In a word, Strauss of waltz fame is more welcome in the summer season than Strauss, the new symphonic star.

And so the "Pops" will begin on Monday evening, May 5, at Symphony Hall, with Mr. Max Zach to conduct an orchestra of fifty men from the ranks of the Boston Symphony Orchestra. Everything will be conducted on the same general plan now so familiar and welcome to patrons. The admission will be fifty cents, with reserved seats at tables or in the first balcony twenty-five cents extra. The ticket sale opens Monday morning, April 28, at Symphony Hall, at half-past eight.


SYMPHONY HALL

POPS

50—GRAND ORCHESTRA—50

MR. MAX ZACH, Conductor

OPENING NIGHT, MONDAY, MAY 5

Every Evening Except Sunday

Admission 50c. Reserved Seats, 25c extra

Tickets on Sale, Monday, April 28

8t[A] ap 26


SUNDAY POST,

APRIL 27, 1902

The "Pops"

Next Saturday night the 21st season of the Boston Symphony Orchestra will end, and in 48 hours Symphony Hall will have donned its summer suit of tables, tobacco, tuneful music and just enough to eat and drink for a discreet conviviality. For on Monday evening, May 5, the 17th season of the "Pops" will begin, with an orchestra of 50 men from the ranks of the Boston Symphony Orchestra and Mr. Max Zach as conductor for the first half of the season, Mr. Gustav Strube to conduct the second half.

Everything will be conducted on the same general plan now so familiar and welcome to patrons. The admission will be 50 cents, with reserved seats at tables or in the first balcony 25 cents extra. The ticket sale will open tomorrow morning at Symphony Hall at 8:30. There seems to be no good reason why the season to come shall not be in every way as successful as for the past 16 years.


SYMPHONY HALL.

POPS

50—GRAND ORCHESTRA—50

MR. MAX ZACH, Conductor.

OPENING NIGHT, MONDAY, MAY 5.

Every Evening Except Sunday.

Admission 50c. Reserved Seats, 25c. extra.

Tickets Now on Sale.


THE SUNDAY HERALD

BOSTON, APRIL 27, 1902

Mr. Comee announces the 17th season of the Pop concerts commencing on Monday, May 5, at Symphony Hall. There will be a grand orchestra of 50, under Mr. Max Zach. Tickets will be for sale tomorrow at the box office. The announcement of this popular series is always a welcome one, for there is nothing of the kind half so entertaining and satisfactory which has ever been attempted here.


SYMPHONY HALL.

POPS

50—GRAND ORCHESTRA—50

MR. MAX ZACH, Conductor.

OPENING NIGHT, MONDAY, MAY 5.

Every Evening Except Sunday.

Admission 50c. Reserved Seats, 25c. extra.

Tickets Now on Sale.


4

BOSTON DAILY ADVERTISER

Established 1813.

[The Official Paper of the State]

RTISER, TUESDAY M

THE "POPS" ARE WITH US AGAIN

A Lively Throng Gathers at Symphony Hall on the Occasion of the Opening of the Summer Season.

There was a sound of revelry by night;
The Bay State's capital had gathered then
Her beauty and her chivalry, and bright
The lamps shone o'er fair women and brave men;
Two thousand hearts beat happily, and when
Music arose with its voluptuous swell,
Sweet lips drank beer to lips which drank again.
And some enjoyed a quiet smoke as well.

We fancy that Byron would have altered his verse as above, and have called it "Childe Comee's Pilgrimage," had he been in the lively throng in Symphony Hall last night when the "pops" began to effervesce. Many trans-Atlantic visitors to Boston have been struck by the European character of our city, and its mildly Bohemian character shows itself most prominently in these annual summer concerts. They have become the permanent rendezvous of the musical "stay-at-homes." The only adjunct one might have wished added to the occasion of last night was some real summer weather.

These light concerts become heavy to the reviewer, however, from the fact that they remain very much the same from year to year; even in the matter of conductors and musicians there is very little change; wherefore the review must tell the same old agreeable story even if the adjctives become threadbare.

Who does not know the aspect of the great hall adorned for its promenade uses? Who is unfamiliar with the cordial greeting that is always given to Mr. Zach when he mounts the conductor's stand? Who is unacquainted with the bustle and activity, the laughter here and there, the hum of conversation, the clink of glasses, that fill in the chinks between the numbers? Why the "Lady of the Pops" has been described as long ago as the 14th century, by Chaucer, in his rather slangy way,——

As any jay she light was and jolif,
So was her joly whistle well ywette.

The concert of last night began with a new military march by Elgar, entitled "Pomp and Circumstance." Those who remember this composer's effective picture of a passing band in "Cockayne" ned not be told that the number came well up to its title.

In the usual manner, the chief classical numbers were grouped together in the second part, always performed from 9 to 10 o'clock. On this occasion the ambitious numbers gathered within this hour were the two "Lohengrin" preludes and a quaint little bit of realism by Reinecke, entitled "Neapolitan Mandoline Players." The prelude to the first act of "Lohengrin" was, perhaps, a little too delicate for these concerts, but the powerful introduction to the third act (the first number of the opera that became popular), was powerful and effective enough.

If any change at all from preceding years could be noted it was in the fact that Mr. Zach did not confine the selections of Parts 1 and 3 (occupying the first and third hours of the time-table, which is as reliable as a railroad card) wholly to popular music. Nevin's "Country Dance," finely orchestrated by Gustav Strube; an excerpt from Gounod's "Romeo and Juliet," and three numbers from Massenet's excellent ballet music, taken from "Le Cid," were given to those who came earlier or stayed later than the central portion of the programme, and at the very end there came a march by the conductor himself.

The orchestra played excellently, the conductor led well, everybody was in a good humor, and Mr. Ellis and Mr. Comee, who manage these concerts so successfully, and all concerned are to be complimented.

Boston Journal.

TUESDAY, MAY 6, 1902.

FIRST "POP."

Beginning of the Seventeenth Season of These Concerts Last Night in Symphony Hall—A Varied Program, a Spirited Performance and Much Enjoyment and Applause.

The 17th season of the "Pops"—Mr. Charles A. Ellis, Manager, Mr. Fred R. Comee, Assistant Manager, and Mr. Max Zach, Conductor—began last night at Symphony Hall.

For 16 seasons advice has been given gratuitously to Messrs. Ellis and Comee concerning the management of these concerts; advice concerning the composition of the programs and the only fit and suitable brand of beer; concerning the choice of conductor and the discouragement of punctilious evening dress; concerning the price of admission and the advisability of the audience dancing in the waltzes. Some have thundered against the exclusiveness and the "class distinctions" encouraged by the "pen" and the doubtful quality of tobacco smoked by persons of specious appearance. Some have called for a symphony by Beethoven each night and others have wished no music save that taken from operettas.

If all this advice had been considered seriously the managers would now be jibbering in neatly padded rooms with straw in their hair. By listening courteously, by well-chosen expressions of gratitude for the disinterested thoughtfulness of friends and advisers, the managers are now well clothed, and in their right mind, and the 17th season opened last night to the great pleasure of many who like the concerts as they are now organized and managed, otherwise they would not attend and applaud.

Mr. Zach had arranged a catholic program. There was nothing heavy, nothing that arrested the process of digestion, nothing that turned tobacco to wormwood on the lips. The first of Elgar's marches, "Pomp and Circumstance," was played here for the first time, and if the second march is equal to the first in workmanship and interest, the two deserve a hearing at a Symphony concert; for the march played last night is no ordinary two-step with a trio to be sung; it is admirably written, stirring, imaginative. And why should there be objection to the music simply because it is a march? We have listened at Symphony concerts to poor, empty stuff, catalogued under the title "Symphonic variations" or "Overture" or "Fantasia."

The more pretentious pieces were a pot-pourri on themes from Gounod's "Remoe and Juliet," the Preludes to Act I. and Act III. of "Lohengrin"; and the charming ballet music from Massenet's "Cid," which is by far the most original and characteristic music of the opera. Strauss—Johann, not Richard—was represented by the "Gross-Wien" and "Vienna-Blood" waltzes; Offenbach by the overture to "Orphee," with the irresistible can-can; Zach by the "Hussar Drill" march (first time). Nevin's "Country-Dance," orchestrated by Mr. Strube, and Berger's waltz "Loin du pays" were played for the first time, as was a singularly trashy "Selection from 'King Dodo.'" Then there was Reinecke's "Neapolitan Mandolin Player," so-called probably because it was not a bit like Naples or a mandolin player—lucus a non lucendo, to use the language of the ancient Romans.

The pieces were read and played with spirit; there were encores; and there was evident appreciation. There was much less stiffness in demeanor than at the opening night a year ago. Nor was this due to the effect of "light refreshment" partaken early in the evening. The hearers were accustomed to the hall; the ywere more at home; and durnig the intermissions there was actually what is known as "promenading," or as Mr. Jefferson DeAngelis expressed it on a famous occasion, many took "a brief pasear."

The program tonight will include Lalo's overture to "Le Roi d'Ys," Auber's Overture to "Zanetta," Handel's "Largo," selections from "The Flying Dutchman," and pieces by Sabathil, Strauss, Herbert, Ziehrer,, Gillet, Zach, Leoncavallo (a waltz, first time) and Zeller.

*Philip Hale.*

BOSTON POST,

The Representative Democratic Paper OF NEW ENGLAND.

There are revelations in music as well as in every other art, and we all have had the experience of listening to some familiar air finely played for the first time and observing beauties in the music that were never before realized. At the Pop concert last Monday night Conductor Zach as an encore gave the famous sextet from "Florodora." Probably everyone in the audience had listened to the number a dozen times, yet no one had ever heard it played by so large and well trained a corps of musicians. It was indeed a revelation and a most delightful one and set the listeners in an uproar.

✣ ✣ ✣ ✣

THE "POPS."

Of all the 16 years' existence of the Pops, last summer proved the most successful. Symphony Hall, with its brilliant interior, perfect ventilation and spacious corridors, set the seal of popularity upon the entr'acte promenades. These concerts are in every way the summer sequence of the symphony series, for both the orchestra of 50 musicians and the two conductors, Mr. Zach and Mr. Strube, who divide the season, are taken from the ranks of the Boston Symphony Orchestra. Precisely the same care is paid to finish and ensemble as during the winter season, and one of the strongest factors in the continued success of these concerts is the high standard of musical performance. Mr. Zach has prepared for the opening night a most attractive program, including four novelties. The program in detail is as follows:

1—"Pomp and Circumstance," Military March No. 1.....Elgar
(First time.)
2—Waltz, "Gross-Wien".....Strauss
3—Selection from "Romeo and Juliet".....Gounod
4—Overture, "Orpheus aux Enfers".....Offenbach
5—Preludes to Acts I. and III., "Lohengrin".....Wagner
6—Waltz, "Vienna Blood".....Strauss
7—Neapolitan Mandolin Players....Reinecke
8—Selection from "King Dodo". (first time).....Luders
9—Ballet music from "Le Cid".....Massenet
a. Aragonaise.
b. Madrilene.
c. Navarraise.
10—Country Dance, orchestrated by G. Strube.....Nevin
(First time.)
11—Waltz Tzigane, "Loin du pays"..Berger
(First time.)
12—March, "Hussar Drill".....Zach
(First time.)

118

# "POP" CONCERT SEASON OPENS WITH A BIG CROWD AND ENCORES AND DOUBLE ENCORES.

## OPENING NIGHT OF THE "POPS" AT SYMPHONY HALL.

### Less Restraint Than Is Usually Noticeable on a First Night.

### A HARVARD MARCH.

### Every One Welcomes It, and Goodfellowship Is the Keynote.

What a change in Symphony Hall from Saturday to Monday! Gone the rigid rows of seats, and in their places the scores of independent little tables, each surrounded by its irregular group of chairs; the calm, silent ushers succeeded by conversational, brisk, busy waiters; the primly listening, formal audience replaced by lively, laughing, chattering, half-attentive folk, among whom are representatives of every class and type—except the undesirable—that Boston and its visitors can furnish; for the severely classic or the exhaustively ultra-modern music, the brightest, gayest, most resonant, cheerful, foot-and-tongue-stirring strains to be gathered from the whole round of composition, with just a few serene moments for contrast, relief and rest. A material atmosphere, purpled by the floating, soaring whiffs of aromatic smoke, and an immaterial atmosphere, all buoyancy, ozone, vitality and high spirit. Such are some of the countless conditions which mark the change from the Symphonies to the "Pops," and which include, delight, refresh and occupy practically the same musicians and the same listeners.

Everything began brightly and auspiciously for the new season last night. The hall was brilliant and cheerful. The eye and ear—and one must add, the palate also—were gratified, a content and happy temper prevaded all the place, and an air of goodfellowship prevailed which made one feel like saluting the people at the next table, even if he had never seen them before, and not minding very much if he were told that he could not have some beer of his particular preference because it did not happen to be on the household list.

The programme, which we printed on Sunday, was admirably composed. It had its marches for beginning and end—only it was a pity that Mr. Zach's came, all too modestly, last, and so was lost by many who would have liked it, if they could have stayed to hear. There were three waltzes, just to make many a couple wish that the tables would retire for a few minutes; operatic selections and arrangements, several interesting novelties, and a couple of "Lohengrin" preludes for the profounder and quieter numbers, and a Neapolitan mandolin fantasy, during which waiters stood still, glasses did not rattle and silence ruled. The performance was all excellent, for Mr. Zach has not only experience and control, but also tact, and he knows how to get capital effects from his band, who all seem ready and willing to give their best interest and effort in return for the freedom and swing which the Symphony proprieties forbid.

Tonight's programme will be as follows, and it may be mentioned that some new thing is promised for every evening of the week:

March, "Merry Soldiers".....Sabathil
Overture, "Zanetta".....Auber
Waltz, "Morgenblatter".....Strauss
Selection, "The Serenade".....Herbert
Excerpts from "The Flying Dutchman".Wagner
Waltz, "Snowballs".....Ziehrer
Entr'acte, Gavotte for string orchestra...Gillet
Overture, "Le Roi d'Ys".....Lalo
Violoncello obligato, Mr. Josef Keller.
Waltz, "Harlequin's Journey".....Zach
Largo.....Handel
Violin obligato, Mr. Jacques Hoffmann.
Valse, "Coquette".....Leoncavallo
(First time.)
March, "Obersteiger".....Zeller

### A JOLLY CROWD.

"Pomp and Circumstance" opened the "Pop" season of 1902. It was performed by the orchestra on the stage and played by 2000 of the well groomed on the floor.

Fashion foregathered as of yore at wooden tables in full array, displayed post-Easter millinery, munched pretzels, sipped bland drinks, exchanged gossip, listened to the band, paraded its tweeds and broadcloths, its nun's vellings and foulards, in the promenade, and went home at 10:40 with the verdict "the best yet" on every tongue.

No innovation, no untried experiment marred the perfect conditions of other years at this season's first night. The same incomparable Symphony orchestra, under the leadership of that veteran "Pop" conductor, Mr. Max Zach, translated manuscript into the volapuk of music and roused even the staid critic and the phlegmatic conservative into periodic salvos.

The same admission fee of half a dollar, with a reserved seat for half as much more, prevailed, and was popular enough to fill every chair on the floor and attract a good sized crowd to the balconies. The arrangement of tables was similar to that of last year, with the same excellent service obtaining in the department of solid and liquid refreshment. As usual, the programme showed 12 numbers, with two intermissions, giving the patrons a chance to utilize the broad lobbies for promenading. In short, every possible contingency had been carefully anticipated by the management, and congratulations for Mr. C. A. Ellis and for Mr. Fred R. Comee, the managers, were heard on every hand.

The crowd seemed to get into the spirit of the thing speedily and heartily. Half a dozen of the 12 numbers were encored, and one double encored. There was less restraint than ever before on a first night, and the crowd obviously felt more at home than when the hall was first opened for "Pops" a year ago. Indeed, the generally lively and wide-awake spirit seemed a revival of old Music Hall days, when a "Pop" performance which didn't elevate the roof at least a few inches was the exception.

All the old timers were there, with a liberal sprinkling of novitiates. The crowd was cosmopolitan as ever. Properly chaperoned parties of airily gowned school girls sat dos-a-dos to tables fringed with convivial Harvard boys in rainbow neckwear. Prim, austere Symphony followers, who on Saturday had heard the valedictory of the ultra-classic, gave lenient ear to "Florodora" and Strauss waltzes, while they applauded heartily the splendid violin obligato by Mr. Jacques Hoffman—an old Symphony player and a musician of rare skill.

With little attention to the programme and much to the bill of fare, men about town called the waiter by his first name, at frequent intervals, and thanked fortune that they didn't have to wait till between-the-acts for a nip and a whiff. Here and there a music-loving foreigner, unacquainted with the vernacular, mistakenly scanned the menu from "ham sandwich" to "lithia" in a vain search for the "opus" of a favorite composer. Comely young matrons and blooming maids, gowned in the height of fashion, tactfully divided the talk between "brands" and "themes," and then found time to discuss the exit of the shirt waist and the forthcoming vogue of the blouse.

As a whole, it was the same old crowd, with an eye for dress, a tongue for small talk and an ear for melody. Speaking of melody, the things that "caught on" best were the opening number, "Pomp and Circumstance," a bit of martial composition, with Mr. Marshall at the organ, that had a great swing to it, in which the organ rang out effectively. It was deservedly encored. Another was the Reinecke number—one of those periodic "preserve silence" features, when "mum's the word," and only the explosive bottle of effervescent dares intrude. This brought out the great Harvard marching song by way of encore, of which half the people in the hall hummed the air. It had to be repeated. Then, of course, there was a brace of Strauss waltzes, which caught the house, and when "Florodora" serenaded as an encore to the Offenbach overture there were literal howls of delight all over the hall.

Among some of those noticed on the floor were:

Mr. and Mrs. Henry Lee Higginson, Mr. James Higginson, Mrs. James J. Storrow, Mr. T. Adamowski and Mr. Valpy, Arthur Richmond, Otto Roth and party, Miss Estelle Kimball, Mr. Alexander Steinert and wife, Mr. Samuel H. Hudson, Mr. and Mrs. Francis Chick and party, Mr. and Mrs. J. B. Forsythe, Mr. and Mrs. David Noyes, Mr. and Mrs. William Brown Riley, Dr. and Mr. Mixter, Mr. Pierce Grace and wife, Mr. and Mrs. Fred Estabrook and party, Mr. and Mrs. A. G. Van Nostrand, Mr. and Mrs. Louis Elson, Mrs. M. D. Alexander, Mr. Philip Hale, Mr. Howard Ticknor, Mr. Amos Cotting, Mr. Sumner T. Packard, Mr. and Mrs. Charles Parker and Dr. P. W. T. Moxom.

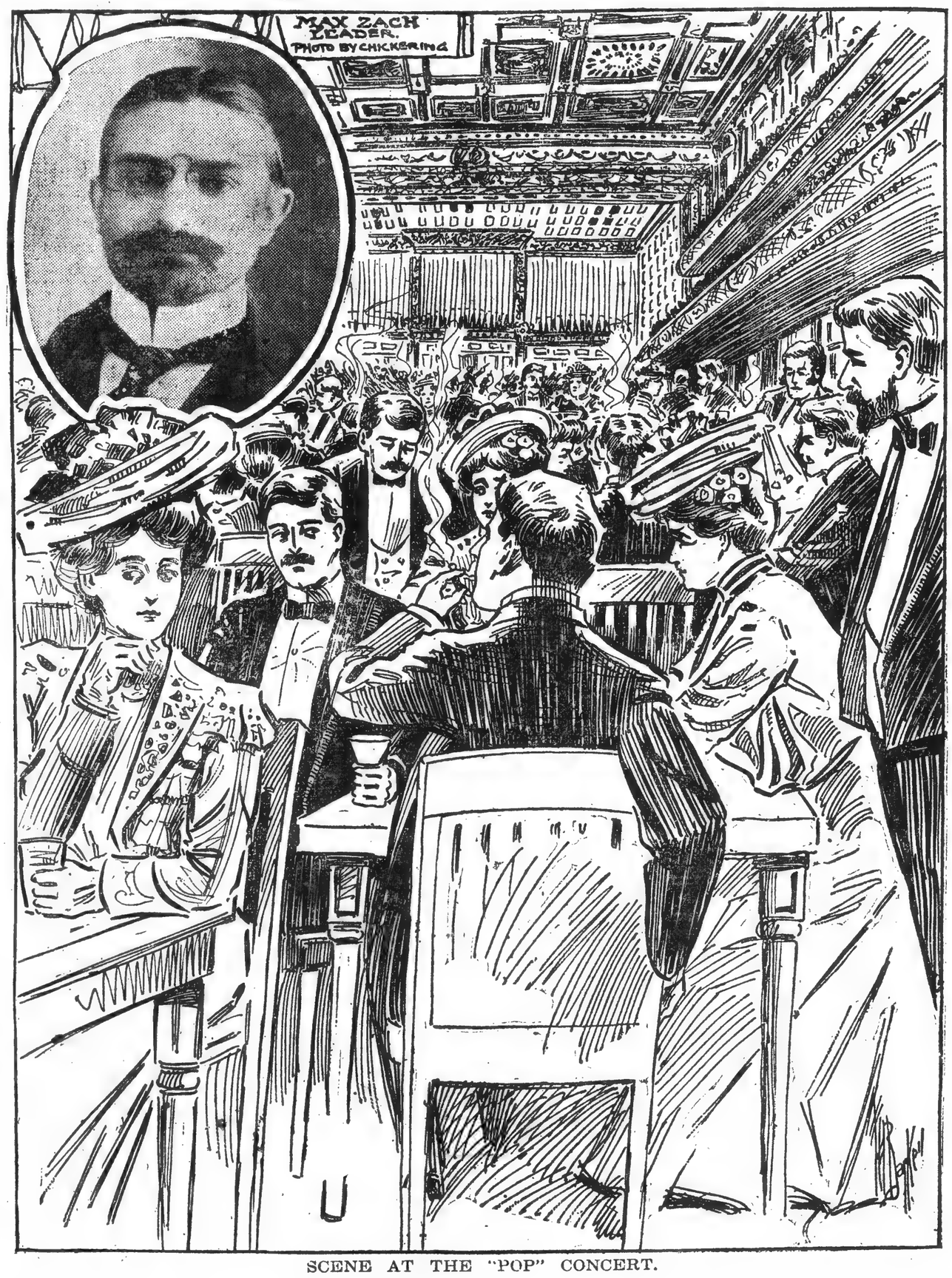
Boston Daily Globe.
TUESDAY, MAY 6, 1902.

*Manuscripts sent to The Globe will not be considered unless return postage is inclosed.*

*Typewritten copy will always have the preference.*

# FIRST OF THE "POP" CONCERTS.

## Large Audience Enjoyed Opening of the Series Last Night in Symphony Hall.




SCENE AT THE "POP" CONCERT.

It was all perfectly natural. There was the same dignified and picturesque audience, the same cultivated "sang froid," the same beautiful music (only more so) and the same old feeling of kinship and fellowship among the 2000 or more people who attended the opening of the "pops" at Symphony hall last evening.

It was not memorable only in the sense that it marked the opening of the 17th season of these concerts. And yet it was memorable, in perhaps one respect, and that was the really "popular" character of the program for an opening night.

It seemed to be a sort of relaxation for both performers and audience from the more formal work of the symphony season.

Certain it is that at the conclusion of the pragram, Max Zach, the conductor, and his splendid orchestra were pretty well worn out with the encore work that their performance called forth during the evening.

It was a keen and responsive audience which sat in picturesque groups around the tables. The women were gowned as they are seldom gowned at any other musical function in the city, because there is really more of an opportunity for feminine display at these concerts than at any other that are held in the city. Here it is a sort of series of family parties and there is no necessity for the sitting bolt upright in an ordinary chair that there is in the "sandwich" or theatrical chair.

Maj Higginson, the "father" of the symphonies, with some of his friends, was there, and he evidently enjoyed it all. When he sets the stamp of his approval on a thing musical, it is said to be all right.

There were many there who would not care to sit through a "symphony"—people who enjoy good music, too, but who feel a little lame on "technique." These people enjoy these "pops," and have enjoyed them for 16 years, and that is why so many of the "old timers" were present last evening. They acted like "rooters" at a baseball game. They felt at home.

There is just one other respect in which these "pops" are unique. Extending around the hall is a corridor as wide as an ordinary street, where between the different sections of the program the audience has an opportunity to parade, get a little exercise and talk with freedom. This was taken full advantage of by the audience last evening, and the "parade" was in itself worth seeing.

Mr Max Zach was naturally the hero of the evening. He met with a most cordial reception and he was responsive to the aroused enthusiasm of the audience at all times—and the audience was aroused more than once.

As has been stated, the ground floor was crowded and in the galleries were present perhaps 500 spectators. There were a great many students from Harvard, Tech and other institutions present. The program was as follows:

Pomp and Circumstance, military march No 1.....Elgar
Organ, Mr John Marshall.
(First time.)
Waltz, Gross-Wein.....Strauss
Selection from Romeo and Juliet.....Gounod
Overture, Orphee aux Enfers.....Offenbach
Violin obligato, Mr Jacques Hoffmann.
Preludes to acts 1 and 3, Lohengrin....Wagner
Waltz, Vienna Blood.....Strauss
Neapolitan Mandolin Player.....Reinecke
Selection from King Dodo.....Luders
(First time.)
Ballet music from Le Cid.....Massenet
a. Aragonaise
b. Madrilene.
c. Navarraise.
Country dance.....Nevin
Orchestrated by G. Strube.
(First time.)
Waltze Tzigane, Loin du Pays.....Berger
(First time.)
March, Hussar Drill.....Zach
(First time.)

[120]

## [illegible] of the Pop Concerts at Symphony Hall—Other Bills in Town

Decorated with evergreen and filled with the delightful atmosphere of Bohemia, Symphony Hall, which all the past winter has resounded to oratorio, sonata and symphony, was transformed into a music hall, filled with gayly dressed ladies and gentlemen, who came to assist in the inaugural of the "Pop" concerts. Year by year these entertainments have been given in Boston with constantly increasing popularity until they are regarded as a fitting and essential closing of Boston's musical year.

The commodious corridors of Symphony Hall afford the most ample facilities for promenading during the intermissions, and these quiet little strolls were highly enjoyed last evening, as they promise to be for weeks to come. Max Zach, when he stepped to the conductor's platform, was most cordially welcomed, and this expression of good will evidently pleased him, for he was generous with his encores, thereby adding much to the enjoyment of the brilliant occasion. Four of the numbers played were heard for the first time at these concerts, and, indeed, the entire programme was well selected, and apparently delighted the patrons. The different numbers were as follows:

"Pomp and Circumstance," Military March No. 1 (first time).........Elgar
Waltz, "Gross-Wien"..............Strauss
Selection from "Romeo and Juliet" Gounod
Overture, "Orpheus aux Enfers".... Offenbach
Preludes to Acts I. and III., "Lohengrin"..............Wagner
Waltz, "Vienna Blood"............Strauss
"Neapolitan Mandolin Players"..Reinecke
Selection from "King Dodo" (first time)..........................Luders
Ballet music from "Le Cid" (a) Aragonaise, (b) Madrilene, (c) Navarraise ......................Massenet
Country dance. Orchestrated by G. Strube (first time)..............Nevin
Waltz Tzigane, "Lion du Pays (first time) ..........................Berger
March, "Hussar Drill" (first time)...Zach

Among the hundreds noted were Major and Mrs. Henry L. Higginson and party, Mr. Timothee Adamowski, who had with him Mr. Arthur Richmond, Mr. Valpy of London and Mr. Otto Rothe; Miss Rosamond Saltonstall was a very picturesque figure at one of the floor tables. Near by were Mr. and Mrs. David H. Noyes and guests and Mrs. Fred R. Comee, who entertained Mr. and Mrs. Alexander Steinert and Mr. Samuel H. Hudson.

Miss Estelle Kimball was one of the prettiest girls present, and Miss Cecile Lovell, Mr. and Mrs. Newell Tucker and Mrs. Thomas Porter Lovell made up a family group.

Mr. and Mrs. Fred Carpenter entertained a large party, and at the adjacent table were Mr. Herbert Belcher and friends, Mr. and Mrs. J. J. Souther, with Mr. and Mrs. Thayer, Mr. and Mrs. Louis Elson, Mr. and Mrs. Henry Patterson, Mr. Philip Hale and party, Miss Mabel Walker of the Vendome, Mr. Howard Fletcher, Mr. and Mrs. James B. Forsyth, Mr. and Mrs. J. Edward Mullen, Mr. Arthur Dakin (secretary of the University Club), Mr. Thomas Drew of the Cadets, Mr. and Mrs. T. A. Ratshesky, Mr. and Mrs. James McKeehan Burr, Dr. Harry Lowe, Mr. Fred Estabrook, Mrs. Lincoln Grant, Mr. and Mrs. Harry Edgerly and party, Dr. Leo J. Friedman, Dr. Joseph H. Saunders, Mr. Willoughby Richardson and Dr. William Wesselhoeft.

One table, which was a great centre for enthusiasm, was that which had as its host Mr. Le Baron Hathaway. Near by were Mr. and Mrs. Frank S. Chick of the Vendome with friends, Mr. Rollin Jones and party, Mr. Osgood and guests, Mr. C. L. D. Parkhill, who entertained hospitably; Mrs. Malcolm DeW. Greene and friends, Dr. W. R. May and party, Mr. J. S. Chipman and guests, while Mr. and Mrs. Herbert Messinger Leland of Beacon street had a table, as did Mr. William L. Barnard and party, and Mr. Frank E. Barnard and guests.


# BOSTON HERALD.

PUBLISHED EVERY DAY IN THE YEAR.
VOL. CXL, NO. 128.

*THURSDAY, MAY 8, 1902.*


## THE "POP" CONCERT.

### Fashion, Beauty and Merriment Combine as of Yore to Make It a Delightful Event.

The "Pops" are going on at a regular automobile pressure along their gay and gorgeous way. So much fashion, feminine attractiveness and modiste-ic display have not been usual so early in the season, and have often in previous years been reserved for the special nights. But this only makes the evenings more interesting, because there is so much more to see, especially if one lounges in the lobbies or hangs over the edge of the balconies. Still, the music holds its own, and there is always attentive listening for the new things, of which Mr. Zach has already brought out seven, with a goodly stock in reserve upon which to draw.

For tonight no absolute novelty is promised, but several of the selections are quite unfamiliar. The programme stands thus, with one of the conductor's own capital marches in a good place, and the seventh number being that appointed for the silent audition:

1. March, "Szechenyi"..............Fahrbach
2. Overture, "Le Roi l'a dit"..........Delibes
3. Waltz, "Doctrinen"...............E. Strauss
4. Selection, "Aida"......................Verdi
5. Oriental March........................Zach
6. Selection, "Singing Girl"..........Herbert
7. (a) A Dream...........................
   (b) Bosnian Legend and Kolo (National Dance)..........................Komzak
8. Waltz, "Dream of Love"..........Fahrbach
9. Overture, "Semiramide"...........Rossini
10. Gavotte from "Mignon"............Thomas
11. Waltz, "Grubenlichter"..............Zeller
12. March, "Wien bleibt Wien"....Schrammel

An odd incident at the Pops the other night: A party of six sitting opposite the rail, looking about, studying human nature as it was in attendance at the concert, were very much surprised on hearing something drop to the floor to discover that it was a hairbrush, evidently falling from the pocket of one of the young men.

The two men attempted to feign ignorance for a time, until they saw that their neighbors had seen the article drop to the floor, and then they commenced to smile as if they enjoyed it very much. Before the smiling was over the waiter came up, however, and the talk that he made about it was quite emphatic.

The hook on one end of it showed that it had been taken by somebody at least from the dressing room of Symphony Hall, which did not reflect very pleasantly on the present holder. The waiter carried off the brush after a warm debate, and on his return was sent after a cobbler.

In his absence they took their hats and sneaked out of the hall, very likely feeling as small as they looked to the people who watched them. The waiter was very mournful when he came back. He, of course, had paid for the drink, and had nobody to collect from. He was so pathetic about it that people who had seen and heard it chipped in and made up a purse that helped him out, all the time protesting, however, that it was hard lines to have to stand behind a couple of such specimens.

* * * * *

[illegible] and Mr Ellis and Mr Comee, [illegible] whom were on hand, and their assistants, who have done all that was possible to bring about this result, were congratulated upon the auspicious beginning of the season. The orchestra of 50 performers under the direction of Mr Zach played an interesting program, and several encores were demanded, which were gracefully given. Every table in the hall was taken and the most desirable seats in the balcony, and it was pleasant to see so many patrons of the regular concerts of the Symphony orchestra. At the second intermission the broad corridors were crowded with promenaders, almost every one leaving the hall for a few minutes' change of scene. These concerts, with the charming music and their thoroughly social atmosphere, come as a welcome relief after the dignity and reserve one is accustomed to in the usual concerts of the winter. Among the many there were Mr Henry L. Higginson, who came early, accompanied by Mrs Higginson and by his brother, Mr James Higginson of New York, and by Mrs James J. Storrow; Mr and Mrs Otis Kimball had a large party of friends with them, including their daughter, Miss Estelle Kimball, who wore a suit of violet crepe, and Mrs Philip Hale in pale blue veiling and hat of black velvet, chiffon and pink roses; Mr and Mrs Alexander Steinert, Mrs Comee and Mr S. H. Hudson had one table together, Mrs Steinert wearing a costume of ecru crepe and Mrs Comee black chantilly with transparent yoke and sleeves, and black hat with white ostrich plume. Mr and Mrs Frederic Brooks entertained a party of friends, Mrs Brooks wearing a gown of ecru veiling and black and white hat. Mr and Mrs Winthrop Hodges and Mr and Mrs Robert Shaw Sturgis came together, Mrs Sturgis wearing a becoming gown of fawn-colored crepe with pale blue at the bodice and hat with pink roses. Mr and Mrs Edward L. Osgood (Miss Draper) entertained friends, Mrs Osgood in dark skirt and white satin bodice and black hat with plumes and pink roses; Miss Matthews, in white bodice with black skirt, and toque with chou of white tulle; Mrs Beebe, Miss Emily Beebe, with a party of young people, Dr and Mrs S. J. Mixter, Mr and Mrs Frederic B. Carpenter and several friends, Miss Rosamond Saltonstall, Mr and Mrs H. M. Leland, Mr Timothee Adamowski, Mr Philip Hale, Mr R. R. Gardner, Mr and Mrs Charles Parker and Mr Amos Cotting.

## TABLE GOSSIP.

—The success of the Pop concerts, which opened so brilliantly on Monday evening, has been continued through the week and large audiences have been the rule. Col Henry L. Higginson, who attended Monday evening, was there again Wednesday evening with a party of young people, including his niece, Miss Juliet Higginson. Others there, not mentioned before, have been Mr and Mrs Henry Parkman, who entertained friends; Mr and Mrs C. F. Lyman (Miss Isabelle Macomber), who was charmingly gowned in light blue crepe and lace hat, trimmed with rosettes of blue and white chiffon, and Mr and Mrs Power Wilson with several friends, Mrs Wilson in black veiling with collar of renaissance lace, and black toque with chiffon. Last evening Mrs Gordon Dexter was there with a jolly party of young people. Mrs Dexter is one of the most constant patrons throughout the season. The programs all the week have been interestingly made up, and it seems as if never before has the music been so thoroughly enjoyable.

—Mr Herbert W. C. Browne, who is now in Naples, is on his way home by [illegible]

### SUMMER "POP" CONCERTS.

The 17th season of "pop" concerts is in full swing at Symphony hall, where Mr Max Zach and his orchestra of [illegible] men are entertaining the usual clientelle of patrons. The programs are arranged to gratify all tastes, the selections ranging from Wagner to the up-to-date compositions of today. Tomorrow night there will be two novelties on the bill, which will be as follows:

March, Princess Ninetta..............Strauss
Selection, Faust......................Gounod
Waltz, Barcarolle..................Waldteufel
Overture, Tannhauser..................Wagner
Dream Music, Hansel and Gretel..Humperdinck
Waltz, Wine, Women and Song.......Strauss
Habanera...............................Chabrier
Scherzo-Valse and Malaguena, Boabdil... Moszkowski
Hymn to St Cecilia (violin obligato, Mr J Hoffmann)..........................Gounod
Gavotte, Manon (first time).........Massenet
Waltz, La Patineuse (first time).Joh Strauss Jr
March, Feurig Blut..................Vollstedt


PUBLISHED EVERY [illegible]
VOL. CXL. NO. [illegible]

*SUNDAY, MAY 11, 1902.*


The opening of the Pop concerts Monday night was emphasized by a very large and responsive company. Every table was filled, and there were many people in the balconies who enjoyed looking down upon the gay scene. A new feature this year is the promenading during the intermissions in the roomy corridors, which makes a restful change of air and scene, and will more and more be indulged in as the season goes on. Mr. Zach was cordially welcomed to the conductor's platform, and made very emphatically to feel that he was the right man in the right place. Mr. Comee was moving about, having a pleasant word for his friends, and keeping his managerial eye out for the comfort and enjoyment of everybody. Another new feature which is especially appreciated is the contrivance for carrying off the tobacco smoke before it arises to the balconies, thus giving a clear, untainted air, where before the atmosphere was disagreeably cloudy. Some who had table parties on the opening night were Maj. and Mrs. Higginson, whose guests included Mrs. James J. Storrow; Mr. and Mrs. F. B. Carpenter, the latter in black mousseline de soie, with insertions, and a flat black hat, who had with them Mr. and Mrs. J. Converse Gray and Mr. and Mrs. John C. Baird; Mr. and Mrs. Otis Kimball and Miss Estelle Kimball, who had eight at their table; Miss Kimball, in heliotrope cloth, with bands of lighter shade, and a black hat; Mr. Adamowski, who had a stag party, including Mr. Otto Rothe and Mr. Arthur Richmond, and Mr. and Mrs. David Noyes, who had a number of guests; Mr. and Mrs. Alexander Steinert were with Mr. and Mrs. Comee. Others there were Mr. Charles Parker, Mr. and Mrs. Philip Hale, Mr. and Mrs. H. M. Ticknor, Mr. and Mrs. J. B. Forsyth, the last named in a smart gown of French blue veiling, with tucked bodice, and a black and white hat; Mr. Arthur Davis, Dr. William Wesselhoeft, Mr. and Mrs. H. M. Leland, Dr. and Mrs. Mixter and Mr. Amos Cotting.

## TOMORROW NIGHT'S "POP."

The present season of the "Pops" bids fair to be the greatest that has ever been. The public—which seemed to feel a little strange in Symphony Hall last year—has adjusted itself to its new and better conditions, and has begun to take every advantage of the effect which it can itself make in that brilliant and flattering light which could never be obtained in the old Music Hall, and to understand what a chance there is for beauty, grace and elegance to be recognized in the broad corridors and lobbies through which an entire circuit of the building can be made. This freedom of motion and observation reconciles one to the necessary closeness of the tables while one sits and sips or smokes and listens to the music or one's neighbors—especially as the atmosphere is so social and genial that a little crowding up to parties is hardly noticed and certainly not minded. Mr. Zachs is making first-rate programmes with pieces well chosen and capitally arranged, so that approbation is general and encores are frequently besought and conceded. The first series was altogether good, and that the next half-dozen will be as excellent, would seem to be guaranteed by the bill for tomorrow night, which follows:

1. March, "Princess Ninetta".......Strauss
2. Selection, "Faust"..................Gounod
3. Waltz, "Barcarolle"..............Waldteufel
4. Overture, "Tannhauser"...........Wagner
5. Dream music from "Hansel and Gretel"..................Humperdinck
6. Waltz, "Wine, Women and Song"... Strauss
7. Habanera ........................Chabrier
(The audience are respectfully requested to preserve silence during the performance of this number.)
8. a. Scherzo-valse, } from "Boabdil"...
   b. Malaguena, } Moszkowski
9. Hymn to St. Cecilia...............Gounod
(Violin obligato, Mr. J. Hoffmann.)
10. Gavotte from "Manon"...........Massenet
(First time.)
11. Waltz, "La Patineuse"..John Strauss, Jr.
(First time.)
12. March, "Feurig Blut"............Vollstedt

At the "Pops," which have been going on their successful way more and more emphatically since the opening night, there were on Friday evening 18 members of the Wisconsin Club of Harvard in the large table company on the floor. Last night Mrs. F. Gordon Dexter, who was one of the most constant patrons last year, brought a smart party.

It was a splendid day, with the air [illegible]


DATE
BOSTON HOME JOURNAL
May 10 1902.


Mr. and Mrs. Frank S. Chick of the Vendome entertained a number of friends at the opening night of the "Pops."

Cards have been sent out by Dr. and Mrs. James Washington [illegible]

BOSTON POST, TUESDAY, MAY

# AT THE PLAY

## Opening of the Pop Concerts at Symphony Hall—Other Bills in Town

Decorated with evergreen and filled with the delightful atmosphere of Bohemia, Symphony Hall, which all the past winter has resounded to oratorio, sonata and symphony, was transformed into a music hall, filled with gayly dressed ladies and gentlemen, who came to assist in the inaugural of the "Pop" concerts. Year by year these entertainments have been given in Boston with constantly increasing popularity until they are regarded as a fitting and essential closing of Boston's musical year.

The commodious corridors of Symphony Hall afford the most ample facilities for promenading during the intermissions, and these quiet little strolls were highly enjoyed last evening, as they promise to be for weeks to come. Max Zach, when he stepped to the conductor's platform, was most cordially welcomed, and this expression of good will evidently pleased him, for he was generous with his encores, thereby adding much to the enjoyment of the brilliant occasion. Four of the numbers played were heard for the first time at these concerts, and, indeed, the entire programme was well selected, and apparently delighted the patrons. The different numbers were as follows:

"Pomp and Circumstance," Military March No. 1 (first time)..........Elgar
Waltz, "Gross-Wien"..............Strauss
Selection from "Romeo and Juliet" ..........Gounod
Overture, "Orpheus aux Enfers".... Offenbach
Preludes to Acts I. and III., "Lohengrin" ..........Wagner
Waltz, "Vienna Blood"..........Strauss
"Neapolitan Mandolin Players"..Reinecke
Selection from "King Dodo" (first time) ..........Luders
Ballet music from "Le Cid" (a) Aragonaise, (b) Madrilene, (c) Navarraise ..........Massenet
Country dance. Orchestrated by G. Strube (first time)..........Nevin
Waltz Tzigane, "Lion du Pays (first time) ..........Berger
March, "Hussar Drill" (first time)...Zach

Among the hundreds noted were Major and Mrs. Henry L. Higginson and party, Mr. Timothee Adamowski, who had with him Mr. Arthur Richmond, Mr. Valpy of London and Mr. Otto Rothe; Miss Rosamond Saltonstall was a very picturesque figure at one of the floor tables. Near by were Mr. and Mrs. David H. Noyes and guests and Mrs. Fred R. Comee, who entertained Mr. and Mrs. Alexander Steinert and Mr. Samuel H. Hudson.

Miss Estelle Kimball was one of the prettiest girls present, and Miss Cecile Lovell, Mr. and Mrs. Newell Tucker and Mrs. Thomas Porter Lovell made up a family group.

Mr. and Mrs. Fred Carpenter entertained a large party, and at the adjacent table were Mr. Herbert Belcher and friends, Mr. and Mrs. J. J. Souther, with Mr. and Mrs. Thayer, Mr. and Mrs. Louis Elson, Mr. and Mrs. Henry Patterson, Mr. Philip Hale and party, Miss Mabel Walker of the Vendome, Mr. Howard Fletcher, Mr. and Mrs. James B. Forsyth, Mr. and Mrs. J. Edward Mullen, Mr. Arthur Dakin (secretary of the University Club), Mr. Thomas Drew of the Cadets, Mr. and Mrs. T. A. Ratshesky, Mr. and Mrs. James McKeehan Burr, Dr. Harry Lowe, Mr. Fred Estabrook, Mrs. Lincoln Grant, Mr. and Mrs. Harry Edgerly and party, Dr. Leo J. Friedman, Dr. Joseph H. Saunders, Mr. Willoughby Richardson and Dr. William Wesselhoeft.

One table, which was a great centre for enthusiasm, was that which had as its host Mr. Le Baron Hathaway. Near by were Mr. and Mrs. Frank S. Chick of the Vendome with friends, Mr. Rollin Jones and party, Mr. Osgood and guests, Mr. C. L. D. Parkhill, who entertained hospitably; Mrs. Malcolm DeW. Greene and friends, Dr. W. R. May and party, Mr. J. S. Chipman and guests, while Mr. and Mrs. Herbert Messinger Leland of Beacon street had a table, as did Mr. William L. Barnard and party, and Mr. Frank E. Barnard and guests.


BOSTON HERALD.

PUBLISHED EVERY DAY IN THE YEAR.
VOL. CXI., NO. 128.

THURSDAY, MAY 8, 1902.


## THE "POP" CONCERT.

### Fashion, Beauty and Merriment Combine as of Yore to Make It a Delightful Event.

The "Pops" are going on at a regular automobile pressure along their gay and gorgeous way. So much fashion, feminine attractiveness and modiste-ic display have not been usual so early in the season, and have often in previous years been reserved for the special nights. But this only makes the evenings more interesting, because there is so much more to see, especially if one lounges in the lobbies or hangs over the edge of the balconies. Still, the music holds its own, and there is always attentive listening for the new things, of which Mr. Zach has already brought out seven, with a goodly stock in reserve upon which to draw.

For tonight no absolute novelty is promised, but several of the selections are quite unfamiliar. The programme stands thus, with one of the conductor's own capital marches in a good place, and the seventh number being that appointed for the silent audition:

1. March, "Szechenyi"..........Fahrbach
2. Overture, "Le Roi l'a dit"..........Delibes
3. Waltz, "Doctrinen"..........E. Strauss
4. Selection, "Aida"..........Verdi
5. Oriental March..........Zach
6. Selection, "Singing Girl"..........Herbert
7. (a) A Dream..........
   (b) Bosnian Legend and Kolo (National Dance)..........Komzak
8. Waltz, "Dream of Love"..........Fahrbach
9. Overture, "Semiramide"..........Rossini
10. Gavotte from "Mignon"..........Thomas
11. Waltz, "Grubenlichter"..........Zeller
12. March, "Wien bleibt Wien"..........Schrammel


SUNDAY, MAY 11, 1902.


—The first "Pop" concert of the season, given on Monday evening at Symphony hall, was a great success from both a musical and a social standpoint, and Mr Ellis and Mr Comee, both of whom were on hand, and their assistants, who have done all that was possible to bring about this result, were congratulated upon the auspicious beginning of the season. The orchestra of 50 performers under the direction of Mr Zach played an interesting program, and several encores were demanded, which were gracefully given. Every table in the hall was taken and the most desirable seats in the balcony, and it was pleasant to see so many patrons of the regular concerts of the Symphony orchestra. At the second intermission the broad corridors were crowded with promenaders, almost every one leaving the hall for a few minutes' change of scene. These concerts, with the charming music and their thoroughly social atmosphere, come as a welcome relief after the dignity and reserve one is accustomed to in the usual concerts of the winter. Among the many there were Mr Henry L. Higginson, who came early, accompanied by Mrs Higginson and by his brother, Mr James Higginson of New York, and by Mrs James J. Storrow; Mr and Mrs Otis Kimball had a large party of friends with them, including their daughter, Miss Estelle Kimball, who wore a suit of violet crepe, and Mrs Philip Hale in pale blue veiling and hat of black velvet, chiffon and pink roses; Mr and Mrs Alexander Steinert, Mrs Comee and Mr S. H. Hudson had one table together, Mrs Steinert wearing a costume of ecru crepe and Mrs Comee black chantilly with transparent yoke and sleeves, and black hat with white ostrich plume. Mr and Mrs Frederic Brooks entertained a party of friends, Mrs Brooks wearing a gown of ecru veiling and black and white hat. Mr and Mrs Winthrop Hodges and Mr and Mrs Robert Shaw Sturgis came together, Mrs Sturgis wearing a becoming gown of fawn-colored crepe with pale blue at the bodice and hat with pink roses. Mr and Mrs Edward L. Osgood (Miss Draper) entertained friends, Mrs Osgood in dark skirt and white satin bodice and black hat with plumes and pink roses; Miss Matthews, in white bodice with black skirt, and toque with chou of white tulle; Mrs Beebe, Miss Emily Beebe, with a party of young people, Dr and Mrs S. J. Mixter, Mr and Mrs Frederic B. Carpenter and several friends, Miss Rosamond Saltonstall, Mr and Mrs H. M. Leland, Mr Timothee Adamowski, Mr Philip Hale, Mr R. R. Gardner, Mr and Mrs Charles Parker and Mr Amos Cotting.


SUNDAY HERALD.

PUBLISHED EVERY SUNDAY IN THE YEAR.
VOL. CXI., NO. 131.

SUNDAY, MAY 11, 1902.


The opening of the Pop concerts Monday night was emphasized by a very large and responsive company. Every table was filled, and there were many people in the balconies who enjoyed looking down upon the gay scene. A new feature this year is the promenading during the intermissions in the roomy corridors, which makes a restful change of air and scene, and will more and more be indulged in as the season goes on. Mr. Zach was cordially welcomed to the conductor's platform, and made very emphatically to feel that he was the right man in the right place. Mr. Comee was moving about, having a pleasant word for his friends, and keeping his managerial eye out for the comfort and enjoyment of everybody. Another new feature which is especially appreciated is the contrivance for carrying off the tobacco smoke before it arises to the balconies, thus giving a clear, untainted air, where before the atmosphere was disagreeably cloudy. Some who had table parties on the opening night were Maj. and Mrs. Higginson, whose guests included Mrs. James J. Storrow; Mr. and Mrs. F. B. Carpenter, the latter in black mousseline de soie, with insertions, and a flat black hat, who had with them Mr. and Mrs. J. Converse Gray and Mr. and Mrs. John C. Baird; Mr. and Mrs. Otis Kimball and Miss Estelle Kimball, who had eight at their table; Miss Kimball, in heliotrope cloth, with bands of lighter shade, and a black hat; Mr. Adamowski, who had a stag party, including Mr. Otto Rothe and Mr. Arthur Richmond, and Mr. and Mrs. David Noyes, who had a number of guests; Mr. and Mrs. Alexander Steinert were with Mr. and Mrs. Comee. Others there were Mr. Charles Parker, Mr. and Mrs. Philip Hale, Mr. and Mrs. H. M. Ticknor, Mr. and Mrs. J. B. Forsyth, the last named in a smart gown of French blue veiling, with tucked bodice, and a black and white hat; Mr. Arthur Davis, Dr. William Wesselhoeft, Mr. and Mrs. H. M. Leland, Dr. and Mrs. Mixter and Mr. Amos Cotting.

An odd incident at the Pops the other night: A party of six sitting opposite the rail, looking about, studying human nature as it was in attendance at the concert, were very much surprised on hearing something drop to the floor to discover that it was a hairbrush, evidently falling from the pocket of one of the young men.

The two men attempted to feign ignorance for a time, until they saw that their neighbors had seen the article drop to the floor, and then they commenced to smile as if they enjoyed it very much. Before the smiling was over the waiter came up, however, and the talk that he made about it was quite emphatic.

The hook on one end of it showed that it had been taken by somebody at least from the dressing room of Symphony Hall, which did not reflect very pleasantly on the present holder. The waiter carried off the brush after a warm debate, and on his return was sent after a cobbler.

In his absence they took their hats and sneaked out of the hall, very likely feeling as small as they looked to the people who watched them. The waiter was very mournful when he came back.

He, of course, had paid for the drink, and had nobody to collect from. He was so pathetic about it that people who had seen and heard it chipped in and made up a purse that helped him out, all the time protesting, however, that it was hard lines to have to stand behind a couple of such specimens.

* * * * *

## TABLE GOSSIP.

—The success of the Pop concerts, which opened so brilliantly on Monday evening, has been continued through the week and large audiences have been the rule. Col Henry L. Higginson, who attended Monday evening, was there again Wednesday evening with a party of young people, including his niece, Miss Juliet Higginson. Others there, not mentioned before, have been Mr and Mrs Henry Parkman, who entertained friends; Mr and Mrs C. F. Lyman (Miss Isabelle Macomber), who was charmingly gowned in light blue crepe and lace hat, trimmed with rosettes of blue and white chiffon, and Mr and Mrs Power Wilson with several friends, Mrs Wilson in black veiling with collar of renaissance lace, and black toque with chiffon. Last evening Mrs Gordon Dexter was there with a jolly party of young people. Mrs Dexter is one of the most constant patrons throughout the season. The programs all the week have been interestingly made up, and it seems as if never before has the music been so thoroughly enjoyable.

—Mr Herbert W. C. Browne, who is now in Naples, is on his way home by

## TOMORROW NIGHT'S "POP."

The present season of the "Pops" bids fair to be the greatest that has ever been. The public—which seemed to feel a little strange in Symphony Hall last year—has adjusted itself to its new and better conditions, and has begun to take every advantage of the effect which it can itself make in that brilliant and flattering light which could never be obtained in the old Music Hall, and to understand what a chance there is for beauty, grace and elegance to be recognized in the broad corridors and lobbies through which an entire circuit of the building can be made. This freedom of motion and observation reconciles one to the necessary closeness of the tables while one sits and sips or smokes and listens to the music or one's neighbors—especially as the atmosphere is so social and genial that a little crowding up to parties is hardly noticed and certainly not minded. Mr. Zachs is making first-rate programmes with pieces well chosen and capitally arranged, so that approbation is general and encores are frequently besought and conceded. The first series was altogether good, and that the next half-dozen will be as excellent, would seem to be guaranteed by the bill for tomorrow night, which follows:

1. March, "Princess Ninetta"..........Strauss
2. Selection, "Faust"..........Gounod
3. Waltz, "Barcarolle"..........Waldteufel
4. Overture, "Tannhauser"..........Wagner
5. Dream music from "Hansel and Gretel"..........Humperdinck
6. Waltz, "Wine, Women and Song"... Strauss
7. Habanera ..........Chabrier
   (The audience are respectfully requested to preserve silence during the performance of this number.)
8. a. Scherzo-valse, } from "Boabdil"...
   b. Malaguena, } Moszkowski
9. Hymn to St. Cecilia..........Gounod
   (Violin obligato, Mr. J. Hoffmann.)
10. Gavotte from "Manon"..........Massenet
    (First time.)
11. Waltz, "La Patineuse"..John Strauss, Jr.
    (First time.)
12. March, "Feurig Blut"..........Vollstedt

## SUMMER "POP" CONCERTS.

The 17th season of "pop" concerts is in full swing at Symphony hall, where Mr Max Zach and his orchestra of 5[illegible] men are entertaining the usual clientelle of patrons. The programs are arranged to gratify all tastes, the selections ranging from Wagner to the up-to-date compositions of today. Tomorrow night there will be two novelties on the bill, which will be as follows:

March, Princess Ninetta..........Strauss
Selection, Faust..........Gounod
Waltz, Barcarolle..........Waldteufel
Overture, Tannhauser..........Wagner
Dream Music, Hansel and Gretel..Humperdinck
Waltz, Wine, Women and Song..........Strauss
Habanera ..........Chabrier
Scherzo-Valse and Malaguena, Boabdil.... Moszkowski
Hymn to St Cecilia (violin obligato, Mr J Hoffmann) ..........Gounod
Gavotte, Manon (first time)..........Massenet
Waltz, La Patineuse (first time).Joh Strauss Jr
March, Feurig Blut..........Vollstedt

BAPTIST CHURCH CONCERT

Somerset, from 8:30 to 10:30.

At the "Pops," which have been going on their successful way more and more emphatically since the opening night, there were on Friday evening 18 members of the Wisconsin Club of Harvard in the large table company on the floor. Last night Mrs. F. Gordon Dexter, who was one of the most constant patrons last year, brought a smart party.

It was a splendid day, with the air like wine, for the first open


DATE
BOSTON HOME JOURNAL
May
10
1902.


Mr. and Mrs. Frank S. Chick of the Vendome entertained a number of friends at the opening night of the "Pops."

Cards have been sent out by Dr. and Mrs. James Washington

HOLE IN PAGE

BOSTON [illegible]
PUBLISHED EVERY DAY IN THE YEAR.
VOL. XXI, NO. 133.
TUESDAY, MAY 13, 1902.

## THE "POPS."

The first week of the "Pops" was in all respects memorable. The music was perfectly selected and perfectly played. The old favorites were warmly received, and there were a ready welcome and a hearty appreciation for the new things, while the bits of solo work, which came generally in the form of obbligatos, were rendered beautifully and greatly applauded. The conductor was generous with his encores, and had just the fitting thing ready when it was wanted. The weather was superb—just cool enough to make an indoor entertainment pleasant, while within the building the temperature was just right for spring toilets to look nice and be comfortable. The cool beverages were all pleasant of their kinds, the service prompt, and the powerful mechanical ventilators whisked off the smoke in a jiffy. Promenading was easy and enjoyable, and the lounger had occupation for his eyes in watching the throngs pass to and fro before him. Last night the second week began so smoothly out of the first that one might have fancied that there had been no break between. Everything went off "to the queen's taste," and the prospects are that there will be no change, unless some foul weather should interfere; but it would have to be very bad, since so many lines of cars can leave their passengers at the very doors. Tonight's programme—to be followed by others quite as good—contains no absolute novelty, but it is altogether bright and cheerful. This it is:

1. Persian March.....Strauss
2. Overture, "Merry Wives of Windsor" Nicolai
3. Waltz, "Tales from the Vienna Woods,".....Strauss
4. Selection from "Fortune Teller"..Herbert
5. Overture, "Poet and Peasant".....Suppe
6. 'Cello obligato, Mr. J. Keller.
   a. Gavotte.....Bach
   b. Menuet for string orchestra.....Bolzoni

(The audience are respectfully requested to preserve silence during the performance of this number.)

7. Waltz, "Sentiers Fleuris".....Waldteufel
8. Suite, "Peer Gynt".....Grieg
   a. Aase's Death.
   b. Anitra's Dance.
   c. In the Hall of the Mountain King.
9. Overture, "Mirella".....Gounod
10. Waltz, "La Gitana".....Bucalossi
11. "Ride of the Hussars".....Spindler
12. March, "Under the Double Eagle" Wagner

CLIPPING FROM
BOSTON POST
DATE .May 13 1902.

wards, Sandol Milliken, Edith Eldridge, Mary Kelso, Grace Spencer, Jessie Thompson and many others equally known in the production of some of the latest successes.

### Promenade Concerts.

The second week of the "Pop" concerts at Symphony hall opened last evening with the usual large attendance, the combination of light refreshments and good music being as popular as ever. Mr Zach's programs are very enjoyable, and the one arranged for this evening will be as follows:

Persian march.....Strauss
Overture, Merry Wives of Windsor.....Nicolai
Waltz, Tales from the Vienna Woods...Strauss
Selection from Fortune Teller.....Herbert
Overture, Poet and Peasant.....Suppé
Gavotte.....Bach
Menuet for string orchestra.....Bolzoni
Waltz, Sentiers Fleuris.....Waldteufel
Suite, Peer Gynt.....Grieg
Overture, Mirella.....Gounod
Waltz, La Gitana.....Bucalossi
Ride of the Hussars.....Spindler
March, Under the Double Eagle.....Wagner

BOSTON POST DATE .May 12 1902.

[illegible] and Kyrie Bells will present "The Lady of Lyons" in this city, and on Friday and Saturday of the same week, May 30 and 31, Viola Allen will be seen in "The Hunchback."

The second week of the Pop concerts will begin tonight in Symphony Hall. Thus far the season has been the most successful ever given.

Miss Lee Hobbs Martin, who has been playing Mrs. Honeycomb in "The Girl

CLIPPING FROM
BOSTON POST
DATE .May 11 1902.

## Gowns at the Pop Concert

There were some exceedingly handsome toilettes worn at the initial of the Pop concerts Monday evening. Mrs. Frederick R. Comee, wife of the manager, was beautifully attired in a lovely gown of thin black, which displayed to great advantage her tropical and brilliant coloring. Mrs. Comee wore a large black hat with white plumes. Her table was one of the most attractive in the hall. Miss Estelle Kimball was prettily clad in an effective, clinging frock of turquoise crepe de chine with groups of tucks. About her neck was a double rope of coral, and a black hat with black tips combined effectively. Mr. and Mrs. Fred B. Carpenter's table was a centre of attraction, Mrs. Carpenter looking very distinguished in her trailing gown of thin black with entre-deux of black lace. Her flat black toque was worn back from her face. Mrs. David H. Noyes was also in black, the bodice opening over a white front, and a wide white neck-ruche and white toque were effective. Mrs. William H. Alline, who was escorted by Captain Alline of the Cadets, wore a beautiful wrap over her dainty toilette. It was of black silk, with collar of pink, overlaid with heavy ecru lace. Her chapeau was of white tulle, trimmed with roses and foliage. Mrs. James McKeehan Burr of Roxbury looked particularly well in a foulard of French blue and white in combination with white silk, overlaid with black, and a black toque trimmed with white roses. Mrs. James B. Forsyth of the Victoria, always a graceful figure, looked very pretty Monday in a stylish creation of bluet veiling, the bodice laid in wide horizontal tucks. Her hat was black, with just the right amount of white in combination. Mrs. I. A. Ratshesky wore a becoming gown of navy blue foulard, dotted with white, and a chic chapeau of white tulle, trimmed with roses and foliage. Miss Mabel Walker of the Vendome was in dark blue veiling, overlaid with bands of ecru lace, and a black, plume-laden picture hat. Mrs. H. W. Patterson of Newbury street was superbly attired in pearl gray, with ornaments of diamonds and turquoise, and a wide white neck ruche and white hat. Miss Marion Richardson selected for her toilette on this occasion a pretty gown of cream cloth, with hat of burnt straw and white ostrich tips and white neck ruche. Mrs. Charles Rich looked extremely well in bluet veiling with white dots and a picture hat of white and black, and her intimate friend, Mrs. Herbert Messinger Leland, at a nearby table, was one of the prettiest of the young matrons present, as was Mrs. Newell Tucker, attired in pale gray. Wednesday evening Major and Mrs. Henry L. Higginson entertained an attractive group of young girls at their table. The Higginsons have one table reserved for their occupancy during the entire season, and are in frequent attendance. Mr. Adamowski also had a party on Wednesday. On Thursday Mr. and Mrs. Joseph S. Bigelow entertained eight. Mrs. Bigelow was handsomely attired in a beautiful creation of black satin and net with sequins and applications of white on the bodice. Her flat toque was of white and black and worn [illegible] from her face, and a black tulle [illegible] completed the toilette. In the party were Miss Theresa Merriam and Mr. Holker Abbott. Miss Merriam was charmingly clad in mode veiling, over a foundation of red taffeta, with vest, stock and girdle of white and a rope of corals. A neck ruche of white point d'esprit and a large black hat combined effectively. Mr. and Mrs. Guy Carleton entertained at a nearby table, Mrs. Carleton attired in bluet veiling, with collar of heavy ecru lace, and a white rose hat, the brim entirely covered with black lace. Last evening the Hon. A. E. Pillsbury entertained at the Pop concert, and other hosts were Mr. R. B. Noyes and Mr. Gordon Hale. Mrs. Gordon Dexter, who is one of the most constant and enthusiastic of the patrons of these entertainments, made her initial appearance last evening, taking with her a large party.

## Opening of the "Pops."

The "Pop" concerts, which are always looked forward to with such pleasurable anticipation, opened in fine style last Monday evening in Symphony hall, and the programme was one of great merit and was heartily enjoyed by the large number present. The same orchestra which has for several years delighted Bostonians was present and under the direction of Mr. Max Zach fully sustained their high reputation as musicians. The programme included 12 numbers with two intermissions, during which promenading was in order and was quite actively participated in. Mr. C. A. Ellis and Mr. Fred R. Comee are entitled to much credit for the charming manner in which these concerts are conducted, and on Monday evening received many congratulations upon the very successful opening of the season. A fine series of programmes has been arranged for the coming week, the one for Monday being as follows:

March, "Princess Ninetta".....Strauss
Selection, "Faust".....Gounod
Waltz, "Barcarolle".....Waldteufel
Overture, "Tannhauser".....Wagner
Dream Music from "Hansel and Gretel"... .....Humperdinck
Waltz, "Wine, Women and Song"..... .....Strauss
Habanera.....Chabrier
Scherzo-valse, from "Boabdil"....Moszkowski
Malaguena,
Hymn to St. Cecilia.....Gounod
Violin obligato, Mr. J. Hoffmann.
Gavotte from "Manon".....Massenet
Waltz, "La Patineuse".....Joh. Strauss, Jr.
March, "Feurig Blut".....Vollstedt

CABLE ADDRESS: CLIPBURO
CLIPPING FROM BOSTON HOME JOURNAL
DATE .May 10 1902.

The opening night of the Pops brought out a very representative gathering. Major and Mrs. Henry L. Higginson entertained a party, and Mr. and Mrs. Fred Carpenter were host and hostess of another. Mrs. Thomas Porter Lovell of Newton was accompanied by her daughters, Mrs. Newell Tucker and Miss Cecile Lovell, and Mr. Tucker. Mrs. Fred R. Comee entertained Mr. and Mrs. Alexander Steinert and Mrs. Samuel H. Hudson.

CLIPPING FROM BOSTON HOME JOURNAL
DATE .May 10 1902.

young couple will not suffer.

Miss Mabel Walker of the Vendome, Mr. and Mrs. James B. Forsyth, Mr. and Mrs. J. McKeehan Burr, Mr. and Mrs. Harry Ederley, who entertain friends, and Mr. and Mrs. J. Edward Mullen were some attending the "Pops" this week.

621 MAIN STREET, CINCINNATI
RAILROAD BUILDING, DENVER
CABLE ADDRESS: CLIPBURO
CLIPPING FROM Saturday Evening Boston
DATE 5-10-02

are also, more or less.

* * * *

Max Zach, that suave director of the pops, has made his bow at the beginning of another season. May his strains blend as sweetly with the crackers and cheese and liquids as they have ever.

* * * *

Professor Charles Lueblin of Chi-

HOLE IN PAGE

BOSTON HERALD.
PUBLISHED EVERY DAY IN THE YEAR.
VOL. CXI., NO. 135.
TUESDAY, MAY 13, 1902.

## THE "POPS."

The first week of the "Pops" was in all respects memorable. The music was perfectly selected and perfectly played. The old favorites were warmly received, and there were a ready welcome and a hearty appreciation for the new things, while the bits of solo work, which came generally in the form of obbligatos, were rendered beautifully and greatly applauded. The conductor was generous with his encores, and had just the fitting thing ready when it was wanted. The weather was superb—just cool enough to make an indoor entertainment pleasant, while within the building the temperature was just right for spring toilets to look nice and be comfortable. The cool beverages were all pleasant of their kinds, the service prompt, and the powerful mechanical ventilators whisked off the smoke in a jiffy. Promenading was easy and enjoyable, and the lounger had occupation for his eyes in watching the throngs pass to and fro before him. Last night the second week began so smoothly out of the first that one might have fancied that there had been no break between. Everything went off "to the queen's taste," and the prospects are that there will be no change, unless some foul weather should interfere; but it would have to be very bad, since so many lines of cars can leave their passengers at the very doors. Tonight's programme—to be followed by others quite as good—contains no absolute novelty, but it is altogether bright and cheerful. This it is:

1. Persian March.....Strauss
2. Overture, "Merry Wives of Windsor".....Nicolai
3. Waltz, "Tales from the Vienna Woods,".....Strauss
4. Selection from "Fortune Teller"..Herbert
5. Overture, "Poet and Peasant".....Suppe
   'Cello obligato, Mr. J. Keller.
6. a. Gavotte.....Bach
   b. Menuet for string orchestra.....Bolzoni
   (The audience are respectfully requested to preserve silence during the performance of this number.)
7. Waltz, "Sentiers Fleuris".....Waldteufel
8. Suite, "Peer Gynt".....Grieg
   a. Aase's Death.
   b. Anitra's Dance.
   c. In the Hall of the Mountain King.
9. Overture, "Mirella".....Gounod
10. Waltz, "La Gitana".....Bucalossi
11. "Ride of the Hussars".....Spindler
12. March, "Under the Double Eagle".....Wagner

CLIPPING FROM
BOSTON POST
DATE .May 1902.

## Gowns at the Pop Concert

There were some exceedingly handsome toilettes worn at the initial of the Pop concerts Monday evening. Mrs. Frederick R. Comee, wife of the manager, was beautifully attired in a lovely gown of thin black, which displayed to great advantage her tropical and brilliant coloring. Mrs. Comee wore a large black hat with white plumes. Her table was one of the most attractive in the hall. Miss Estelle Kimball was prettily clad in an effective, clinging frock of turquoise crepe de chine with groups of tucks. About her neck was a double rope of coral, and a black hat with black tips combined effectively. Mr. and Mrs. Fred B. Carpenter's table was a centre of attraction, Mrs. Carpenter looking very distinguished in her trailing gown of thin black with entredeux of black lace. Her flat black toque was worn back from her face. Mrs. David H. Noyes was also in black, the bodice opening over a white front, and a wide white neckruche and white toque were effective. Mrs. William H. Alline, who was escorted by Captain Alline of the Cadets, wore a beautiful wrap over her dainty toilette. It was of black silk, with collar of pink, overlaid with heavy ecru lace. Her chapeau was of white tulle, trimmed with roses and foliage. Mrs. James McKeehan Burr of Roxbury looked particularly well in a foulard of French blue and white in combination with white silk, overlaid with black, and a black toque trimmed with white roses. Mrs. James B. Forsyth of the Victoria, always a graceful figure, looked very pretty Monday in a stylish creation of bluet veiling, the bodice laid in wide horizontal tucks. Her hat was black, with just the right amount of white in combination. Mrs. I. A. Ratshesky wore a becoming gown of navy blue foulard, dotted with white, and a chic chapeau of white tulle, trimmed with roses and foliage. Miss Mabel Walker of the Vendome was in dark blue veiling, overlaid with bands of ecru lace, and a black, plume-laden picture hat. Mrs. H. W. Patterson of Newbury street was superbly attired in pearl gray, with ornaments of diamonds and turquoise, and a wide white neck ruche and white hat. Miss Marion Richardson selected for her toilette on this occasion a pretty gown of cream cloth, with hat of burnt straw and white ostrich tips and white neck ruche. Mrs. Charles Rich looked extremely well in bluet veiling with white dots and a picture hat of white and black, and her intimate friend, Mrs. Herbert Messinger Leland, at a nearby table, was one of the prettiest of the young matrons present, as was Mrs. Newell Tucker, attired in pale gray. Wednesday evening Major and Mrs. Henry L. Higginson entertained an attractive group of young girls at their table. The Higginsons have one table reserved for their occupancy during the entire season, and are in frequent attendance. Mr. Adamowski also had a party on Wednesday. On Thursday Mr. and Mrs. Joseph S. Bigelow entertained eight. Mrs. Bigelow was handsomely attired in a beautiful creation of black satin and net with sequins and applications of white on the bodice. Her flat toque was of white and black and worn [illegible] from her face, and a black tulle completed the toilette. In the party were Miss Theresa Merriam and Mr. Holker Abbott. Miss Merriam was charmingly clad in mode veiling, over a foundation of red taffeta, with vest, stock and girdle of white and a rope of corals. A neck ruche of white point d'esprit and a large black hat combined effectively. Mr. and Mrs. Guy Carleton entertained at a nearby table, Mrs. Carleton attired in bluet veiling, with collar of heavy ecru lace, and a white rose hat, the brim entirely covered with black lace. Last evening the Hon. A. E. Pillsbury entertained at the Pop concert, and other hosts were Mr. R. B. Noyes and Mr. Gordon Hale. Mrs. Gordon Dexter, who is one of the most constant and enthusiastic of the patrons of these entertainments, made her initial appearance last evening, taking with her a large party.

CLIPPING FROM
BOSTON MORNING JOURNAL
DATE .May 13 1902.

wards, Sandol Milliken, Edith Eldridge, Mary Kelso, Grace Spencer, Jessie Thompson and many others equally known in the production of some of the latest successes.

## Promenade Concerts.

The second week of the "Pop" concerts at Symphony hall opened last evening with the usual large attendance, the combination of light refreshments and good music being as popular as ever. Mr Zach's programs are very enjoyable, and the one arranged for this evening will be as follows:

Persian march.....Strauss
Overture, Merry Wives of Windsor.....Nicolai
Waltz, Tales from the Vienna Woods...Strauss
Selection from Fortune Teller.....Herbert
Overture, Poet and Peasant.....Suppé
Gavotte.....Bach
Menuet for string orchestra.....Bolzoni
Waltz, Sentiers Fleuris.....Waldteufel
Suite, Peer Gynt.....Grieg
Overture, Mirella.....Gounod
Waltz, La Gitana.....Bucalossi
Ride of the Hussars.....Spindler
March, Under the Double Eagle.....Wagner

CLIPPING FROM
BOSTON POST
DATE .May 1902.

[illegible] will present "The Lady of Lyons" in this city, and on Friday and Saturday of the same week, May 30 and 31, Viola Allen will be seen in "The Hunchback."

The second week of the Pop concerts will begin tonight in Symphony Hall. Thus far the season has been the most successful ever given.

Miss Lee Hobbs Martin, who has been playing Mrs. Honeycomb in "The Girl

CLIPPING FROM
BOSTON TIMES
DATE May 10 1902.

## Opening of the "Pops."

The "Pop" concerts, which are always looked forward to with such pleasurable anticipation, opened in fine style last Monday evening in Symphony hall, and the programme was one of great merit and was heartily enjoyed by the large number present. The same orchestra which has for several years delighted Bostonians was present and under the direction of Mr. Max Zach fully sustained their high reputation as musicians. The programme included 12 numbers with two intermissions, during which promenading was in order and was quite actively participated in. Mr. C. A. Ellis and Mr. Fred R. Comee are entitled to much credit for the charming manner in which these concerts are conducted, and on Monday evening received many congratulations upon the very successful opening of the season. A fine series of programmes has been arranged for the coming week, the one for Monday being as follows:

March, "Princess Ninetta".....Strauss
Selection, "Faust".....Gounod
Waltz, "Barcarolle".....Waldteufel
Overture, "Tannhauser".....Wagner
Dream Music from "Hansel and Gretel"...
.....Humperdinck
Waltz, "Wine, Women and Song".....
.....Strauss
Habanera.....Chabrier
Scherzo-valse, from "Boabdil".....Moszkowski
Malaguena.....
Hymn to St. Cecilia.....Gounod
Violin obligato, Mr. J. Hoffmann.
Gavotte from "Manon".....Massenet
Waltz, "La Patineuse".....Joh. Strauss, Jr.
March, "Feurig Blut".....Vollstedt

CABLE ADDRESS: CLIPBURO
CLIPPING FROM
BOSTON HOME JOURNAL
DATE .May 10 1902.

The opening night of the Pops brought out a very representative gathering. Major and Mrs. Henry L. Higginson entertained a party, and Mr. and Mrs. Fred Carpenter were host and hostess of another. Mrs. Thomas Porter Lovell of Newton was accompanied by her daughters, Mrs. Newell Tucker and Miss Cecile Lovell, and Mr Tucker. Mrs. Fred R. Comee entertained Mr. and Mrs. Alexander Steinert and Mrs. Samuel H. Hudson.

CLIPPING FROM
BOSTON HOME JOURNAL
DATE .May 10 1902.

young couple will not suffer.

Miss Mabel Walker of the Vendome, Mr. and Mrs. James B. Forsyth, Mr. and Mrs. J. McKeehan Burr, Mr. and Mrs. Harry Ederley, who entertain friends, and Mr. and Mrs. J. Edward Mullen were some attending the "Pops" this week.

621 MAIN STREET, CINCINNATI
RAILROAD BUILDING, DENVER
CABLE ADDRESS: CLIPBURO
CLIPPING FROM Republic Boston, Mass,
DATE 5-10-02

are also, more or less.

* * * *

Max Zach, that suave director of the pops, has made his bow at the beginning of another season. May his strains blend as sweetly with the crackers and cheese and liquids as they have ever.

* * * *

Professor Charles Lueblin of Chi-

[122]

BOSTON RECORD

DATE .May 1902

color is highly commended.

Another week of the "Pops" began at Symphony Hall and the cool weather seems to have no effect upon these charming evening entertainments.

Taylor Whistles at great value to the sick.

BOSTON ADVERTISER

DATE .May 15 1902.

aldson, Louise Montrose, Mabel Pier Zella Frank, Maurice Darcy, Iver An son and Robert O'Connor.

Another week of the "Pops" bega Symphony Hall and the cool we seems to have no effect upon these c ing evening entertainments.

"JOE'S" SONS IN "THE RIVAL

Fall River, May 12.—The first appear of Joseph Jefferson, jr., and Willia ferson, sons of the famous comedi their father's well-known success

BOSTON HOME JOURNAL

DATE .May 10 1902.

Miss Rosamond Saltonstall was one of the prettiest young women seen at the "Pops" opening night.

BOSTON (Mass.)

DATE .May 1902.

Fethe[illegible], the treasurer and ticket agent, respectively, of this theatre.

Last night the second week of the "Pops" at Symphony Hall began so smoothly out of the first that one might have fancied that there had been no break between. Everything went off "to the queen's taste," and the prospects are that there will be no change, unless some foul weather should interfere; but it would have to be very bad, since so many lines of cars leave their passengers at the very doors.

BOSTON GAZETTE

.May

—There was a pleasant bustle and excitement at Symphony Hall, on Monday night for the opening of the Pop concerts, and Mr. Zach was warmly received and was very generous with encores. Some of those noticed were Mr. and Mrs. Henry Lee Higginson, Mr. James Higginson, Dr. Moselhoeft and Mr. Willoughby Richardson, Mr. and Mrs. Fred Carpenter, Mr. T. Adamowski, who had with him Mr. Arthur Richmond, Mr. Valpy of London, and Mr. Otto Rothe, Mr. and Mrs. Alexander Steinert, who were guests of Mr. and Mrs. Fred Comee, Mr. and Mrs. David Noyes, Mr. and Mrs. Philip Hale, Mr. and Mr. J. Edward Mullen, Mr. and Mrs. Pierce Grace, Dr. and Mrs. Mixter, Dr. W. R. May, Mr. and Mrs. A. G. Van Nostrand, Mr. and Mrs. Charles Parker, Mr. and Mrs. Herbert Messinger Leland, Mr. Amos Cotting, Mr. Arthur Dakin, Mr. and Mrs. Frank Chick, of the Vendome, Mr. and Mrs. J. I. Souther, Mr. J. S. Chipman with a party, Mr. and Mrs. Newell Tucker, Mrs. Thomas P. Lovell, Miss Cecile Lovell, and Mr. Frank E. Barnard, with a party of friends.

CLIPPING FROM BOSTON MORNING HERALD

DATE .May 15 1902

The "Pops" have been going ahead at a great pace all the week, every condition, out of doors and within, having been most favorable. To see the great and merry audiences and to make one among them is to find forgetfulness, not only of the petty personal worries of life, but even of the wide and profound catastrophe which blight and embitter the existence of a whole people. The remaining programmes of the week are crowded with good things, that for tonight naming the "Masaniello," "Traviata" and "Pique Dame" overtures; marches by Berlioz and Zach; three charming waltzes, of which one is the new "Loin du Pays"; some of the "Midsummer Night's Dream" music; operatic selections from Gounod and Wagner, and a Saint-Saens prelude, with a violin solo in it for Mr. Hoffmann.

The Bostonians are living up to their long-established principles of alluring and gratifying large audiences, after

CLIPPING FROM BOSTON COURIER

DATE .May 10 1902.

line,) will take up their ... Marlborough street, where they will be at home informally on Tuesdays.

—A special car will convey the Boston contingent to and from the pop concert and dance which have been arranged for next Friday evening in the Malden Auditorium, for which affair the patronesses are made up of Mrs. Costello C. Converse, Mrs. William M. Horne, Mrs. Daniel P. Wise, Mrs. George L. Gould, Mrs. Howard A. Carson, Mrs. Frank J. Bartlett, Mrs. Eugene Nelson, Mrs. Harry E. Converse and Mrs. Phineas W. Sprague, of Commonwealth avenue.

—Dr. Harry Lowe, who has been in Europe for something more than a year, has returned to Boston, and was greeted by a number of friends at the initial pop concert, Monday

BOSTON ADVERTISER

DATE .May 15 1902.

As the evenings grow warmer the crowds at the "Pops" at Symphony Hall grow larger. There is no denying the popularity of these concerts.

BOSTON BUDGET

DATE .May 11 1902.

The "Pops" at Symphony Hall have been liberally patronized by music lovers the past week, and the grand orchestra of fifty pieces, Mr. Max Zach, conductor, combined with light refreshments, have been much appreciated by many young people of the city and suburbs. It is fortunate that these popular concerts are to continue, and, no doubt, will be heartily enjoyed by large audiences.

BOSTON GAZETTE

.May 10 1902.

—Two of the most attractive young girls at the Pop Concert on Monday were Miss Rosamond Saltonstall, and Miss Estelle Kimball.

# BOSTON JOURNAL OF COMMERCE AND TEXTILE INDUSTRIES.

SATURDAY, MAY 17, 1902.

The Boston "Pops."

The Boston popular concerts having begun their seventeenth annual season, Symphony Hall will for several weeks to come be the mecca towards which the steps of all good Bostonians will tend, to pay tribute to one of the city's most popular institutions. These delightful concerts seem to strengthen their hold on the music-loving public with each season, until they have well nigh become a necessity to a large class in the community who would sadly miss them. The fine orchestra under the baton of Mr. Max Zach is composed largely of members of the Symphony Orchestra, and the programmes include the gems of classical, as well as of the popular, music of the day. Mr. Zach will divide the season with Conductor Strube, and these talented leaders may be depended upon to keep these attractive entertainments up the high standard they have so long maintained. Mr. Fred Comee the manager of the "Pops," also may be relied upon to give his patrons all and more than they have bargained for in the general plan of the concerts.

# Boston Sunday Globe.

SUNDAY, MAY 18, 1902.

—The Pop concerts have been largely patronized the past week, the second of the season, a noticeable feature being the many parties of eight and ten persons who come together and enjoy the jolly social side as well as the music. The broad corridors, where friends meet for a chat during the intermissions are being more and more appreciated, and are sometimes quite crowded. A few noted have been Mr and Mrs A. C. Burrage, who came with several friends. They have only been at their Commonwealth-av home a short time, after spending the winter at their place at Redlands, Calif; Mr and Mrs Francis I. Amory, Mr Frederic Stimson, Mr and Mrs Boylston Beal. Mrs Beal wearing a white satin and lace bodice, and hat with white flowers; Mrs William Copley Winslow, in black brocade, with duchesse lace at the bodice and violet and lace toque; Mr Clayton Johns and Mr Tudor Gardner, Mr and Mrs Frederic Whitwell brought one evening a large party, Mrs Whitwell wore black crepe de chine and a bla[illegible] with a boa of fluffy white tulle, which was very becoming; one of the young girls with her was in red silk trimmed with lace, and a black and white hat, and another in pale gray crepe de chine. Mr and Mrs James Lowell Putnam brought friends one evening, Mrs Putnam wearing black point d'esprit over white, a black tulle boa and hat trimmed with white chiffon and long white ostrich plumes. Miss Katherine Fay, Mr Quincy Shaw Jr and Mr Guy Murchie, with others, comprised one party. Miss Fay was in a gown of black tucked mousseline and black hat, the costume relieved by a corsage bouquet of lilies of the valley. Miss Cochran wore a tussah silk, the yoke of the bodice of white lace, and a black plumed hat. Mr and Mrs George M. Morgan brought friends one evening, Mrs Morgan wearing a black and white striped silk, made with entre deux of black lace, and a blue girdle and stock. The hat was white chip with white wings and black velvet appliqued with white lace. Mr Henry Brooks, with friends, was present on Thursday evening. The programs for the coming week are made up of many interesting and popular selections.

—In the audiences at the Pop concerts the past week there have been some charming spring costumes worn by the young women. On Friday evening Mrs Francis L. Higginson, who was with Mr Higginson, wore a gown of black chantilly over black, with transparent yoke and sleeves to the bodice, and a hat of white lace trimmed with violet and white orchids; Miss Marian Fenno's costume was white satin-striped grenadine, with yoke of lace, and a hat of green and dark red foliage; Miss Hannah Stevenson was in black crepe de chine, with a black hat adorned with black and white ostrich plumes; Miss Rosamund Lang's costume was black, with insertions of white lace, and hat with green foliage and pink roses. Others there were Mr William Rotch, Mr George Fred Williams, Mr Waldron Bates, Mr and Mrs Boylston Beal, Dr Bush, Mr Arthur Howard Pickering, Mr and Mrs T. L. Quimby, the Misses Manning and Dr William Sturgis Bigelow.

BOSTON JOURNAL.

SUNDAY, MAY 18, 1902.

Among those who enjoyed the "Pop concerts" at Symphony Hall during the past week were Miss Katherine Fay, Mr. Quincy Shaw, Jr., and party, Mr. Murchie, Mr. and Mrs. F. L. Higginson, Mr. Amory, Mr. F. J. Stimpson, Mr. A. C. Burrage and party, Mr. Tudor Gardiner and party, Mr. Sewall, Mrs. Thomas Mack and party, Mr. Henry Brooks and party, Mrs. H. L. Jordan and a party of 14, Mrs. Chas. Peabody, Mr. W. P. Lyman, Mr. Thos. Motley, Jr., Mr. E. W. Converse, Mr. R. G. Elkins and Mr. Percival Lowell.

BOSTON MORNING GLOBE

DATE .May 20 1902.

land, Ha[illegible] Davenport, Alexander Clark, Archie Ling, Chas. Dickson, Gilbert Clayton, Gordon Tompkins and a numerous chorus, with stage manager Frank Smithson at the helm.

Promenade Concerts.

The third week of the promenade concerts in Symphony hall began last evening with a very satisfactory attendance, despite the inclemency of the weather. The program for this evening will be as follows:

| | |
|---|---|
| Werner march | Ziehrer |
| Waltz, Violets | Waldteufel |
| Overture, Stradella | Flotow |
| Selection, La Fille de Mme Angot | Lococq |
| Selection, Il Trovatore | Verdi |
| Song without words | Tschaikowsky |
| Sevillana | Massenet |
| Naila | Delibes |
| Rhapsody in F | Liszt |
| Dance of Bayaderes | Rubinstein |
| Candle dance of the brides of Kashmere | Rubinstein |
| Waltz, Arabian Nights | Strauss |
| Selection, Erminie | Jakobowsky |
| March, Merry Soldiers | Sabathil |

The first special night will take place next Monday evening, the last week of Mr Zach's conductorship.

BOSTON MORNING [illegible]

.May 20 1902

THE "POPS."

The approach of stormy weather, gladly hailed in the country, where the roads are deep in dust and the trees and fields are dry, is not altogether unwelcome in the city. And it certainly cast no dulness over the vivacity of the audiences at the "Pops." So long as the evenings are not so tempestuous as to make stirring abroad difficult, the contrast between an unpleasant evening without and the light and gayety of the hours which can be passed in Symphony Hall is all to the advantage of the assembly at the concert. So the third week has begun in the spirit of cheerfulness and the sense of great enjoyment. Mr. Zach is putting forth a new set of programmes which promise at least as much substantial and genuine musical entertainment as any which have preceded them, and which include their fair proportion of novelties. And, indeed, when everything on a programme happens to have been heard before, he is so skilful in arranging the order of his pieces that even a familiar selection is likely to take on a new appearance and create a new effect, just because it is set off in an unusual way by the selections with which it is associated in a new combination. The divisions of the programmes are quite broadly separated, so that there is always time for a stroll in the lobbies and for a breath of fresh air without losing any of the music.

BOSTON MORNING [illegible]

DATE .May 18 1902

Conn.

—In the audiences at the Pop concerts the past week there have been some charming spring costumes worn by the young women. On Friday evening Mrs Francis L. Higginson, who was with Mr Higginson, wore a gown of black chantilly over black, with transparent yoke and sleeves to the bodice, and a hat of white lace trimmed with violet and white orchids; Miss Marian Fenno's costume was white satin-striped grenadine, with yoke of lace, and a hat of green and dark red foliage; Miss Hannah Stevenson was in black crepe de chine, with a black hat adorned with black and white ostrich plumes; Miss Rosamund Lang's costume was black, with insertions of white lace, and hat with green foliage and pink roses. Others there were Mr William Rotch, Mr George Fred Williams, Mr Waldron Bates, Mr and Mrs Boylston Beal, Dr Bush, Mr Arthur Howard Pickering, Mr and Mrs T. L. Quimby, the Misses Manning and Dr William Sturgis Bigelow.

—Mr and Mrs S. V. R. Crosby are at Manchester.

[123]

BOSTON RECORD

DATE .May 14 1902

...color is highly commended.

Another week of the "Pops" began at Symphony Hall and the cool weather seems to have no effect upon these charming evening entertainments.

G. O. Taylor Whiskies of great value to the sick.

BOSTON ADVERTISER

DATE .May 16 1902.

...aldson, Louise Montrose, Mabel Pier... Zella Frank, Maurice Darcy, Iver An...son and Robert O'Connor.

Another week of the "Pops" bega... Symphony Hall and the cool we... seems to have no effect upon these ch... ing evening entertainments.

"JOE'S" SONS IN "THE RIVAL...

Fall River, May 12.—The first appea... of Joseph Jefferson, jr., and Willia... ferson, sons of the famous comed... their father's well-known success...

CLIPPING FROM

BOSTON HOME JOURNAL

DATE .May 10 1902.

Miss Rosamond Saltonstall was one of the prettiest young women seen at the "Pops" opening night.

...that has recently been announced

BOSTON (Mass.) ...

DATE .May 14 1902.

...Joseph ... and Vincent T. Fetherston, the treasurer and ticket agent, respectively, of this theatre.

Last night the second week of the "Pops" at Symphony Hall began so smoothly out of the first that one might have fancied that there had been no break between. Everything went off "to the queen's taste," and the prospects are that there will be no change, unless some foul weather should interfere; but it would have to be very bad, since so many lines of cars leave their passengers at the very doors.

BOSTON GAZETTE

DATE .May

—There was a pleasant bustle and excitement at Symphony Hall, on Monday night for the opening of the Pop concerts, and Mr. Zach was warmly received and was very generous with encores. Some of those noticed were Mr. and Mrs. Henry Lee Higginson, Mr. James Higginson, Dr. Moselhoeft and Mr. Willoughby Richardson, Mr. and Mrs. Fred Carpenter, Mr. T. Adamowski, who had with him Mr. Arthur Richmond, Mr. Valpy of London, and Mr. Otto Rothe, Mr. and Mrs. Alexander Steinert, who were guests of Mr. and Mrs. Fred Comee, Mr. and Mrs. David Noyes, Mr. and Mrs. Philip Hale, Mr. and Mr. J. Edward Mullen, Mr. and Mrs. Pierce Grace, Dr. and Mrs. Mixter, Dr. W. R. May, Mr. and Mrs. A. G. Van Nostrand, Mr. and Mrs. Charles Parker, Mr. and Mrs. Herbert Messinger Leland, Mr. Amos Cotting, Mr. Arthur Dakin, Mr. and Mrs. Frank Chick, of the Vendome, Mr. and Mrs. J. I. Souther, Mr. J. S. Chipman with a party, Mr. and Mrs. Newell Tucker, Mrs. Thomas P. Lovell, Miss Cecile Lovell, and Mr. Frank E. Barnard, with a party of friends.

CLIPPING FROM

BOSTON MORNING HERALD

DATE .May 15 1902

...pleasing as Annabel. There are Wednesday and Saturday matinees.

The "Pops" have been going ahead at a great pace all the week, every condition, out of doors and within, having been most favorable. To see the great and merry audiences and to make one among them is to find forgetfulness, not only of the petty personal worries of life, but even of the wide and profound catastrophe which blight and embitter the existence of a whole people. The remaining programmes of the week are crowded with good things, that for tonight naming the "Masaniello," "Traviata" and "Pique Dame" overtures; marches by Berlioz and Zach; three charming waltzes, of which one is the new "Loin du Pays"; some of the "Midsummer Night's Dream" music; operatic selections from Gounod and Wagner, and a Saint-Saens prelude, with a violin solo in it for Mr. Hoffmann.

The Bostonians are living up to their long-established principles of alluring and gratifying large audiences, after-

CLIPPING FROM

BOSTON COURIER

DATE .May 1902.

...line,) will take up their ... Marlborough street, where they will be at home informally on Tuesdays.

—A special car will convey the Boston contingent to and from the pop concert and dance which have been arranged for next Friday evening in the Malden Auditorium, for which affair the patronesses are made up of Mrs. Costello C. Converse, Mrs. William M. Horne, Mrs. Daniel P. Wise, Mrs. George L. Gould, Mrs. Howard A. Carson, Mrs. Frank J. Bartlett, Mrs. Eugene Nelson, Mrs. Harry E. Converse and Mrs. Phineas W. Sprague, of Commonwealth avenue.

—Dr. Harry Lowe, who has been in Europe for something more than a year, has returned to Boston, and was greeted by a number of friends at the initial pop concert, Monday

BOSTON ADVERTISER

DATE .May 16 1902.

As the evenings grow warmer the crowds at the "Pops" at Symphony Hall grow larger. There is no denying the popularity of these concerts.

...IN THE SUBWAY.

BOSTON BUDGET

DATE .May 1? 1902.

The "Pops" at Symphony Hall have been liberally patronized by music lovers the past week, and the grand orchestra of fifty pieces, Mr. Max Zach, conductor, combined with light refreshments, have been much appreciated by many young people of the city and suburbs. It is fortunate that these popular concerts are to continue, and, no doubt, will be heartily enjoyed by large audiences.

BOSTON GAZETTE

.May 1902.

—Two of the most attractive young girls at the Pop Concert on Monday were Miss Rosamond Saltonstall, and Miss Estelle Kimball.

# BOSTON JOURNAL OF COMMERCE AND TEXTILE INDUSTRIES.

SATURDAY, MAY 17, 1902.

X

**The Boston "Pops."**

**The Boston popular concerts having begun their seventeenth annual season, Symphony Hall will for several weeks to come be the mecca towards which the steps of all good Bostonians will tend, to pay tribute to one of the city's most popular institutions. These delightful concerts seem to strengthen their hold on the music-loving public with each season, until they have well nigh become a necessity to a large class in the community who would sadly miss them. The fine orchestra under the baton of Mr. Max Zach is composed largely of members of the Symphony Orchestra, and the programmes include the gems of classical, as well as of the popular, music of the day. Mr. Zach will divide the season with Conductor Strube, and these talented leaders may be depended upon to keep these attractive entertainments up the high standard they have so long maintained. Mr. Fred Comee the manager of the "Pops," also may be relied upon to give his patrons all and more than they have bargained for in the general plan of the concerts.**

# Boston Sunday Globe.

SUNDAY, MAY 18, 1902.

—The Pop concerts have been largely patronized the past week, the second of the season, a noticeable feature being the many parties of eight and ten persons who come together and enjoy the jolly social side as well as the music. The broad corridors, where friends meet for a chat during the intermissions are being more and more appreciated, and are sometimes quite crowded. A few noted have been Mr and Mrs A. C. Burrage, who came with several friends. They have only been at their Commonwealth-av home a short time, after spending the winter at their place at Redlands, Calif; Mr and Mrs Francis I. Amory, Mr Frederic Stimson, Mr and Mrs Boylston Beal, Mrs Beal wearing a white satin and lace bodice, and hat with white flowers; Mrs William Copley Winslow, in black brocade, with duchesse lace at the bodice and violet and lace toque; Mr Clayton Johns and Mr Tudor Gardner, Mr and Mrs Frederic Whitwell brought one evening a large party, Mrs Whitwell wore black crepe de chine and a bla... with a boa of fluffy white tulle, which was very becoming; one of the young girls with her was in red silk trimmed with lace, and a black and white hat, and another in pale gray crepe de chine. Mr and Mrs James Lowell Putnam brought friends one evening, Mrs Putnam wearing black point d'esprit over white, a black tulle boa and hat trimmed with white chiffon and long white ostrich plumes. Miss Katherine Fay, Mr Quincy Shaw Jr and Mr Guy Murchie, with others, comprised one party. Miss Fay was in a gown of black tucked mousseline and black hat, the costume relieved by a corsage bouquet of lilies of the valley. Miss Cochran wore a tussah silk, the yoke of the bodice of white lace, and a black plumed hat. Mr and Mrs George M. Morgan brought friends one evening. Mrs Morgan wearing a black and white striped silk, made with entre deux of black lace, and a blue girdle and stock. The hat was white chip with white wings and black velvet appliqued with white lace. Mr Henry Brooks, with friends, was present on Thursday evening. The programs for the coming week are made up of many **interesting and popular selections.**

**—In the audiences at the Pop concerts the past week there have been some charming spring costumes worn by the young women. On Friday evening Mrs Francis L. Higginson, who was with Mr Higginson, wore a gown of black chantilly over black, with transparent yoke and sleeves to the bodice, and a hat of white lace trimmed with violet and white orchids; Miss Marian Fenno's costume was white satin-striped grenadine, with yoke of lace, and a hat of green and dark red foliage; Miss Hannah Stevenson was in black crepe de chine, with a black hat adorned with black and white ostrich plumes; Miss Rosamund Lang's costume was black, with insertions of white lace, and hat with green foliage and pink roses. Others there were Mr William Rotch, Mr George Fred William's, Mr Waldron Bates, Mr and Mrs Boylston Beal, Dr Bush, Mr Arthur Howard Pickering, Mr and Mrs T. L. Quimby, the Misses Manning and Dr William Sturgis Bigelow.**

# Boston Journal.

SUNDAY, MAY 18, 1902.

Among those who enjoyed the "Pop concerts" at Symphony Hall during the past week were Miss Katherine Fay, Mr. Quincy Shaw, Jr., and party, Mr. Murchie, Mr. and Mrs. F. L. Higginson, Mr. Amory, Mr. F. J. Stimpson, Mr. A. C. Burrage and party, Mr. Tudor Gardiner and party, Mr. Sewall, Mrs. Thomas Mack and party, Mr. Henry Brooks and party, Mrs. H. L. Jordan and a party of 14, Mrs. Chas. Peabody, Mr. W. P. Lyman, Mr. Thos. Motley, Jr., Mr. E. W. Converse, Mr. R. G. Elkins and Mr. Percival Lowell.

BOSTON MORNING GLOBE

DATE .May

...land, Harry Davenport, Alexander Clark, Richie Ling, Chas. Dickson, Gilbert Clayton, Gordon Tomkins and a numerous chorus, with stage manager Frank Smithson at the helm.

**Promenade Concerts.**

The third week of the promenade concerts in Symphony hall began last evening with a very satisfactory attendance, despite the inclemency of the weather. The program for this evening will be as follows:

| | |
|---|---|
| Werner march | Ziehrer |
| Waltz, Violets | Waldteufel |
| Overture, Stradella | Flotow |
| Selection, La Fille de Mme Angot | Lecocq |
| Selection, Il Trovatore | Verdi |
| Song without words | Tschaikowsky |
| Sevillana | Massenet |
| Naila | Delibes |
| Rhapsody in F | Liszt |
| Dance of Bayaderes | Rubinstein |
| Candle dance of the brides of Kashmere | Rubinstein |
| Waltz, Arabian Nights | Strauss |
| Selection, Erminie | Jakobowsky |
| March, Merry Soldiers | Sabathil |

The first special night will take place next Monday evening, the last week of Mr Zach's conductorship.

BOSTON MORNING ...

**THE "POPS."**

The approach of stormy weather, gladly hailed in the country, where the roads are deep in dust and the trees and fields are dry, is not altogether unwelcome in the city. And it certainly cast no dulness over the vivacity of the audiences at the "Pops." So long as the evenings are not so tempestuous as to make stirring abroad difficult, the contrast between an unpleasant evening without and the light and gayety of the hours which can be passed in Symphony Hall is all to the advantage of the assembly at the concert. So the third week has begun in the spirit of cheerfulness and the sense of great enjoyment. Mr. Zach is putting forth a new set of programmes which promise at least as much substantial and genuine musical entertainment as any which have preceded them, and which include their fair proportion of novelties. And, indeed, when everything on a programme happens to have been heard before, he is so skilful in arranging the order of his pieces that even a familiar selection is likely to take on a new appearance and create a new effect, just because it is set off in an unusual way by the selections with which it is associated in a new combination. The divisions of the programmes are quite broadly separated, so that there is always time for a stroll in the lobbies and for a breath of fresh air without losing any of the music.

BOSTON MORNING ...

DATE

...conn.

—In the audiences at the Pop concerts the past week there have been some charming spring costumes worn by the young women. On Friday evening Mrs Francis L. Higginson, who was with Mr Higginson, wore a gown of black chantilly over black, with transparent yoke and sleeves to the bodice, and a hat of white lace trimmed with violet and white orchids; Miss Marian Fenno's costume was white satin-striped grenadine, with yoke of lace, and a hat of green and dark red foliage; Miss Hannah Stevenson was in black crepe de chine, with a black hat adorned with black and white ostrich plumes; Miss Rosamund Lang's costume was black, with insertions of white lace, and hat with green foliage and pink roses. Others there were Mr William Rotch, Mr George Fred William's, Mr Waldron Bates, Mr and Mrs Boylston Beal, Dr Bush, Mr Arthur Howard Pickering, Mr and Mrs T. L. Quimby, the Misses Manning and Dr William Sturgis Bigelow.

—Mr and Mrs S. V. R. Crosby are at ...inchester.

[123]

CLIPPING FROM
BOSTON POST

DATE .May 18 1902.

# The Week at the Pops

Last evening Mr. Zach led his orchestra to the triumphal conclusion of the second of the season's Pop concerts. There have been splendid programmes and brilliant audiences all the week. On Tuesday Mr. and Mrs. Albert C. Burrage of Commonwealth avenue, who lately returned from a winter at Redlands, Cal., made their initial appearance at the Pops. Mrs. Burrage was magnificently attired in white silk, delicately figured with black. Touches of black velvet and lace were used in the trimming. At the throat was an immense opal, surrounded by diamonds, and she wore a diamond watch and chatelaine and a jewelled chain. Mrs. Burrage's hat was of heavy white lace over white chiffon, with white roses tucked under the brim. With the Burrages, beside their young son, were Dr. George B. Haven and Mrs. Haskell of China, who is their guest. Mrs. Haskell was richly clad in a handsome creation of tucked veiling in golden brown tint, with ecru lace in effective combination. She wore a large white neck ruche and a straw hat of watermelon pink, trimmed with roses of the same color, shading from deep to palest tints. Others noted in the hall on that and the previous evening were Dr. Wesselhoeft and party, Mr. and Mrs. David Noyes, Mrs. Thomas Mack, Mr. Fred J. Stimpson, who had with him the Amorys and several others; Colonel Thomas Wentworth Higginson, who had with him a large party; Mr. Percival Lord, Mr. Winslow of Randolph Hall, Harvard, and Mrs. H. L. Jordan of Marlboro street. On Wednesday evening Colonel Higginson and party were once more in evidence, as were Mr. and Mrs. E. W. Converse and guests, Mr. R. G. Elkins and party and Mr. Ralph Darrell and friends. Thursday is proving to be the banner night of the season at the Pops, and on that occasion Mrs. James Lowell Putnam was far and away the most interesting figure. With her and Mr. Putnam was Miss Susan Amory. Mrs. Putnam was attired in a Parisian creation of black point d'esprit over white taffeta, with long, unlined sleeves and sash of the same material. The skirt was flounced about the foot and a large diamond sunburst glittered on the bodice. A white tulle stock and white black tulle neck ruche were worn, and Mrs. Putnam's hat was of white chiffon, the under brim filled in with black chiffon and a sweeping white ostrich plume around the crown. Miss Amory wore veiling of the palest gray, the bodice tucked, and a flat toque with green leaves. Near the Putnams table Miss Katharine Fay entertained a party of six, included among whom were Mr. and Mrs. Quincy A. Shaw, Jr., who was in black net over white taffetas, with gracefully sweeping skirt. Her ruche was black, and she wore a large white hat with black trimmings. Miss Fay was also in black net, with unlined yoke and elbow sleeves. The skirt was finished with flounces, and Miss Fay wore also a necklace of pearls, with pear-shaped ornament, and a black chiffon picture hat with black plumes. Noticeable at another table was Miss Eloise Derby, who had with her several young people. Miss Derby was very girlish and pretty in palest mode silk, the yoke overlaid with heavy ecru lace and applique with motifs of velvet in the new "Patrick" green, outlined with black French knots. Her hat of white straw had trimmings of black velvet and a wreath of posies and leaves about the crown. Others who attended the Pops last week were Mr. and Mrs. James Forsyth and party, Mr. L. E. Underwood and guests, Signor Rotoli, Mr. Jean Paul Selinger, Mr. Edgar A. Achorn, Miss Dana and party, Mr. Balfour, who had two tables and brought a large party on Saturday; Mr. Henry M. Cleveland and friends, Mr. Edward Skinner, Mr. J. P. Sylvester, Mr. A. W. Vose and party, Miss Jean B. Johnstone, Dr. Joseph H. Saunders, Dr. Leo J. Friedman, Mrs. C. H. Washburn and friends, Mr. Henry P. Gray and guests, Mr. A. R. Beal and hundreds more.

CLIPPING FROM BOSTON MORNING HERALD

DATE .May 18

## THE "POPS."

The second week of the "Pops" was finely rounded out. Every condition was found favorable and delightful, whether alone or in combination, so that one might wander to and fro all the evening without hearing a wish for change or a dissatisfied criticism. There has been found especial comfort and pleasure for ladies in the skilful use of the ventilating system which has whisked away the smoke as fast as it was made, and the broad, extended corridors afford a much appreciated opportunity to show and to see pretty toilettes and hats to the best advantage. The programmes come in for continued commendation—not alone because each is excellent as a whole, but also because the arrangement of each section is so disposed as to have a lively opening and close, with some quiet or elegant music placed restfully between them. The audiences appreciate this provision, and there seems really no need to ask formally for silence when a particularly dainty or delicate selection is to be given, for the public is always on the qui vive for it and ready to listen noiselessly of its own accord. Another set of these first-rate programmes is already made for all this week. That for tomorrow night follows:

1. March, "The Continentals" ........ Brooke
2. Waltz, "O schoner Mai" ........ Strauss
3. Overture, "Orphee aux Enfers" .. Offenbach
   Violin obligato, Mr. Hoffmann.
4. Selection from "The Huguenots" ........ Meyerbeer
5. Two entr'actes from "Carmen" ........ Bizet
6. Nutcracker suite ........ Tschaikowsky
7. Le dernier sommeil de la vierge, for string orchestra ........ Massenet
8. Overture, "Rienzi" ........ Wagner
9. Overture, "Fledermaus" ........ Strauss
10. Waltz, "Pres de toi" ........ Waldteufel
11. Polka, "Tic-tac" ........ Strobl
12. Teufelsmarch ........ Suppe

MRS. BEACH'S CHARITY RECITAL.

BOSTON MORNING HERALD

DATE .May 18 1902.

mere infant summer complaints beside it.

The Pops are going on their successful and highly interesting way at Symphony Hall, every table having so far been filled nightly. Mr. Zach's music meets with highest approbation, and almost every number is sure to be heartily applauded. Anna [illegible] grows more and more a drawing [illegible] if possible, with her daintiness [illegible] [illegible] charm, and at th[illegible] [illegible] and merrime[illegible] [illegible] Straus[illegible] [illegible] [illegible] of society [illegible]

BOSTON MORNING HERALD

DATE .May 18 1902.

Sackett of New York. Miss Peabody is with her grandparents, Mr. and Mrs. S. Endicott Peabody.

Some of those around the tables at the Pops last week were, Mr. J. F. Stimson, Dr. Wesselhoeft, Mrs. James Lowell Putnam, wearing perhaps the most striking gown Thursday night, of black point d'esprit over white with unlined yoke and sleeves, a diamond sunburst and large black hat with white plumes; Miss Susan Armory, in the Putnam party, looking very nice in palest gray cloth with white chiffon and lace and toque of violets and their foliage; Mr. W. W. Vaughan and Miss Vaughan, who brought a party of young people; Miss Katherine Fay, who was at the most attractive table on Thursday night, and wore black net with lace and jet, a string of pearls, and a large black hat with plumes. In her party were Mr. and Mrs. Quincy Shaw, Jr., and Mr. Guy Murchie. Miss Eloise Derby, who was, the same night, at a table of young people, was charming in pearl gray veiling with applications of white lace and green velvet, and a large white hat with a wreath of pink roses and black velvet ribbon. On Tuesday night with Mr. and Mrs. Albert Burrage, who have recently returned from their place in California, were Mrs. Haskell, young Mr. Burrage and Dr. George Haven. Mrs. Burrage was in smart costume of black and white with black lace medallions and black velvet ribbons. Her hat was of white lace with brilliant clasps and she wore opals and diamonds for jewels. Mrs. Haskell's tan veiling with applications of white lace and a geranium pink hat of tulle with shaded roses of the same tone, was most becoming.

Mr. and Mrs. L. Arthur Brooks of Mil-

THE PRESS CLIPPING BUREAU

45 VESEY STREET, NEW YORK
68 DEVONSHIRE STREET, BOSTON
621 MAIN STREET, CINCINNATI
RAILROAD BUILDING, DENVER

CABLE ADDRESS: CLIPBURO

CLIPPING FROM BOSTON MORNING GLOBE

DATE .May 18 1902

## PROMENADE CONCERTS.

The third week of the summer "Pop" concerts will begin tomorrow at Symphony hall, the program announced by conductor Zach being as follows:

March, The Continentals ........ Brooke
Waltz, O Schoner Mai ........ Strauss
Overture, Orphee aux Enfers ........ Offenbach
Violin obligato Mr Hoffmann.
Selection from The Huguenots ........ Meyerbeer
Two entr'actes from Carmen ........ Bizet
Nutcracker suite ........ Tschaikowsky
Le Dernier Sommeil de la Vierge, for string orchestra ........ Massenet
Overture, Rienzi ........ Wagner
Overture, Fledermaus ........ Strauss
Waltz, Pres de toi ........ Waldteufel
Polka, Tic-Tac ........ Strobl
Teufelsmarch ........ Suppe

CLIPPING FROM BOSTON MORNING GLOBE

DATE May 18 1902.

when at Kansas City, was the victim of a serious accident, when she burned her arm terribly. She has not missed a scene in Boston.

## PRELUDES AND ECHOES.

A. H. Canby is going to tour Jean Gerardy, the cellist, though Australia.

The first "special" night at the "Pop" concerts is announced for Monday evening, May 26.

Mrs Lizzie Gallison will give her 24th annual concert Monday evening, May 26, in Paine Memorial hall.

Helen Bertram, formerly prima [illegible]

BOSTON POST

DATE .May 18

## The Pop Concerts

The third week of the Pop Concerts will begin tomorrow night in Symphony Hall. Notwithstanding the unseasonably cold weather, the attendance has been large and the programmes selected by Conductor Zach are entertaining, if a bit classical. The numbers for tomorrow night will be as follows:

March, "The Continentals" ........ Brooke
Waltz, "O Schoner Mai" ........ Strauss
Overture, "Orphee aux Enfers" . Offenbach
(Violin obligato, Mr. Hoffmann.)
Selection from "The Huguenots" ........ Meyerbeer
Two entr'actes from "Carmen" ........ Bizet
Nutcracker suite ........ Tschaikowsky
a. Chinese March.
b. Trepak.
c. Flower waltz.
Le Dernier Sommeil de la Vierge, for string orchestra ........ Massenet
Overture, "Rienzi" ........ Wagner
Overture, "Fledermaus" ........ Strauss
Waltz, "Pres de toi" ........ Waldteufel
Polka, "Tic-tac" ........ Strobl
Teufelsmarch ........ Suppe

BOSTON (Mass.) JOURNAL

DATE .May 18 1902

## THE "POPS."

Nothing succeeds like success and the "Pops" go on in the usual way with always a comfortably filled house and a satisfied public. The first special night will be soloists' night on Monday, May 26, the last week of Conductor Zach's regime. The program for tomorrow evening is as follows:

March, "The Continentals" ........ Brooke
Waltz, "O Schoener Mai" ........ Strauss
Overture, "Orphee aux Enfers" ... Offenbach
Violin obbligato, Mr. Hoffmann.
Selection from "The Huguenots" .. Meyerbeer
Two Entr' Actes from "Carmen" ........ Bizet
Nutcracker Suite ........ Tschaikowsky
a. Chinese March.
b. Trepak.
c. Flower Waltz.
Le Dernier Sommeil de la Vierge, for String Orchestra ........ Massenet
Overture, "Rienzi" ........ Wagner
Overture, "Fledermaus" ........ Strauss
Waltz, "Pres de Toi" ........ Waldteufel
Polka, "Tic-tac" ........ Strobl
Teufelsmarch ........ Suppe

BOSTON COURIER

DATE .17 1902

the chapter were present. A social hour followed which many guests enjoyed. Mr. U. S. Kerr sang a group of songs, Mrs. Edward Haskell (a Chapter member) sang, Mrs. Alice Woods recited, Miss Mary Patterson played a solo, and acted as accompanist. Dr Roblin spoke as did Miss Laughton. At the next meeting on June 19, Mrs. Edward Lord of Earl avenue, Malden, will be the Chapter's hostess.

—At the Pop Concert on Tuesday evening, Mr. and Mrs. Albert C. Burrage, of Commonwealth avenue, who recently returned from a season in Redlands, California, gave their first table party, having with them, beside their young son, Dr. George B. Haven and their guest, Mrs. Haskell, of China. Mrs. Burrage was magnificently attired in white silk, delicately figured with black, and trimmed with touches of lace, and narrow black velvet. At the throat was an immense opal, surrounded with diamonds, and a diamond watch, held by a diamond pin, glistened on the bodice. Mrs. Burrage also wore a jewelled chain, and a large white hat, of heavy lace, over white chiffon, with white roses tucked under the brim. Mrs. Haskell was in golden brown veiling, tucked, and combined with ecru lace. Her hat was of watermelon pink straw, trimmed with roses in varying shades of that hue. Others present that evening and Tuesday were the Amorys, who made up a party with Mr. Fred J. Stimpson, Dr. Wesselhoeft and party, Mr. and Mrs. David H. Noyes, Mrs. Thomas Mack, Col. Thomas Wentworth Higginson, who had with him a large party, Mrs. H. L. Jordan, of Marlborough street, and friends, Mr. Percival Lord and Mr. Winslow, of Randolph Hall, Harvard. On Wednesday evening Col. Higginson and a number of young people were present at the pop, as were E. W. Converse and guests, of Newton, Mr. R. G. Elkins and party, Mr. Ralph D. Durrell, and Mr. E. S. Dressel and friends. Thursday, which is apparently the banner night of the week at the concerts, brought together a large attendance, prominent among whom were Mr. and Mrs. James Lowell Putnam, the latter probably the most noticeable figure in the hall. Miss Susan Amory was with them. Mrs. Putnam wore a beautiful creation of black point d'esprit, with flounces about the foot, made over a foundation of white taffetas, the sleeves were unlined, and very long, and full at the wrist. An immense diamond sunburst glittered on the bodice front, and a wide black tulle neck ruche and white tulle stock added a chic finish to the creation. Mrs. Putnam's hat was of white chiffon, the brim faced with black chiffon, and around the crown was a sweeping white plume. Miss Amory wore a very pale shade of gray veiling, the bodice laid in narrow tucks, and a flat roque of violets, with green leaves. Near the Putnams, Miss Katharine Fay entertained a party of six, included among whom were Mr. and Mrs. Quincy A. Shaw, jr. Miss Fay was attired in black net, over black taffeta, with unlined yoke, and elbow sleeves. The skirt was flounced, and trailed gracefully. Her large black picture hat, was of black chiffon, with black plumes, and her jewels consisted of a short chain, with pearls at intervals, from which hung a pear shaped pendent. There was a corsage bouquet of valley lilies. Mrs. Shaw was in black net, handsomely constructed, which displayed the graceful lines of her figure to perfection. Her hat was of white, with black trimmings, and a wide black point d'esprit neck ruche, edged with narrow black ribbon completed the ensemble. Noticeable at another table was Miss Eloise Derby, who had with her a party of young people. Miss Derby was looking very girlish and pretty in palest mode silk, the yoke overlaid with heavy cream lace, and applique with touches of "Patrick" green velvet outlined with black French knots. Her hat of white straw was trimmed with black velvet, and had a wreath of posies and leaves about the crown. Others who attended the pops last week were Mr. and Mrs. James Forsyth, Mr. L. E. Underwood and party, Signor Rotoli, Mr. Jean Paul Selinger, Mr. Edgar A. Achorn, Miss Dana and party, Mr. Balfour, who brought with him eight guests on Saturday, Mr. Henry M. Cleveland and friends, Mr. Edward Skinner, Mr. J. P. Sylvester, Mr. A. W. Vose and party, Miss Jean B. Johnstone, Dr. Joseph H. Saunders, Dr. Leo J. Friedman, Mr. Henry P. Gray and guests, Mrs. C. H. Washburn and friends, Mr. A. R. Beal and hundreds more.

THE PRESS CLIPPING BUREAU

45 VESEY STREET, NEW YORK
68 DEVONSHIRE STREET, BOSTON
621 MAIN STREET, CINCINNATI
RAILROAD BUILDING, DENVER

CABLE ADDRESS: CLIPBURO

Commercial

CLIPPING FROM Boston Mass

DATE 5/17/02

## Pop Concerts.

Another week of these popular concerts closes this evening. The tables are nightly filled with the fashionable society people of the city and suburbs, and the music of Conductor Zach's well drilled orchestra always pleases, as each programme given is made up of popular selections, the patriotic music particularly always creating the greatest enthusiasm.

CLIPPING FROM
BOSTON POST
DATE .May 18 1902.

# The Week at the Pops

Last evening Mr. Zach led his orchestra to the triumphal conclusion of the second of the season's Pop concerts. There have been splendid programmes and brilliant audiences all the week. On Tuesday Mr. and Mrs. Albert C. Burrage of Commonwealth avenue, who lately returned from a winter at Redlands, Cal., made their initial appearance at the Pops. Mrs. Burrage was magnificently attired in white silk, delicately figured with black. Touches of black velvet and lace were used in the trimming. At the throat was an immense opal, surrounded by diamonds, and she wore a diamond watch and chatelaine and a jewelled chain. Mrs. Burrage's hat was of heavy white lace over white chiffon, with white roses tucked under the brim. With the Burrages, beside their young son, were Dr. George B. Haven and Mrs. Haskell of China, who is their guest. Mrs. Haskell was richly clad in a handsome creation of tucked veiling in golden brown tint, with ecru lace in effective combination. She wore a large white neck ruche and a straw hat of watermelon pink, trimmed with roses of the same color, shading from deep to palest tints. Others noted in the hall on that and the previous evening were Dr. Wesselhoeft and party, Mr. and Mrs. David Noyes, Mrs. Thomas Mack, Mr. Fred J. Stimpson, who had with him the Amorys and several others; Colonel Thomas Wentworth Higginson, who had with him a large party; Mr. Percival Lord, Mr. Winslow of Randolph Hall, Harvard, and Mrs. H. L. Jordan of Marlboro street. On Wednesday evening Colonel Higginson and party were once more in evidence, as were Mr. and Mrs. E. W. Converse and guests, Mr. R. G. Elkins and party and Mr. Ralph Darrell and friends. Thursday is proving to be the banner night of the season at the Pops, and on that occasion Mrs. James Lowell Putnam was far and away the most interesting figure. With her and Mr. Putnam was Miss Susan Amory. Mrs. Putnam was attired in a Parisian creation of black point d'esprit over white taffeta, with long, unlined sleeves and sash of the same material. The skirt was flounced about the foot and a large diamond sunburst glittered on the bodice. A white tulle stock and white black tulle neck ruche were worn, and Mrs. Putnam's hat was of white chiffon, the under brim filled in with black chiffon and a sweeping white ostrich plume around the crown. Miss Amory wore veiling of the palest gray, the bodice tucked, and a flat toque with green leaves. Near the Putnams table Miss Katharine Fay entertained a party of six, included among whom were Mr. and Mrs. Quincy A. Shaw, Jr., who was in black net over white taffetas, with gracefully sweeping skirt. Her ruche was black, and she wore a large white hat with black trimmings. Miss Fay was also in black net, with unlined yoke and elbow sleeves. The skirt was finished with flounces, and Miss Fay wore also a necklace of pearls, with pear-shaped ornament, and a black chiffon picture hat with black plumes. Noticeable at another table was Miss Eloise Derby, who had with her several young people. Miss Derby was very girlish and pretty in palest mode silk, the yoke overlaid with heavy ecru lace and applique with motifs of velvet in the new "Patrick" green, outlined with black French knots. Her hat of white straw had trimmings of black velvet and a wreath of posies and leaves about the crown. Others who attended the Pops last week were Mr. and Mrs. James Forsyth and party, Mr. L. E. Underwood and guests, Signor Rotoli, Mr. Jean Paul Selinger, Mr. Edgar A. Achorn, Miss Dana and party, Mr. Balfour, who had two tables and brought a large party on Saturday; Mr. Henry M. Cleveland and friends, Mr. Edward Skinner, Mr. J. P. Sylvester, Mr. A. W. Vose and party, Miss Jean B. Johnstone, Dr. Joseph H. Saunders, Dr. Leo J. Friedman, Mrs. C. H. Washburn and friends, Mr. Henry P. Gray and guests, Mr. A. R. Beal and hundreds more.

CLIPPING FROM
BOSTON MORNING HERALD
DATE .May 18 1902

## THE "POPS."

The second week of the "Pops" was finely rounded out. Every condition was found favorable and delightful, whether alone or in combination, so that one might wander to and fro all the evening without hearing a wish for change or a dissatisfied criticism. There has been found especial comfort and pleasure for ladies in the skilful use of the ventilating system which has whisked away the smoke as fast as it was made, and the broad, extended corridors afford a much appreciated opportunity to show and to see pretty toilettes and hats to the best advantage. The programmes come in for continued commendation—not alone because each is excellent as a whole, but also because the arrangement of each section is so disposed as to have a lively opening and close, with some quiet or elegant music placed restfully between them. The audiences appreciate this provision, and there seems really no need to ask formally for silence when a particularly dainty or delicate selection is to be given, for the public is always on the qui vive for it and ready to listen noiselessly of its own accord. Another set of these first-rate programmes is already made for all this week. That for tomorrow night follows:

1. March, "The Continentals".....Brooke
2. Waltz, "O schoner Mai".....Strauss
3. Overture, "Orphee aux Enfers"..Offenbach
   Violin obligato, Mr. Hoffmann.
4. Selection from "The Huguenots"..... Meyerbeer
5. Two entr'actes from "Carmen".....Bizet
6. Nutcracker suite.....Tschaikowsky
7. Le dernier sommeil de la vierge, for string orchestra.....Massenet
8. Overture, "Rienzi".....Wagner
9. Overture, "Fledermaus".....Strauss
10. Waltz, "Pres de toi".....Waldteufel
11. Polka, "Tic-tac".....Strobl
12. Teufelsmarch.....Suppe

## MRS. BEACH'S CHARITY RECITAL.

BOSTON MORNING HERALD
DATE .May 18 1902.

mere infant summer complaints beside it.

The Pops are going on their successful and highly interesting way at Symphony Hall, every table having so far been filled nightly. Mr. Zach's music meets with highest approbation, and almost every number is sure to be heartily applauded. Anna Held grows more and more a drawing card, if possible, with her daintiness and unique personal charm, and at the Museum the Daly mirth and merriment are contagious. "The Strollers" have also had a large share of society patron-

Sackett of New York. Miss Peabody is with her grandparents, Mr. and Mrs. S. Endicott Peabody.

Some of those around the tables at the Pops last week were, Mr. J. F. Stimson, Dr. Wesselhoeft, Mrs. James Lowell Putnam, wearing perhaps the most striking gown Thursday night, of black point d'esprit over white with unlined yoke and sleeves, a diamond sunburst and large black hat with white plumes; Miss Susan Armory, in the Putnam party, looking very nice in palest gray cloth with white chiffon and lace and toque of violets and their foliage; Mr. W. W. Vaughan and Miss Vaughan, who brought a party of young people; Miss Katherine Fay, who was at the most attractive table on Thursday night, and wore black net with lace and jet, a string of pearls, and a large black hat with plumes. In her party were Mr. and Mrs. Quincy Shaw, Jr., and Mr. Guy Murchie. Miss Eloise Derby, who was, the same night, at a table of young people, was charming in pearl gray veiling with applications of white lace and green velvet, and a large white hat with a wreath of pink roses and black velvet ribbon. On Tuesday night with Mr. and Mrs. Albert Burrage, who have recently returned from their place in California, were Mrs. Haskell, young Mr. Burrage and Dr. George Haven. Mrs. Burrage was in smart costume of black and white with black lace medallions and black velvet ribbons. Her hat was of white lace with brilliant clasps and she wore opals and diamonds for jewels. Mrs. Haskell's tan veiling with applications of white lace and a geranium pink hat of tulle with shaded roses of the same tone, was most becoming.

Mr. and Mrs. J. Arthur Brooks of Mil-

THE PRESS CLIPPING BUREAU
45 VESEY STREET, NEW YORK
68 DEVONSHIRE STREET, BOSTON
621 MAIN STREET, CINCINNATI
RAILROAD BUILDING, DENVER
CABLE ADDRESS: CLIPBURO

CLIPPING FROM
BOSTON MORNING GLOBE
DATE .May 18 1902.

## PROMENADE CONCERTS.

The third week of the summer "Pop" concerts will begin tomorrow at Symphony hall, the program announced by conductor Zach being as follows:

March, The Continentals.....Brooke
Waltz, O Schoner Mai.....Strauss
Overture, Orphee aux Enfers.....Offenbach
Violin obligato Mr Hoffmann.
Selection from The Huguenots.....Meyerbeer
Two entr'actes from Carmen.....Bizet
Nutcracker suite.....Tschaikowsky
Le Dernier Sommeil de la Vierge, for string orchestra.....Massenet
Overture, Rienzi.....Wagner
Overture, Fledermaus.....Strauss
Waltz, Pres de toi.....Waldteufel
Polka, Tic-Tac.....Strobl
Teufelsmarch.....Suppe

CLIPPING FROM
BOSTON POST
DATE .May 18 1902

when at Kansas City she had the misfortune of a serious accident, when she burned her arm terribly. She has not missed a scene in Boston.

## PRELUDES AND ECHOES.

A. H. Canby is going to tour Jean Gerardy, the cellist, though Australia.

The first "special" night at the "Pop" concerts is announced for Monday evening, May 26.

Mrs Lizzie Gallison will give her 24th annual concert Monday evening, May 26, in Paine Memorial hall.

Helen Bertram, formerly prima

BOSTON POST
DATE .May 18

## The Pop Concerts

The third week of the Pop Concerts will begin tomorrow night in Symphony Hall. Notwithstanding the unseasonably cold weather, the attendance has been large and the programmes selected by Conductor Zach are entertaining, if a bit classical. The numbers for tomorrow night will be as follows:

March, "The Continentals".....Brooke
Waltz, "O Schoner Mai".....Strauss
Overture, "Orphee aux Enfers".Offenbach
(Violin obligato, Mr. Hoffmann.)
Selection from 'The Huguenots".....Meyerbeer
Two entr'actes from "Carmen".....Bizet
Nutcracker suite..... .....Tschaikowsky
a. Chinese March.
b. Trepak.
c. Flower waltz.
Le Dernier Sommeil de la Vierge, for string orchestra .....Massenet
Overture, "Rienzi" .....Wagner
Overture, "Fledermaus" .....Strauss
Waltz, "Pres de toi".....Waldteufel
Polka, "Tic-tac" .....Strobl
Teufelsmarch ..... Suppe

BOSTON (Mass.) JOURNAL
DATE .May 18 1902

## THE "POPS."

Nothing succeeds like success and the "Pops" go on in the usual way with always a comfortably filled house and a satisfied public. The first special night will be soloists' night on Monday, May 26, the last week of Conductor Zach's regime. The program for tomorrow evening is as follows:

March, "The Continentals".....Brooke
Waltz, "O Schoener Mai".....Strauss
Overture, "Orphee aux Enfers".....Offenbach
Violin obbligato, Mr. Hoffmann.
Selection from "The Huguenots"...Meyerbeer
Two Entr' Actes from "Carmen".....Bizet
Nutcracker Suite.....Tschaikowsky
a. Chinese March.
b. Trepak.
c. Flower Waltz.
Le Dernier Sommeil de la Vierge, for String Orchestra.....Massenet
Overture, "Rienzi".....Wagner
Overture, "Fledermaus".....Strauss
Waltz, "Pres de Toi".....Waldteufel
Polka, "Tic-tac".....Strobl
Teufelsmarch .....Suppe

BOSTON COURIER
DATE .May 17 1902

the chapter were present. A social hour followed which many guests enjoyed. Mr. U. S. Kerr sang a group of songs, Mrs. Edward Haskell (a Chapter member) sang, Mrs. Alice Woods recited, Miss Mary Patterson played a solo, and acted as accompanist. Dr Roblin spoke as did Miss Laughton. At the next meeting on June 19, Mrs. Edward Lord of Earl avenue, Malden, will be the Chapter's hostess.

—At the Pop Concert on Tuesday evening, Mr. and Mrs. Albert C. Burrage, of Commonwealth avenue, who recently returned from a season in Redlands, California, gave their first table party, having with them, beside their young son, Dr. George B. Haven and their guest, Mrs Haskell, of China. Mrs. Burrage was magnificently attired in white silk, delicately figured with black, and trimmed with touches of lace, and narrow black velvet. At the throat was an immense opal, surrounded with diamonds, and a diamond watch, held by a diamond pin, glistened on the bodice. Mrs. Barrage also wore a jewelled chain, and a large white hat, of heavy lace, over white chiffon, with white roses tucked under the brim. Mrs. Haskell was in golden brown veiling, tucked, and combined with ecru lace. Her hat was of watermelon pink straw, trimmed with roses in varying shades of that hue. Others present that evening and Tuesday were the Amorys, who made up a party with Mr. Fred J. Stimpson, Dr. Wesselhoeft and party, Mr. and Mrs. David H. Noyes, Mrs. Thomas Mack, Col. Thomas Wentworth Higginson, who had with him a large party, Mrs. H. L. Jordan, of Marlborough street, and friends, Mr. Percival Lord and Mr. Winslow, of Randolph Hall, Harvard. On Wednesday evening Col. Higginson and a number of young people were present at the pop, as were E. W. Converse and guests, of Newton, Mr. R. G. Elkins and party, Mr. Ralph D. Durrell, and Mr. E. S. Dressel and friends. Thursday, which is apparently the banner night of the week at the concerts, brought together a large attendance, prominent among whom were Mr. and Mrs. James Lowell Putnam, the latter probably the most noticeable figure in the hall. Miss Susan Amory was with them. Mrs. Putnam wore a beautiful creation of black point d'esprit, with flounces about the foot, made over a foundation of white taffetas, the sleeves were unlined, and very long, and full at the wrist. An immense diamond sunburst glittered on the bodice front, and a wide black tulle neck ruche and white tulle stock added a chic finish to the creation. Mrs. Putnam's hat was of white chiffon, the brim faced with black chiffon, and around the crown was a sweeping white plume Miss Amory wore a very pale shade of gray veiling, the bodice laid in narrow tucks, and a flat roque of violets, with green leaves. Near the Putnams, Miss Katharine Fay entertained a party of six, included among whom were Mr. and Mrs. Quincy A. Shaw, jr. Miss Fay was attired in black net, over black taffeta, with unlined yoke, and elbow sleeves. The skirt was flounced, and trailed gracefully. Her large black picture hat, was of black chiffon, with black plumes, and her jewels consisted of a short chain, with pearls at intervals, from which hung a pear shaped pendent. There was a corsage bouquet of valley lilies. Mrs. Shaw was in black net, handsomely constructed, which displayed the graceful lines of her figure to perfection. Her hat was of white, with black trimmings, and a wide black point d'esprit neck ruche, edged with narrow black ribbon completed the ensemble. Noticeable at another table was Miss Eloise Derby, who had with her a party of young people. Miss Derby was looking very girlish and pretty in palest mode silk, the yoke overlaid with heavy cream lace, and applique with touches of "Patrick" green velvet outlined with black French knots. Her hat of white straw was trimmed with black velvet, and had a wreath of posies and leaves about the crown. Others who attended the pops last week were Mr. and Mrs. James Forsyth, Mr. L. E. Underwood and party, Signor Rotoli, Mr. Jean Paul Selinger, Mr. Edgar A. Achorn, Miss Dana and party, Mr. Balfour, who brought with him eight guests on Saturday, Mr. Henry M. Cleveland and friends, Mr. Edward Skinner, Mr. J. P. Sylvester, Mr. A. W. Vose and party, Miss Jean B. Johnstone, Dr. Joseph H. Saunders, Dr. Leo J. Friedman, Mr. Henry P. Gray and guests, Mrs. C. H. Washburn and friends, Mr. A. R. Beal and hundreds more.

THE PRESS CLIPPING BUREAU
45 VESEY STREET, NEW YORK
68 DEVONSHIRE STREET, BOSTON
621 MAIN STREET, CINCINNATI
RAILROAD BUILDING, DENVER
CABLE ADDRESS: CLIPBURO
CLIPPING FROM Commercial Boston Mass
DATE 5/17/02

### Pop Concerts.

Another week of these popular concerts closes this evening. The tables are nightly filled with the fashionable society people of the city and suburbs, and the music of Conductor Zach's well drilled orchestra always pleases, as each programme given is made up of popular selections, the patriotic music particularly always creating the greatest enthusiasm.

[124]

CABLE ADDRESS: CLIPBURO
BOSTON HOME JOURNAL
CLIPPING FROM
.May
17
DATE 1902.

The other day I heard of a man who thinks that the Pops ought to take place in the Public Garden and that there ought to be tables along Commonwealth Avenue, where refreshments could be had. The concert in the garden idea is all well enough, but if I have to take refreshments in Commonwealth Avenue or in any of the adjacent parallel streets I want them served indoors. The dust up that way isn't to my taste.

CLIPPING FROM
BOSTON HOME JOURNAL
.May
17
DATE 1902.

# SOCIETY

SUMMER is not so far off now, and those who have not already made their plans are busy about them. The Pops and the theatres are the chief gathering places now, and nightly have their representations of mode people. Departures for the country and even for the shore begin to be numerous, and it will not be so very long before the fashionable districts will begin to assume that return in the autumn air.

621 MAIN STREET, CINCINNATI
RAILROAD BUILDING, DENVER
CABLE ADDRESS: CLIPBURO
CLIPPING FROM
Boston, Mass.
DATE 5-17-02

Commonwealth avenue are soon to move down to Beverly.

—The "Pops" have been very gay and every evening the hall has been crowded with merry parties. Mrs. Gordon Dexter has been much in evidence and also Mrs. Gardner, who is always surrounded by young musicians. Others noticed during the week have been Col. and Mrs. Woods, Mr. and Mrs. Boyston Beal, Mrs. Frank Watson, Mr. and Mrs. William Harper, Mrs. Fred Comee, Mrs. Alexander Higginson and party, Mrs. Cabot Chase, Sig. and Mme. Roboli, Col. and Mrs. Guild.

—The opera season in London promises to be exceedingly smart and many Americans have rented

BOSTON BUDGET
.May
18
1902.

—Next Wednesday from two until five, a sale will be held at the Home for Aged Couples on Mount Auburn street.

—Among those who opened their cottages early this season at Barnstable are Dr. and Mrs. James Dwight of Beacon street.

—The "Pops" have been very attractive for the past two weeks, under the able direction of Mr. Zach. Later on Mr. Strube will direct.

—The following pupils of the Gilman School, Cambridge, took part in the play given there last week: Mildred [illegible], Dorothy [illegible], Margaret McLean, Sarah Raulet, Florence Cum-

BOSTON BUDGET
.May
18
1902.

George Honey, Paul Nicholson, John B. Park, Harry Kelly, Tom Hadaway, George De Long, John P. Kennedy and the Misses Georgia Caine, May Robson, Jobyna Howland, Flora Zabelle, Hattie Waters, Agnes Wayburn, Helen Chichester and Rachel Booth.

The second week of "Pop" concerts at Symphony Hall ended with the concert of yesterday evening. The pleasant surroundings of the magnificent hall are no small factor in the attractiveness of these delightful entertainments, where the best of the lighter form of music is given by an orchestra unsurpassed in its personnel. The serving of the light refreshments and the enjoyment of a good cigar by the gentlemen tends to make an evening of much enjoyment. It is doubtful if these concerts can be duplicated anywhere in this country.

Anna Held will introduce a novelty in "The Little Duchess" at the Hollis-street Theatre on Monday evening in singing the French song which Fay Templeton used in her imitations with the Weber & Fields company. The cleverness of the imitation will give added interest to the first Boston hearing of the original.

will make their home in Des Moines.

—Mr. and Mrs. Marshall Field of Chicago opened their cottage at Beverly last week.

—The "Pops" have been very attractive for the past two weeks under the able direction of Mr. Zach. Later on Mr. Strube will direct.

621 MAIN STREET, CINCINNATI
RAILROAD BUILDING, DENVER
CABLE ADDRESS: CLIPBURO
CLIPPING FROM
Boston, Mass.
DATE 5-17-02

BOSTON (Mass.) EVE. HERALD
.May
24
1902.

THE "POPS."

Mr. Zach is putting forth a new set of programmes at the "Pops" at Symphony Hall which promises at least as much substantial and genuine musical entertainment as any which have preceded them, and which include their fair proportion of novelties. The divisions of the programmes are quite broadly separated, so that there is always time for a stroll in the lobbies and for a breath of fresh air without losing any of the music.

CLIPPING FROM
BOSTON MORNING HERALD
.May
25
DATE 1902.

THE "POPS."

The evenings at Symphony Hall resemble each other in their brightness, their gaiety, their heartiness and their refinement. Another week of the nightly concerts is about to begin, and it is in forecasting its details that one finds the only deviation from the regular characteristics which have been noted—the high quality of the audiences, the elegant informality of dress and demeanor and the air of constant content and enjoyment. For as one runs his eye over the house bulletin, he is struck with the great musical resources of which the conductor can dispose, and the skill in the which he makes and combines his selections. A half-dozen consecutive programmes stand out as so many separate individualities, each having some attraction of its own, and all worth the hearing. Monday next has been styled "Soloists' Night," and several of the important players will be brought forward for honors. The tempting programme is as follows:

1. Polonaise.....Tschaikowsky
2. Waltz, "Du and Du," from "Fledermans".....Strauss
3. Overture, "Piccolino".....Guiraud
4. 'Cello Solo.....
Mr. Josef Keller.
5. (a) Pecheur Napolitain and Napolitaine,
(b) Toreador et Andalouse.
(From "Bal Costume," Rubinstein.)
6. Waltz, "Vienna Blood".....Strauss
7. Flute solo.....
Mr. Andre Maquarre.
8. Marche des Batteurs, from "Xaviere".....Dubois
9. Violin solo.....
Mr. Jacques Hoffmann.
10. Overture, "La Part du Diable".....Auber
11. Pizzicato Polka.....Strauss
12. March "Hussar Drill".....Zach

BOSTON (Mass.) EVE. HERALD
.May
24
1902.

...Miss Anne Blake and her fiance, Mr H. H. Richardson, with several other young people, were at the Pop concert early in the week, Miss Blake wearing a costume of fawn-colored silk crepe de chine and a white hat trimmed with a wreath of flowers and foliage. Miss Marian Peabody wore a light blue silk bodice, with a dark skirt, and a chip hat trimmed with light blue feathers. Mr Roger Wolcott, with friends, and Mr and Mrs W. H. W. Bicknell, were there the same evening.

—The funeral services of Horatio Hollis Hunnewell were held at his late

SUNDAY HERALD.
PUBLISHED EVERY SUNDAY IN THE YEAR
VOL. CXI., NO. 145.
SUNDAY, MAY 25, 1902.

as hitherto.

THE "POPS."

The evenings at Symphony Hall resemble each other in their brightness, their gaiety, their heartiness and their refinement. Another week of the nightly concerts is about to begin, and it is in forecasting its details that one finds the only deviation from the regular characteristics which have been noted—the high quality of the audiences, the elegant informality of dress and demeanor and the air of constant content and enjoyment. For as one runs his eye over the house bulletin, he is struck with the great musical resources of which the conductor can dispose, and the skill in the which he makes and combines his selections. A half-dozen consecutive programmes stand out as so many separate individualities, each having some attraction of its own, and all worth the hearing. Monday next has been styled "Soloists' Night," and several of the important players will be brought forward for honors. The tempting programme is as follows:

1. Polonaise.....Tschaikowsky
2. Waltz, "Du and Du," from "Fledermans".....Strauss
3. —Overture, "Piccolino".....Guiraud
4. 'Cello Solo.....
Mr. Josef Keller.
5. (a) Pecheur Napolitain and Napolitaine,
(b) Toreador et Andalouse.
(From "Bal Costume," Rubinstein.)
6. Waltz, "Vienna Blood".....Strauss
7. Flute solo.....
Mr. Andre Maquarre.
8. Marche des Batteurs, from "Xaviere"
Dubois
9. Violin solo.....
Mr. Jacques Hoffmann.
10. Overture, "La Part du Diable".....Auber
11. Pizzicato Polka.....Strauss
12. March "Hussar Drill".....Zach

BOSTON POST,
The Representative Democratic Paper
OF NEW ENGLAND.
SUNDAY MORNING, MAY 25, 1902.
(Copyright, 1902, Post Publishing Company.)

## The Week at the Pops

Considered in all lights, the past week at the Pops has been vastly successful, both as to quantity and quality of its patrons and the well-selected programmes. The elegance of the gowns worn this year completely distances those of other seasons, and the scene in the promenade is a brilliant one. Some of those there last week were Mr. and Mrs. Edward Louis Osgood of Beacon street, with their son and debutante daughters, Miss Fanny C. Osgood and Miss Hannah D. Osgood, who were presented last winter. The Misses Osgood were attired alike, Monte Carlo coats of tan cloth partially concealing their pretty frocks, and their hats of burnt straw were trimmed with black velvet and touches of white. Miss Hannah Stevenson was one of the prettiest girls present Monday evening, clad in a beautifully fitting frock of black, with large, light blue hat and rope of pearls. One of the largest parties that evening had as its host Mr. Richard Heard, and among the guests were Mr. and Mrs. Otis Kimball, Miss Estelle Kimball, Miss Abbie Manning, Miss Annie Manning and Mr. Alfred Brown. Miss Kimball was delightfully pretty in pale gray, with gray hat laden with pink roses, and the Misses Manning were in black, Miss Abbie with a white blouse and Miss Annie with a pale blue bodice. On Tuesday night Miss Anne Blake of Brookline, whose engagement to Mr. Frederick Richardson was lately announced, was the hostess of a party of eight. Miss Blake wore a Parisian princesse gown of pale amber satin, with trimmings of white satin, richly embroidered in gold and a white straw hat with trimmings of white and orange velvet and a wreath of limes and foliage about the crown. Near by was Miss Helen Prince, looking very chic in pale brown veiling with white front and white tulle stock. Her hat was of biscuit straw, trimmed with black and white and black wings. There was a splendid attendance on Wednesday evening. Miss Susan Amory wearing gray with white bodice, the coat sleeves and cuffs faced back [illegible] white and blue striped silk, [illegible]

ticed in the balcony. Miss Rosamond Saltonstall and Miss Grace Dabney were conspicuous among the pretty girls on the floor, as was Miss Marion Lawrence, who was with a party presided over by Mrs. Francis Crowninshield. Miss Saltonstall's blonde coloring was emphasized by a lovely frock of pale blue silk muslin, with black insertions, made over a foundation of white taffetas, and her white hat was trimmed with black plumes. Miss Dabney, in soft brown veiling, was most attractive. There was a pale blue girdle and a black picture hat. Miss Lawrence was in black, with touches of white and large black hat, and Mrs. Crowninshield looked very handsome in dove gray silk with white lace motifs, a black hat with white trimmings and a large white boa. On Thursday night ex-Mayor and Mrs. Curtis and Mr. Robert A. Barnet and Mrs. Barnet were present, Mrs. Curtis looking particularly well in her beautifully fitting black gown and chic turban, and Mrs. Barnet was in black and white. Mr. and Mrs. Alexander Martin made their initial appearance at the concert Friday evening, Dr. Joseph H. Saunders of Brookline being included among those at the table.

Others noted during the week were Mrs. Montgomery Sears, who brought several people Tuesday, and gave another party on Thursday, made up of Captain Cameron and officers of the Oceanic; Mr. Roger Wolcott, Mr. John Appleton, Mr. John Lodge, Dr. William Bigelow, Dr. Jack and party, Mr. George Atkinson and party of eight, Dr. and Mrs. J. W. Farlon of Beacon street with friends, Mrs. John L. Thorndike and party, Miss B. C. Gray and guests, Mr. H. H. Edgerly, Mr. Ralph W. Durrell, Mrs. W. B. Rogers and party, Mrs. Dwight Blaney and friends, Mr. Francis Gray and guests, Dr. C. E. Achorn, who entertained a number of people on Wednesday; the Hon. Richard Olney, Mr. Wilbur H. Davis, with a stag party, including Mr. Charles P. Mudge and Mr. C. S. Gifford; Dr. J. N. Coolidge, Mr. C. A. Hurd, Miss Carrie Bicknell, Mr. Joseph Parker, Mr. Ralph Menard, Mr. Everett A. White and many more.

CABLE ADDRESS: CLIPBURO
BOSTON HOME JOURNAL
CLIPPING FROM
DATE .May
1902.

The other day I heard of a man who thinks that the Pops ought to take place in the Public Garden and that there ought to be tables along Commonwealth Avenue, where refreshments could be had. The concert in the garden idea is all well enough, but if I have to take refreshments in Commonwealth Avenue or in any of the adjacent parallel streets I want them served indoors. The dust up that way isn't to my taste.

CLIPPING FROM
BOSTON HOME JOURNAL
DATE .May
17
1902.

# SOCIETY

SUMMER is not so far off now, and those who have not already made their plans are busy about them. The Pops and the theatres are the chief gathering places now, and nightly have their representations of mode people. Departures for the country and even for the shore begin to be numerous, and it will not be so very long before the fashionable districts will begin to assume that return in the autumn air.

621 MAIN STREET, CINCINNATI
RAILROAD BUILDING, DENVER
CABLE ADDRESS: CLIPBURO
CLIPPING FROM Gazette Boston, Mass.
DATE 6-17-02

...Commonwealth avenue are soon to move down to Beverly.

—The "Pops" have been very gay and every evening the hall has been crowded with merry parties. Mrs. Gordon Dexter has been much in evidence and also Mrs. Gardner, who is always surrounded by young musicians. Others noticed during the week have been Col. and Mrs. Woods, Mr. and Mrs. Royston Beal, Mrs. Frank Watson, Mr. and Mrs. William Harper, Mrs. Fred Comee, Mrs. Alexander Higginson and party, Mrs. Cabot Chase, Sig. and Mme. Roboli, Col. and Mrs. Guild.

—The opera season in London promises to be exceedingly smart and many ... Americans have rented

BOSTON BUDGET
.May
18
1902.

....Next Wednesday, from two until five, a sale will be held at the Home for Aged Couples on Mount Auburn street.

....Among those who opened their cottages early this season at Barnstable are Dr. and Mrs. James Dwight of Beacon street.

....The "Pops" have been very attractive for the past two weeks, under the able direction of Mr. Zach. Later on Mr. Strube will direct.

....The following pupils of the Gilman School, Cambridge, took part in the play given there last week: Mildred Knowlton, Dorothy Saunders, Margaret McLean, Sarah Raulet, Florence Cum-

BOSTON BUDGET
DATE .May
10
1902.

George Honey, Paul Nicholson, John B. Park, Harry Kelly, Tom Hadaway, George De Long, John P. Kennedy and the Misses Georgia Caine, May Robson, Jobyna Howland, Flora Zabelle, Hattie Waters, Agnes Wayburn, Helen Chichester and Rachel Booth.

The second week of "Pop" concerts at Symphohy Hall ended with the concert of yesterday evening. The pleasant surroundings of the magnificent hall are no small factor in the attractiveness of these delightful entertainments, where the best of the lighter form of music is given by an orchestra unsurpassed in its personnel. The serving of the light refreshments and the enjoyment of a good cigar by the gentlemen tends to make an evening of much enjoyment. It is doubtful if these concerts can be duplicated anywhere in this country.

Anna Held will introduce a novelty in "The Little Duchess" at the Hollis-street Theatre on Monday evening in singing the French song which Fay Templeton used in her imitations with the Weber & Fields company. The cleverness of the imitation will give added interest to the first Boston hearing of the original.

621 MAIN STREET, CINCINNATI
RAILROAD BUILDING, DENVER
CABLE ADDRESS: CLIPBURO
CLIPPING FROM Gazette Boston, Mass.
DATE 6-17-02

...will make their home in Des Moines.

—Mr. and Mrs. Marshall Field of Chicago opened their cottage at Beverly last week.

—The "Pops" have been very attractive for the past two weeks under the able direction of Mr. Zach. Later on Mr. Strube will direct.

BOSTON (Mass.) EVE. HERALD
.May
24
1902.

## THE "POPS."

Mr. Zach is putting forth a new set of programmes at the "Pops" at Symphony Hall which promises at least as much substantial and genuine musical entertainment as any which have preceded them, and which include their fair proportion of novelties. The divisions of the programmes are quite broadly separated, so that there is always time for a stroll in the lobbies and for a breath of fresh air without losing any of the music.

CLIPPING FROM
BOSTON MORNING HERALD
DATE .May
25
1902.

mony in the little Episcopal church.

—Miss Anne Blake and her fiance, Mr H. H. Richardson, with several other young people, were at the Pop concert early in the week, Miss Blake wearing a costume of fawn-colored silk crepe de chine and a white hat trimmed with a wreath of flowers and foliage. Miss Marian Peabody wore a light blue silk bodice, with a dark skirt, and a chip hat trimmed with light blue feathers. Mr Roger Wolcott, with friends, and Mr and Mrs W. H. W. Bicknell, were there the same evening.

—The funeral services of Horatio Hollis Hunnewell were held at his late

# SUNDAY HERALD.

PUBLISHED EVERY SUNDAY IN THE YEAR
VOL. CXI., NO. 145.

SUNDAY, MAY 25, 1902.

as hitherto.

## THE "POPS."

The evenings at Symphony Hall resemble each other in their brightness, their gaiety, their heartiness and their refinement. Another week of the nightly concerts is about to begin, and it is in forecasting its details that one finds the only deviation from the regular characteristics which have been noted—the high quality of the audiences, the elegant informality of dress and demeanor and the air of constant content and enjoyment. For as one runs his eye over the house bulletin, he is struck with the great musical resources of which the conductor can dispose, and the skill in the which he makes and combines his selections. A half-dozen consecutive programmes stand out as so many separate individualities, each having some attraction of its own, and all worth the hearing. Monday next has been styled "Soloists' Night," and several of the important players will be brought forward for honors. The tempting programme is as follows:

1. Polonaise ........ Tschaikowsky
2. Waltz, "Du and Du," from "Fledermans" ........ Strauss
3.—Overture, "Piccolino" ........ Guiraud
4. 'Cello Solo ........
Mr. Josef Keller.
5. (a) Pecheur Napolitain and Napolitaine, (b) Toreador et Andalouse. (From "Bal Costume," Rubinstein.)
6. Waltz, "Vienna Blood" ........ Strauss
7. Flute solo ........
Mr. Andre Maquarre.
8. Marche des Batteurs, from "Xaviere" ........ Dubois
9. Violin solo ........
Mr. Jacques Hoffmann.
10. Overture, "La Part du Diable ........ Auber
11. Pizzicato Polka ........ Strauss
12. March "Hussar Drill" ........ Zach

THE "POPS."

The evenings at Symphony Hall resemble each other in their brightness, their gaiety, their heartiness and their refinement. Another week of the nightly concerts is about to begin, and it is in forecasting its details that one finds the only deviation from the regular characteristics which have been noted—the high quality of the audiences, the elegant informality of dress and demeanor and the air of constant content and enjoyment. For as one runs his eye over the house bulletin, he is struck with the great musical resources of which the conductor can dispose, and the skill in the which he makes and combines his selections. A half-dozen consecutive programmes stand out as so many separate individualities, each having some attraction of its own, and all worth the hearing. Monday next has been styled "Soloists' Night," and several of the important players will be brought forward for honors. The tempting programme is as follows:

1. Polonaise ........ Tschaikowsky
2. Waltz, "Du and Du," from "Fledermans" ........ Strauss
3.—Overture, "Piccolino" ........ Guiraud
4. 'Cello Solo ........
Mr. Josef Keller.
5. (a) Pecheur Napolitain and Napolitaine, (b) Toreador et Andalouse. (From "Bal Costume," Rubinstein.)
6. Waltz, "Vienna Blood" ........ Strauss
7. Flute solo ........
Mr. Andre Maquarre.
8. Marche des Batteurs, from "Xaviere" ........ Dubois
9. Violin solo ........
10. Overture ........
11. Pizzicato ........
12. March ........

BOSTON POST,
The Representative Democratic Paper
OF NEW ENGLAND.

SUNDAY MORNING, MAY 25, 1902.
(Copyright, 1902, Post Publishing Company.)

## The Week at the Pops

Considered in all lights, the past week at the Pops has been vastly successful, both as to quantity and quality of its patrons and the well-selected programmes. The elegance of the gowns worn this year completely distances those of other seasons, and the scene in the promenade is a brilliant one. Some of those there last week were Mr. and Mrs. Edward Louis Osgood of Beacon street, with their son and debutante daughters, Miss Fanny C. Osgood and Miss Hannah D. Osgood, who were presented last winter. The Misses Osgood were attired alike, Monte Carlo coats of tan cloth partially concealing their pretty frocks, and their hats of burnt straw were trimmed with black velvet and touches of white. Miss Hannah Stevenson was one of the prettiest girls present Monday evening, clad in a beautifully fitting frock of black, with large, light blue hat and rope of pearls. One of the largest parties that evening had as its host Mr. Richard Heard, and among the guests were Mr. and Mrs. Otis Kimball, Miss Estelle Kimball, Miss Abbie Manning, Miss Annie Manning and Mr. Alfred Brown. Miss Kimball was delightfully pretty in pale gray, with gray hat laden with pink roses, and the Misses Manning were in black, Miss Abbie with a white blouse and Miss Annie with a pale blue bodice. On Tuesday night Miss Anne Blake of Brookline, whose engagement to Mr. Frederick Richardson was lately announced, was the hostess of a party of eight. Miss Blake wore a Parisian princesse gown of pale amber satin, with trimmings of white satin, richly embroidered in gold and a white straw hat with trimmings of white and orange velvet and a wreath of limes and foliage about the crown. Near by was Miss Helen Prince, looking very chic in pale brown veiling with white front and white tulle stock. Her hat was of biscuit straw, trimmed with black and white and black wings. There was a splendid attendance on Wednesday evening. Miss Susan Amory, wearing gray with white bodice, the coat collar revers and cuffs faced back with white and blue striped silk, was noticed in the balcony. Miss Rosamond Saltonstall and Miss Grace Dabney were conspicuous among the pretty girls on the floor, as was Miss Marion Lawrence, who was with a party presided over by Mrs. Francis Crowninshield. Miss Saltonstall's blonde coloring was emphasized by a lovely frock of pale blue silk muslin, with black insertions, made over a foundation of white taffetas, and her white hat was trimmed with black plumes. Miss Dabney, in soft brown veiling, was most attractive. There was a pale blue girdle and a black picture hat. Miss Lawrence was in black, with touches of white and large black hat, and Mrs. Crowninshield looked very handsome in dove gray silk with white lace motifs, a black hat with white trimmings and a large white boa. On Thursday night ex-Mayor and Mrs. Curtis and Mr. Robert A. Barnet and Mrs. Barnet were present, Mrs. Curtis looking particularly well in her beautifully fitting black gown and chic turban, and Mrs. Barnet was in black and white. Mr. and Mrs. Alexander Martin made their initial appearance at the concert Friday evening, Dr. Joseph H. Saunders of Brookline being included among those at the table.

Others noted during the week were Mrs. Montgomery Sears, who brought several people Tuesday, and gave another party on Thursday, made up of Captain Cameron and officers of the Oceanic; Mr. Roger Wolcott, Mr. John Appleton, Mr. John Lodge, Dr. William Bigelow, Dr. Jack and party, Mr. George Atkinson and party of eight, Dr. and Mrs. J. W. Farlon of Beacon street with friends, Mrs. John L. Thorndike and party, Miss B. C. Gray and guests, Mr. H. H. Edgerly, Mr. Ralph W. Durrell, Mrs. W. B. Rogers and party, Mrs. Dwight Blaney and friends, Mr. Francis Gray and guests, Dr. C. E. Achorn, who entertained a number of people on Wednesday; the Hon. Richard Olney, Mr. Wilbur H. Davis, with a stag party, including Mr. Charles P. Mudge and Mr. C. S. Gifford; Dr. J. N. Coolidge, Mr. C. A. Hurd, Miss Carrie Bicknell, Mr. Joseph Parker, Mr. Ralph Menard, Mr. Everett A. White and many more.

...to Frenchwomen

BOSTON MORNING HERALD
May 25 1902.

Saturday night a week ago in the large company at the Pop concerts were Mr. and Mrs. Edward L. Osgood, who had a table party for their twin daughters, debutantes of the winter. On Monday night Mr. Richard Heard brought a large party, including Mr. and Mrs. Otis Kimball and Miss Estelle Kimball and Miss Annie and Miss Abby Manning. Miss Kimball was looking exceedingly pretty in pearl gray, almost covered with white lace and insertion. Her toque was of gray chiffon with pink roses and their foliage. Miss Lena Stevenson was with a party that night, in black with turquoise blue toque. On Tuesday night Miss Anne Blake, who has recently become engaged to Mr. Richardson of Brookline, was one of the prettiest girls of the fashionable set there. She was of a party of eight. Her white gown had gold traceries and her white hat a wreath of foliage. In another smart party was Miss Helen Prince in brown crepe, the bodice done with white, and a hat of burnt straw with black and white wings, the whole costume bearing the Parisian hall mark. Some who gave parties that night were Mrs. J. L. Thorndike, Dr. and Mrs. John W. Farlow, Miss B. C. Gray, Dr. and Mrs. John D. Morison, Mr. Minturn C. Kortwright of New York, who was in town for a few days, and Mr. Montgomery Sears, who also came again on Thursday night, and had a table party, including Capt. Cameron of the Oceanic and several of the officers. Mrs. Frank Crowninshield had a large party on Wednesday night. Miss Marion Lawrence was one of her guests. She wore black, the bodice done in white, and a black picture hat. Mrs. Crowninshield was in pearl liberty, with lace pailletted yoke. Miss Rosamond Saltonstall and Miss Grace Dabney were at another table, in dark blue mousseline de soie, with black insertions over white, and large black picture hat with plumes, and in light brown veiling with white yoke and undersleeves and the inevitable black picture hat, respectively. Miss Susan Amory, who was one of a party of four in the balcony, wore dark gray crepe, the bodice done in white, with revers and cuffs of light blue, and hat of white straw with pink roses. Others having table parties Wednesday night were Dr. Jack, Mrs. Dwight Blaney, Mrs. Ellis Dresel, Mrs. William B. Rogers, Mr. Francis Gray, Mr. Ralph Durrell, Mr. Walter Lawrence, Mr. John Le Roy of New York, Mr. and Mrs. Charles Lippitt and Mr. Archibald Livingston, who had one of the largest parties. Friday night the most noticed and admired woman at the Pops was Mrs. Fiske Warren, freshly arrived from Europe. She and Mr. Warren came in with a party. The former was looking more attractive than ever in what was evidently a Paris gown of soft crepe and much white lace. At another table Mr. and Mrs. George Lee had a party, including Mrs. Francis Watson. Miss Rebecca Jackson was at another table with young people.

Others there during the week whom we have not mentioned before were ex-Mayor Edwin Curtis and Mrs. Curtis, who brought guests; Mr. Roger Wolcott, the Hon. Richard Olney, Dr. William Sturgis Bigelow, Miss Agnes Donald, a daughter of the Rev. Dr. Winchester Donald, with a party of young people; Mr. and Mrs. Alexander Martin, Mr. Robert Barnett and party, Mr. John Appleton, Mr. William W. Lewis, Dr. Joseph Saunders, Mr. and Mrs. John T. McArthur, Mr. Hugh McBirney, Mr. Huntington Jackson of Harvard College and Mr. and Mrs. John Hamlin. The programmes grow in favor as the concerts go on. Mr. Zach has a happy faculty of providing just the music which suits the occasion and the weather. It speaks well for the success of the Pops when every week shows a distinct increase in patronage, which was very generous at the start.

Mrs. Isaac Norris, Jr. (born Crownin-

CLIPPING FROM BOSTON MORNING HERALD
May 25 1902.

# HARVARD-YALE AT THE POP.

## No Demonstration, However, Other Than Polite Applause.

**College Men Join with Others in the Symphony Hall Audience in Singing—"Little Duchess" at the Hollis Street Theatre Attracts Some of the Athletes.**

A few Harvard and Yale athletes of the track and field gathered at wooden tables in Symphony Hall last evening, applauded lustily and drank discreetly—for Mott Haven is yet to come—in celebration of the afternoon meet on Soldier's Field. They made no demonstration other than polite applause, and did not even invoke "Fair Harvard" of the accommodating conductor, Mr. Zach.

It was the biggest night of the season for the Pops. Every reserved seat on the floor was sold long before the time for the performance, and by 8 o'clock nearly every available sitting outside of the pen had been snapped up by early arrivals, who came in droves. The balconies were well filled, the first balcony being practically crowded. There were some 1600 people in the hall.

No special inducement had been made by the management to attract the patronage from Cambridge, and the musical programme showed no concessions to a Harvard athletic occasion. However, the music was never more appreciated, and more than half the programme was encored. When it came to the "Jubilee" overture by Weber, with its finale in the melody of "America," the whole crowd stood up and the fringe of college men around the rail joined heartily in song. This was absolutely the only time there was "anything doing" in the way of demonstration.

J. G. WILLIS, HARVARD,
Winner of 220-Yard Hurdles in the Harvard-Yale Games.

"The Little Duchess" attracted a very appreciative crowd to the Hollis Street Theatre, where the performance had been advertised as "Harvard-Yale night." No boxes had been reserved for either of the athletic teams, but several of the athletes and other college men were scattered about throughout the house. They were very appreciative, and the unusually hearty applause was doubtless due to their efforts.

The only feature of the performance was contributed by three men about town, who sat in a stage box and hurled bouquets of heroic size across the footlights at Miss Held. Their huge offering of red roses was one of the finest floral pieces that has crossed the footlights this season. It was said at the box office that between $200 and $300 worth of flowers reached the company either by way of the footlights or the stage door, during the evening.

CLIPPING FROM BOSTON MORNING GLOBE
CABLE ADDRESS: CLIPBURO
May 25 1902.

—Mrs Arthur H. Whitney of Watertown gave a luncheon in the city to a number of ladies on Saturday, and afterward entertained them at the matinee performance at the Museum.

—Among the many patrons of the Pop concerts the past week have been noticed many guests from the various hotels who are staying in Boston temporarily, and who find these concerts the most agreeable way of spending their evenings. In the day time they may be seen being driven through our beautiful park system out through Riverway and Jamaica way to the Arnold Arboretum and Franklin park. Among the constant attendants at the concerts have been Mr Richard Olney, with friends, Mr J. Montgomery Sears, Mr Robert Barnett, who had several guests with him Thursday evening; one party was composed of Mr Freeman Allen, Mr Charles Winslow, Miss Ethel Gibson and Miss Susie Amory; Miss Gibson wore a white satin and lace bodice with dark skirt, and a cream straw hat with a wreath of pink roses around the brim; Miss Amory was in gray cloth and toque of pink roses. At another table were Mr and Mrs Philip Gardner, Miss Rosamund Saltonstall, Miss Grace Dabney, Mr Percy Haughton and others. Mrs Gardner wore a lovely gown of ecru crepe embroidered, and black hat with plumes; Miss Saltonstall's gown was old blue veiling with Persian embroidery and Miss Dabney's ecru crepe de chene, both bodice and skirt accordion plaited. Her hat was black with ostrich plumes. Miss Marian Lawrence was in dark blue nun's veiling and black plumed hat, Mrs Curtis Guild Jr, in white satin and lace bodice with cloth skirt, and Miss Mollie Johnson in dove gray veiling with appliques of cream lace; Miss Marian Fenno one evening wore a blue veiling and a chiffon hat of pale blue. A few others noted have been Mr and Mrs Eliot W. Pratt with guests, Dr and Mrs William Copley Winslow, Mr and Mrs Robert Shaw Sturgis, Miss Margaret Craig, Dr Frederic L. Jack, Dr Edwin E. Jack, Mrs Henry Whittemore, Miss Whittemore and Mr and Mrs Sedgwick.

—The marriage of Miss Ethel Davies, daughter of Mr and Mrs Julien T. Davies, to Mr Archibald Gourlie Thacher will take place at Newport Saturday, Aug 9. Miss Davies' parents have a cottage on Purgatory road between the First and Second beaches. Miss Davies

BOSTON MORNING HERALD
May 27 1902.

## THE "POPS."

Time in his flight has brought along the last week of Mr. Zach's half of the conductorship of the "Pops," the second part of the season being reserved, as usual, for Mr. Strube. It would not be easily possible to surpass his own record, so far as programmes and performance go, but he did make a special effort and introduce a little change into the form of last night's concert. He put a solo number into each of the three sections, Mr. Keller playing something for 'cello, Mr. Hoffmann for violin, and Mr. Macquarre. All were brief, light and entertaining, and as close attention was naturally concentrated upon them, the usual number for which silence is bespoken was omitted. The remaining programmes of the week are attractively combined of old favorites and new, and will be their own best commendation.

BOSTON MORNING GLOBE
May 25 1902.

Marie Jouneau

## PROMENADE CONCERT

Monday evening in Symphony hall Mr Zach will begin his last week as conductor of the "pop" concerts. It will be "soloist" night and the program has been arranged as follows:

Polonaise ..... Tschaikowsky
Waltz, Du und Du, Fledermaus ..... Strauss
Overture, Piccolino ..... Guiraud
Cello solo,
Mr Josef Keller.
Pecheur Napolitain and Napolitaine, and Toreodor et Andalouse, from Bal Costume ..... Rubinstein
Waltz, Vienna Blood ..... Strauss
Flute solo,
M Andre Maquarre
Marche des Batteurs, from Xaviere ..... Dubois
Violin solo,
Mr Jacques Hoffmann
Overture, La Part du Diable ..... Auber
Pizzicato Polka ..... Strauss
March, Hussar Drill ..... Zach

## A New Queen of Society.

Boston Herald 5/25/02

AT last seasonable weather has arrived, so that the calendar is not the only thing which tells us summer has come. It is, however, more than a month or six weeks before the regular watering place season begins, so that those who have closed their town houses are yet near enough to be seen at the Pops, the playhouses, the restaurants and the shops. In New York last week, where the weather was a trifle warmer than here, we could easily imagine we were in Paris again, for on Thursday the balconies and piazzas at Sherry's, Martin's and the park resaurants were filled with people during the luncheon and tea hours, and most of them of the fashionable set. Of course, for dining al fresco, it is yet a little early. One would never have thought on the Riverside drive and at Claremont, where people were having tea on the broad balconies, that even a small part of New York society was elsewhere. The driveway all through the park on Wednesday afternoon, amid miles almost of bloom and verdure, was one throng of splendid turnouts of every description and private motor cars where, in many cases, ladies were their own chauffeuse, the occupants of all in smartest attire. The whole moving scene reminded one constantly of the Bois and Hyde Park in the season. It is more plain, perhaps, to a visitor than to a resident that New York is modelling itself after Paris more and more, especially in "the little season," as the French call it, the time between the supposed end of the gay year and the real summer. People are in and out of town all the time, and those going to and arriving from Europe add to the general jollity. Houses are closed and the occupants are rejoicing in a little breath of freedom from domestic worries. They are living at the fashionable hotels and dining at the restaurants more or less bohemian, which is now entirely the thing at this season. Racing and road coaching are chief among the things which keep the fashionable New York people in town for a time longer. To drive out on a drag or coach or in one's trap is the popular way of getting to the Morris Park clubhouse. The hunting set are noticeable just now for their plain tailor gowns and coats at the races, and apparently are setting the style quite distinct from the much beflounced and befrilled costumes that one sees at the Grand Prix, the Ascot and the Derby. Invitations to stop over Sunday in the country or go out to luncheon or dinner cannot be too lavishly bestowed at this season, for they are certain to be accepted. The week-end invitation is by all odds the most popular. It is now apt to mean only from Saturday to Monday, and even from Saturday night to Monday morning is deemed all sufficient.

BOSTON POST
May 25 1902.

## The Pop Concerts

The fourth week of the Pop concerts will open in Symphony Hall tomorrow evening. As in the past, these delightful entertainments have been well patronized and the choice programmes thoroughly enjoyed.

Monday will be soloists' night with the following selections:

Polonaise, Tschaikowsky; waltz, "Du and Du," from "Fledermaus," Strauss; overture, "Piccolino," Guiraud; 'cello solo; (a) Pecheur Napolitain and Napolitaine, (b) Toreador et Andalouse, from "Bal Costume," Rubinstein; waltz, "Vienna Blood," Strauss; flute solo; Marche des Batteurs, from "Xaviere," Dubois; violin solo; overture, "La Part du Diable," Auber; Pizzicato Polka, Strauss; march, "Hussar Drill," Zach.

[126]

BOSTON MORNING HERALD
May 25 1902.

Saturday night a week ago in the large company at the Pop concerts were Mr. and Mrs. Edward L. Osgood, who had a table party for their twin daughters, debutantes of the winter. On Monday night Mr. Richard Heard brought a large party, including Mr. and Mrs. Otis Kimball and Miss Estelle Kimball and Miss Annie and Miss Abby Manning. Miss Kimball was looking exceedingly pretty in pearl gray, almost covered with white lace and insertion. Her toque was of gray chiffon with pink roses and their foliage. Miss Lena Stevenson was with a party that night, in black with turquoise blue toque. On Tuesday night Miss Anne Blake, who has recently become engaged to Mr. Richardson of Brookline, was one of the prettiest girls of the fashionable set there. She was of a party of eight. Her white gown had gold traceries and her white hat a wreath of foliage. In another smart party was Miss Helen Prince in brown crepe, the bodice done with white, and a hat of burnt straw with black and white wings, the whole costume bearing the Parisian hall mark. Some who gave parties that night were Mrs. J. L. Thorndike, Dr. and Mrs. John W. Farlow, Miss B. C. Gray, Dr. and Mrs. John D. Morison, Mr. Minturn C. Kortwright of New York, who was in town for a few days, and Mr. Montgomery Sears, who also came again on Thursday night, and had a table party, including Capt. Cameron of the Oceanic and several of the officers. Mrs. Frank Crowninshield had a large party on Wednesday night. Miss Marion Lawrence was one of her guests. She wore black, the bodice done in white, and a black picture hat. Mrs. Crowninshield was in pearl liberty, with lace pailletted yoke. Miss Rosamond Saltonstall and Miss Grace Dabney were at another table, in dark blue mousseline de soie, with black insertions over white, and large black picture hat with plumes, and in light brown veiling with white yoke and undersleeves and the inevitable black picture hat, respectively. Miss Susan Amory, who was one of a party of four in the balcony, wore dark gray crepe, the bodice done in white, with revers and cuffs of light blue, and hat of white straw with pink roses. Others having table parties Wednesday night were Dr. Jack, Mrs. Dwight Blaney, Mrs. Ellis Dresel, Mrs. William B. Rogers, Mr. Francis Gray, Mr. Ralph Durrell, Mr. Walter Lawrence, Mr. John Le Roy of New York, Mr. and Mrs. Charles Lippitt and Mr. Archibald Livingston, who had one of the largest parties. Friday night the most noticed and admired woman at the Pops was Mrs. Fiske Warren, freshly arrived from Europe. She and Mr. Warren came in with a party. The former was looking more attractive than ever in what was evidently a Paris gown of soft crepe and much white lace. At another table Mr. and Mrs. George Lee had a party, including Mrs. Francis Watson. Miss Rebecca Jackson was at another table with young people.

Others there during the week whom we have not mentioned before were ex-Mayor Edwin Curtis and Mrs. Curtis, who brought guests; Mr. Roger Wolcott, the Hon. Richard Olney, Dr. William Sturgis Bigelow, Miss Agnes Donald, a daughter of the Rev. Dr. Winchester Donald, with a party of young people; Mr. and Mrs. Alexander Martin, Mr. Robert Barnett and party, Mr. John Appleton, Mr. William W. Lewis, Dr. Joseph Saunders, Mr. and Mrs. John T. McArthur, Mr. Hugh McBirney, Mr. Huntington Jackson of Harvard College and Mr. and Mrs. John Hamlin. The programmes grow in favor as the concerts go on. Mr. Zach has a happy faculty of providing just the music which suits the occasion and the weather. It speaks well for the success of the Pops when every week shows a distinct increase in patronage, which was very generous at the start.

Mrs. Isaac Norris, Jr. (born Crownin-

CLIPPING FROM BOSTON MORNING HERALD
May 25 1902.

# HARVARD-YALE AT THE POP.

## No Demonstration, However, Other Than Polite Applause.

**College Men Join with Others in the Symphony Hall Audience in Singing—"Little Duchess" at the Hollis Street Theatre Attracts Some of the Athletes.**

A few Harvard and Yale athletes of the track and field gathered at wooden tables in Symphony Hall last evening, applauded lustily and drank discreetly—for Mott Haven is yet to come—in celebration of the afternoon meet on Soldier's Field. They made no demonstration other than polite applause, and did not even invoke "Fair Harvard" of the accommodating conductor, Mr. Zach.

It was the biggest night of the season for the Pops. Every reserved seat on the floor was sold long before the time for the performance, and by 8 o'clock nearly every available sitting outside of the pen had been snapped up by early arrivals, who came in droves. The balconies were well filled, the first balcony being practically crowded. There were some 1600 people in the hall.

No special inducement had been made by the management to attract the patronage from Cambridge, and the musical programme showed no concessions to a Harvard athletic occasion. However, the music was never more appreciated, and more than half the programme was encored. When it came to the "Jubilee" overture by Weber, with its finale in the melody of "America," the whole crowd stood up and the fringe of college men around the rail joined heartily in song. This was absolutely the only time there was "anything doing" in the way of demonstration.

"The Little Duchess" attracted a very appreciative crowd to the Hollis Street Theatre, where the performance had been advertised as "Harvard-Yale night." No boxes had been reserved for either of the athletic teams, but several of the athletes and other college men were scattered about throughout the house. They were very appreciative, and the unusually hearty applause was doubtless due to their efforts.

The only feature of the performance was contributed by three men about town, who sat in a stage box and hurled bouquets of heroic size across the footlights at Miss Held. Their huge offering of red roses was one of the finest floral pieces that has crossed the footlights this season. It was said at the box office that between $200 and $300 worth of flowers reached the company either by way of the footlights or the stage door, during the evening.

J. G. WILLIS, HARVARD,
Winner of 220-Yard Hurdles in the Harvard-Yale Games.

CABLE ADDRESS: CLIPBURO
CLIPPING FROM BOSTON MORNING GLOBE May 25 1902.

—Mrs Arthur H. Whitney of Watertown gave a luncheon in the city to a number of ladies on Saturday, and afterward entertained them at the matinee performance at the Museum.

—Among the many patrons of the Pop concerts the past week have been noticed many guests from the various hotels who are staying in Boston temporarily, and who find these concerts the most agreeable way of spending their evenings. In the day time they may be seen being driven through our beautiful park system out through Riverway and Jamaica way to the Arnold Arboretum and Franklin park. Among the constant attendants at the concerts have been Mr Richard Olney, with friends, Mr J. Montgomery Sears, Mr Robert Barnett, who had several guests with him Thursday evening; one party was composed of Mr Freeman Allen, Mr Charles Winslow, Miss Ethel Gibson and Miss Susie Amory; Miss Gibson wore a white satin and lace bodice with dark skirt, and a cream straw hat with a wreath of pink roses around the brim; Miss Amory was in gray cloth and toque of pink roses. At another table were Mr and Mrs Philip Gardner, Miss Rosamund Saltonstall, Miss Grace Dabney, Mr Percy Haughton and others. Mrs Gardner wore a lovely gown of ecru crepe embroidered, and black hat with plumes; Miss Saltonstall's gown was old blue veiling with Persian embroidery and Miss Dabney's ecru crepe de chene, both bodice and skirt accordion plaited. Her hat was black with ostrich plumes. Miss Marian Lawrence was in dark blue nun's veiling and black plumed hat, Mrs Curtis Guild Jr, in white satin and lace bodice with cloth skirt, and Miss Mollie Johnson in dove gray veiling with appliques of cream lace; Miss Marian Fenno one evening wore a blue veiling and a chiffon hat of pale blue. A few others noted have been Mr and Mrs Eliot W. Pratt with guests, Dr and Mrs William Copley Winslow, Mr and Mrs Robert Shaw Sturgis, Miss Margaret Craig, Dr Frederic L. Jack, Dr Edwin E. Jack, Mrs Henry Whittemore, Miss Whittemore and Mr and Mrs Sedgwick.

—The marriage of Miss Ethel Davies, daughter of Mr and Mrs Julien T. Davies, to Mr Archibald Gourlie Thacher will take place at Newport Saturday, Aug 9. Miss Davies' parents have a cottage on Purgatory road between the First and Second beaches. Miss Davies

BOSTON MORNING HERALD
May 27 1902.

## THE "POPS."

Time in his flight has brought along the last week of Mr. Zach's half of the conductorship of the "Pops," the second part of the season being reserved, as usual, for Mr. Strube. It would not be easily possible to surpass his own record, so far as programmes and performance go, but he did make a special effort and introduce a little change into the form of last night's concert. He put a solo number into each of the three sections, Mr. Keller playing something for 'cello, Mr. Hoffmann for violin, and Mr. Macquarre. All were brief, light and entertaining, and as close attention was naturally concentrated upon them, the usual number for which silence is bespoken was omitted. The remaining programmes of the week are attractively combined of old favorites and new, and will be their own best commendation.

BOSTON MORNING GLOBE
May 25 1902.

Marie Jaureau

PROMENADE CONCERT

Monday evening in Symphony hall Mr Zach will begin his last week as conductor of the "pop" concerts. It will be "soloist" night and the program has been arranged as follows:

Polonaise ..... Tschaikowsky
Waltz, Du und Du, Fledermaus.....Strauss
Overture, Piccolino..... Guiraud
Cello solo,
Mr Josef Keller.
Pecheur Napolitain and Napolitaine, and Toreodor et Andalouse, from Bal Costume ..... Rubinstein
Waltz, Vienna Blood.....Strauss
Flute solo,
M Andre Maquarre
Marche des Batteurs, from Xaviere....Dubois
Violin solo,
Mr Jacques Hoffmann
Overture, La Part du Diable.....Auber
Pizzicato Polka..... Strauss
March, Hussar Drill.....Zach

## A New Queen of Society.

AT last seasonable weather has arrived, so that the calendar is not the only thing which tells us summer has come. It is, however, more than a month or six weeks before the regular watering place season begins, so that those who have closed their town houses are yet near enough to be seen at the Pops, the playhouses, the restaurants and the shops. In New York last week, where the weather was a trifle warmer than here, we could easily imagine we were in Paris again, for on Thursday the balconies and piazzas at Sherry's, Martin's and the park resaurants were filled with people during the luncheon and tea hours, and most of them of the fashionable set. Of course, for dining al fresco, it is yet a little early. One would never have thought on the Riverside drive and at Claremont, where people were having tea on the broad balconies, that even a small part of New York society was elsewhere. The driveway all through the park on Wednesday afternoon, amid miles almost of bloom and verdure, was one throng of splendid turnouts of every description and private motor cars where, in many cases, ladies were their own chauffeuse, the occupants of all in smartest attire. The whole moving scene reminded one constantly of the Bois and Hyde Park in the season. It is more plain, perhaps, to a visitor than to a resident that New York is modelling itself after Paris more and more, especially in "the little season," as the French call it, the time between the supposed end of the gay year and the real summer. People are in and out of town all the time, and those going to and arriving from Europe add to the general jollity. Houses are closed and the occupants are rejoicing in a little breath of freedom from domestic worries. They are living at the fashionable hotels and dining at the restaurants more or less bohemian, which is now entirely the thing at this season. Racing and road coaching are chief among the things which keep the fashionable New York people in town for a time longer. To drive out on a drag or coach or in one's trap is the popular way of getting to the Morris Park clubhouse. The hunting set are noticeable just now for their plain tailor gowns and coats at the races, and apparently are setting the style quite distinct from the much beflounced and befrilled costumes that one sees at the Grand Prix, the Ascot and the Derby. Invitations to stop over Sunday in the country or go out to luncheon or dinner cannot be too lavishly bestowed at this season, for they are certain to be accepted. The week-end invitation is by all odds the most popular. It is now apt to mean only from Saturday to Monday, and even from Saturday night to Monday morning is deemed all sufficient.

BOSTON POST
May 25 1902.

## The Pop Concerts

The fourth week of the Pop concerts will open in Symphony Hall tomorrow evening. As in the past, these delightful entertainments have been well patronized and the choice programmes thoroughly enjoyed.

Monday will be soloists' night with the following selections:

Polonaise, Tschaikowsky; waltz, "Du und Du," from "Fledermaus," Strauss; overture, "Piccolino," Guiraud; 'cello solo; (a) Pecheur Napolitain and Napolitaine, (b) Toreador et Andalouse, from "Bal Costume," Rubinstein; waltz, "Vienna Blood," Strauss; flute solo; Marche des Batteurs, from "Xaviere," Dubois; violin solo; overture, "La Part du Diable," Auber; Pizzicato Polka, Strauss; march, "Hussar Drill," Zach.

[126]

CLIPPING FROM My City & Country

DATE 7/24/02

Boston Letter

In the city, the "Pop" concerts are society's greatest diversion. Their charm depends greatly upon their Bohemianism, which is especially well appreciated after the season of formal entertaining. Among those who were members of the little parties seated at the tables last week were Mr. and Mrs. Quincy Shaw, Jr., the latter formerly Sallie Pemberton, of Philadelphia; Miss Katharine Fay, president of the Vincent Club; Miss Susan Amory, Mrs. James Lowell Putnam, who was Miss Eleanor Robinson, of Washington Square, New York; Mr. Frederic J. Stimson, the novelist, with his handsome daughter, Mildred; Miss Eloise Derby, Mr. and Mrs. Albert Burrage, and Mr. W. W. Vaughan.

* * *

CLIPPING FROM BOSTON (Mass.) JOURNAL

DATE May 27 1902.

### THE "POPS."

Last night was soloists' night at the "Pop" concert, and the usual large audience was on hand to applaud the selections of the orchestra under the direction of Mr. Max Zach, as well as the solo numbers of Messrs. Keller, Maquarre and Hoffmann. This is the fourth and last week in which Mr. Zach will direct the orchestra, as on Monday next Mr. Gustav Strube will take up the baton and conduct the remainder of the season. On Friday evening of this week the visiting French delegation will visit Symphony Hall as the guests of "Le Cercle Francais" of Harvard University.

BOSTON MORNING GLOBE

DATE May 27 1902.

... and the local interest taken in the production insures a crowded first-night audience.

### Promenade Concert.

The program this evening at the "pop" concert in Symphony hall will be as follows:

March, Szechmje.....Fahrbach
Waltz, Gross-Wien.....Strauss
Overture, Si j'etais Roi.....Adam
Selection, Chimes of Normandy.....Planquette
Menuet, valse des Sylphes et Marche Hongroise, from Damnation of Faust.....Berlioz
Waltz, Fesche Geister.....Ed Strauss
Dance of slaves, tambourin and gavotte.....Gluck-Gevaert
Trot de Cavalerie.....Rubinstein
Academic festival overture.....Grace
Largo, violin obligato Mr Hoffmann.....Handel
Waltz, Ninette (first time).....Bosc
March, from Wizard of the Nile.....Herbert

RAILROAD BUILDING, DENVER

CABLE ADDRESS: CLIPBURO

CLIPPING FROM Commercial Boston, Mass.

DATE 5-26-02

### Symphony Hall Concerts.

The concerts during the week now ending have been up to their usual high standard. Conductor Zach always receives a cordial greeting upon his appearance, and his well selected programmes have brought out enthusiastic applause at every concert of the week. These popular entertainments are given every evening during the week, excepting Sunday, from 8 to 11 o'clock.

CLIPPING FROM BOSTON COURIER

DATE May 24 1902.

## TOWN TALK.

—At the Pop concerts the past week the attendance has been unusually large, and the favorite form of amusement is progressing merrily, with the advent of the fourth week, which marks the end of the first half of the season, near at hand The elegance of the gowns worn this year distances those of former seasons, and many are distinctly Parisian, and costly in the extreme. During the promenade hour the scene is particularly brilliant, and the fashion display extremely alluring. Some of those noted in Symphony Hall during the past week are Mr. and Mrs. Edward Louis Osgood, of Beacon street, with their son, and debutante daughters, who were presented last winter, Miss Fanny C. Osgood and Miss Hannah D. Osgood. The Misses Osgood were attired alike, Monte Carlo coats of tan cloth partially concealing their pretty frocks. Their hats were of burnt straw, with trimmings of black velvet. Miss [illegible] Stevenson was one of the prettiest girls present Monday evening, clad in a lovely frock of black, with large, light blue hat, and rope of pearls. One of the largest parties that evening had as its host Mr. Richard Heard, and among the guests were Mr. and Mrs. Otis Kimball, and their daughter, Miss Estelle Kimball, Miss Abbie Manning, Miss Annie Manning and Mr. Alfred Brown. Miss Kimball was very pretty in pale gray silk, with insertions of white lace, and gray hat, with a profusion of pink roses. The Misses Manning were both in black, Miss Abbie wearing a white blouse, and Miss Annie a light blue bodice. On Tuesday night Miss Anne Blake, of Brookline, whose engagement to Mr. Frederick Richardson was lately announced, was the hostess at a table party of eight guests. Miss Blake looked very attractive in a princesse gown of palest amber satin, in combination with white satin, heavily embroidered in gold. Her wide-brimmed hat was of white straw with trimmings of orange velvet and white satin, and had a wreath of palms, with their own beautiful foliage around the crown. At a nearby table, where she attracted much admiring comment, was Miss Helen Prince, looking very chic in soft brown veiling, opening over a white front, and having a white tulle stock. Her hat was of burnt straw, with trimmings of black velvet, and white and black wings. Mr. Montgomery Sears was present Tuesday evening, entertaining a small party of friends, and among others noted early in the week were Mr. Roger Wolcott, Mr. John Appleton, Mr. John Lodge, Dr. William Bigelow, Dr. Jack and party, and Mr. Richard Heard, whose guests included Mr. and Mrs. Otis Kimball and their daughter, Miss Estelle Kimball, Mr. George Atkinson and party of eight, Dr. and Mrs. J. W. Farlow, of Beacon street, and friends, Mrs. John L. Thorndike and party, Miss B. C. Gray and friends, Mr. W. B. Edgerly, who brought several people with him, Mr. Ralph W. Durrell and guests. Mrs. W. B. Rogers and party, Mrs. Dwight Blaney and guests, Mr. E. L. Dresel, Mr. Francis Gray and party, Dr. C. E. Achorn, of the Westminster, who entertained Wednesday, and the Hon. Richard Olney. The same evening Miss Susan Amory was present, occupying a seat in the balcony, and looking extremely well in dark gray with white bodice. The revers and cuffs of the jacket were of blue and white silk. Miss Rosamond Saltonstall and Miss Grace Dabney were noticed among the young girls on the floor. Miss Saltonstall's blonde coloring was well emphasized by a lovely creation of blue soie de Chine with black insertions, made over a foundation of white taffetas, and a white picture hat with black plumes. Miss Dabney selected for her toilette a pretty gown of tan veiling with white yoke, with pale blue girdle, and a large and very becoming hat. Miss Marion Lawrence, daughter of the Bishop, made one of a large party at the table with Mrs. Francis Crowninshield, and was clad in black, with a black picture hat. Mrs. Crowninshield looked extremely well in pale gray silk, with applications of white lace motifs, a black hat with white trimmings, and a large white boa. Mr. J. Montgomery Sears made his second appearance at the pops on Thursday evening, having with him a stag party made up of Captain Cameron, and other officers of the Oceanic. There were also present ex-Mayor and Mrs. Edwin U. Curtis, Mrs. Curtis looking very distinguished in her black frock, with chic turban, Mr. Robert A. Barnet, the playwright, with Mrs. Barnet, the latter in black and white, Mr. Wilbur H. Davis, whose guests were Mr. Charles P. Mudge and Mr. C. S. Gifford, Dr. J. N. Coolidge, Mr. C. A. Hurd, of Beverly, Miss Carrie Bicknell, Mr. Joseph Parker, Mr. Ralph Menard, Mr. Everett A. White and many more. Mr. and Mrs. Alexander Martin, of Beacon street, made their first appearance at the pops on Friday evening, occupying a table, and Dr. Joseph H. Saunders, of Brookline, being included among the guests. Mrs. Martin wore a very becoming gown of tan veiling, overlaid with bands of insertion and lace of the same color, and a white toque, stock and gloves. Mr. and Mrs. Fiske Warren, lately returned from Europe, were also present. Mrs. Warren, attired in pale brown voile, with black picture hat, the combination exactly suiting the rich tints of her coloring. Miss Rebecca Jackson and her fiance, Mr. Robert Hallowell, were included in an attractive group of young people in a large party, and Col. and Mrs. Andrew Robeson were present, Mrs. Robeson wearing a black gown and turban, with unique Russian girdle of gold. Mr. and Mrs. George Lee, of Brookline, and Mr. and Mrs. Francis Watson were also noticeable among those present Friday night.

CLIPPING FROM BOSTON HOME JOURNAL

DATE May 24 1902.

Mr. H. W. Priest has engaged his musicians for Hotel Preston at Beach Bluff, Mass., the coming season, securing players from the famous Symphony Orchestra. Mr. Max Zach, who is now conductor at the Pops concerts, will be the leader of the orchestra at The Preston.

[127]

THE PRESS CLIPPING BUREAU

45 VESEY STREET, NEW YORK
68 DEVONSHIRE STREET, BOSTON
621 MAIN STREET, CINCINNATI
RAILROAD BUILDING, DENVER

CABLE ADDRESS: CLIPBURO

CLIPPING FROM Budget, Boston, Mass.

DATE 5-26-02

motion pictures in the biograph, and a splendid lot of scenic views made in Newfoundland will also be shown.

The "Pops" have been very delightful during the warm evenings. Symphony Hall has nightly been thronged with music lovers who have enjoyed Max Zach and his orchestra.

At the Hollis-street, beginning Monday, May 26, for two weeks, will be presented the London Gaiety Theatre laughing success, "The Messenger Boy," with James T. P...

DATE BOSTON (Mass.) EVE. HERALD

May 27 1902.

### THE "POPS."

Time in his flight has brought along the last week of Mr. Zach's half of the conductorship of the "Pops," the second part of the season being reserved, as usual, for Mr. Strube. The programmes of the week are attractively combined of old favorites and new, and will be their own best commendation.

CLIPPING FROM BOSTON TIMES

DATE May

### The Pop Concerts.

Now that warm weather is fast approaching there will be a perceptible increase in attendance at the Pop concerts, although up to the present time they have been well attended. The programmes during the past week have been of marked excellence and Monday next will be soloists' night and a very large attendance is anticipated, It is as follows:

Polonaise .....Tschaikowsky
Waltz, "Du and Du," from "Fledermaus".....Strauss
Overture, "Piccolino".....Guiraud
'Cello Solo.....
Mr. Josef Keller.
Pecheur Napolitan and Napolitaine,.....
Toreador et Andalouse, from "Bal Costume".....Rubinstein
Waltz, "Vienna Blood".....Strauss
Flute Solo.....
Mr. Andre Maquarre.
Marche des Batteurs, from "Xaviere"... Dubois
Violin Solo.....
Mr. Jacques Hoffmann.
Overture, "La Part du Diable".....Auber
Pizzicato Polka.....Strauss
March, 'Hussar Drill".....Zach

Larrabee's 22d anniversary occurs tomorrow.

Ambassador Choate Suggests a Moth.

(New York Times.)

Ambassador Choate has a particular aversion

CABLE ADDRESS: CLIPBURO

CLIPPING FROM BOSTON HOME JOURNAL

DATE May 24 1902.

The delightful Pop concerts, the Boston institution so much liked by all, are having another successful season. This is the time of year when listening to music not too classic, while sipping light beverages, is an ideal enjoyment. The programmes at the Pops are judiciously made out, and interpreted by that splendid organization, the Symphony Orchestra. The concerts are held in beautiful Symphony Hall each week-day evening, Mr. Max Zach being the conductor.

CLIPPING FROM My City & Country

DATE 5/24/02

In the city, the "Pop" concerts are society's greatest diversion. Their charm depends greatly upon their Bohemianism, which is especially well appreciated after the season of formal entertaining. Among those who were members of the little parties seated at the tables last week were Mr. and Mrs. Quincy Shaw, Jr., the latter formerly Sallie Pemberton, of Philadelphia; Miss Katharine Fay, president of the Vincent Club; Miss Susan Amory, Mrs. James Lowell Putnam, who was Miss Eleanor Robinson, of Washington Square, New York; Mr. Frederic J. Stimson, the novelist, with his handsome daughter, Mildred; Miss Eloise Derby, Mr. and Mrs. Albert Burrage, and Mr. W. W. Vaughan.

* * *

CLIPPING FROM BOSTON (Mass.) JOURNAL

DATE May 27 1902.

## THE "POPS."

Last night was soloists' night at the "Pop" concert, and the usual large audience was on hand to applaud the selections of the orchestra under the direction of Mr. Max Zach, as well as the solo numbers of Messrs. Keller, Maquarre and Hoffmann. This is the fourth and last week in which Mr. Zach will direct the orchestra, as on Monday next Mr. Gustav Strube will take up the baton and conduct the remainder of the season. On Friday evening of this week the visiting French delegation will visit Symphony Hall as the guests of "Le Cercle Francais" of Harvard University.

BOSTON MORNING GLOBE

DATE May 27 1902.

... well known Bostonians, and the local interest taken in the production insures a crowded first-night audience.

### Promenade Concert.

The program this evening at the "pop" concert in Symphony hall will be as follows:

March, Szechmje....................Fahrbach
Waltz, Gross-Wien....................Strauss
Overture, Si j'etais Roi....................Adam
Selection, Chimes of Normandy.....Planquette
Menuet, valse des Sylphes et Marche Hongroise, from Damnation of Faust.....Berlioz
Waltz, Fesche Geister..............Ed Strauss
Dance of slaves, tambourin and gavotte.. Gluck-Gevaert
Trot de Cavalerie..................Rubinstein
Academic festival overture.............Grace
Largo, violin obligato Mr Hoffmann....Handel
Waltz, Ninette (first time)..............Bosc
March, from Wizard of the Nile.....Herbert

RAILROAD BUILDING, DENVER

CABLE ADDRESS: CLIPBURO

CLIPPING FROM Commercial Boston, Mass.

DATE 6-26-02

### Symphony Hall Concerts.

The concerts during the week now ending have been up to their usual high standard. Conductor Zach always receives a cordial greeting upon his appearance, and his well selected programmes have brought out enthusiastic applause at every concert of the week. These popular entertainments are given every evening during the week, excepting Sunday, from 8 to 11 o'clock.

CLIPPING FROM BOSTON COURIER

DATE May 24 1902.

## TOWN TALK.

—At the Pop concerts the past week the attendance has been unusually large, and the favorite form of amusement is progressing merrily, with the advent of the fourth week, which marks the end of the first half of the season, near at hand The elegance of the gowns worn this year distances those of former seasons, and many are distinctly Parisian, and costly in the extreme. During the promenade hour the scene is particularly brilliant, and the fashion display extremely alluring. Some of those noted in Symphony Hall during the past week are Mr. and Mrs. Edward Louis Osgood, of Beacon street, with their son, and debutante daughters, who were presented last winter, Miss Fanny C. Osgood and Miss Hannah D. Osgood. The Misses Osgood were attired alike, Monte Carlo coats of tan cloth partially concealing their pretty frocks. Their hats were of burnt straw, with trimmings of black velvet. Miss Hannah Stevenson was one of the prettiest girls present Monday evening, clad in a lovely frock of black, with large, light blue hat, and rope of pearls. One of the largest parties that evening had as its host Mr. Richard Heard, and among the guests were Mr. and Mrs. Otis Kimball, and their daughter, Miss Estelle Kimball, Miss Abbie Manning, Miss Annie Manning and Mr. Alfred Brown. Miss Kimball was very pretty in pale gray silk, with insertions of white lace, and gray hat, with a profusion of pink roses. The Misses Manning were both in black, Miss Abbie wearing a white blouse, and Miss Annie a light blue bodice. On Tuesday night Miss Anne Blake, of Brookline, whose engagement to Mr. Frederick Richardson was lately announced, was the hostess at a table party of eight guests. Miss Blake looked very attractive in a princesse gown of palest amber satin, in combination with white satin, heavily embroidered in gold. Her wide-brimmed hat was of white straw with trimmings of orange velvet. and white satin, and had a wreath of l m s, with their own beautiful foliage around the crown. At a nearby table, where she attracted much admiring comment, was Miss Helen Prince, looking very chic in soft brown veiling, opening over a white front, and having a white tulle stock. Her hat was of burnt straw, with trimmings of black velvet, and white and black wings. Mr. Montgomery Sears was present Tuesday evening, entertaining a small party of friends, and among others noted early in the week were Mr. Roger Wolcott, Mr. John Appleton, Mr. John Lodge, Dr. William Bigelow, Dr. Jack and party, and Mr. Richard Heard, whose guests included Mr. and Mrs. Otis Kimball and their daughter, Miss Estelle Kimball, Mr. George Atkinson and party of eight, Dr. and Mrs. J. W. Farlow, of Beacon street, and friends, Mrs. John L. Thorndike and party, Miss B. C. Gray and friends, Mr. W. B. Edgerly, who brought several people with him, Mr. Ralph W. Durrell and guests, Mrs. W. B. Rogers and party, Mrs. Dwight Blaney and guests, Mr. E. L. Dresel, Mr. Francis Gray and party, Dr. C. E. Achorn, of the Westminster who entertained Wednesday, and the Hon. Richard Olney. The same evening Miss Susan Amory was present, occupying a seat in the balcony, and looking extremely well in dark gray with white bodice. The revers and cuffs of the jacket were of blue and white silk. Miss Rosamond Saltonstall and Miss Grace Dabney were noticed among the young girls on the floor. Miss Saltonstall's blonde coloring was well emphasized by a lovely creation of blue soie de Chine with black insertions, made over a foundation of white taffetas, and a white picture hat with black plumes. Miss Dabney selected for her toilette a pretty gown of tan veiling with white yoke, with pale blue girdle, and a large and very becoming hat. Miss Marion Lawrence, daughter of the Bishop, made one of a large party at the table with Mrs. Francis Crowninshield, and was clad in black, with a black picture hat. Mrs. Crowninshield looked extremely well in pale gray silk, with applications of white lace motifs, a black hat with white trimmings, and a large white boa. Mr. J. Montgomery Sears made his second appearance at the pops on Thursday evening, having with him a stag party made up of Captain Cameron, and other officers of the Oceanic. There were also present ex-Mayor and Mrs. Edwin U. Curtis, Mrs. Curtis looking very distinguished in her black frock, with chic turban, Mr. Robert A. Barnet, the playwright, with Mrs. Barnet, the latter in black and white, Mr. Wilbur H. Davis, whose guests were Mr. Charles P. Mudge and Mr. C. S. Gifford, Dr. J. N. Coolidge, Mr. C. A. Hurd, of Beverly, Miss Carrie Bicknell, Mr. Joseph Parker, Mr. Ralph Menard, Mr. Everett A. White and many more. Mr. and Mrs. Alexander Martin, of Beacon street, made their first appearance at the pops on Friday evening, occupying a table, and Dr. Joseph H. Saunders, of Brookline, being included among the guests. Mrs. Martin wore a very becoming gown of tan veiling, overlaid with bands of insertion and lace of the same color, and a white toque, stock and gloves. Mr. and Mrs. Fiske Warren, lately returned from Europe, were also present. Mrs. Warren, attired in pale brown voile, with black picture hat, the combination exactly suiting the rich tints of her coloring. Miss Rebecca Jackson and her fiance, Mr. Robert Hallowell, were included in an attractive group of young people in a large party, and Col. and Mrs. Andrew Robeson were present, Mrs. Robeson wearing a black gown and turban, with unique Russian girdle of gold. Mr. and Mrs. George Lee, of Brookline, and Mr. and Mrs. Francis Watson were also noticeable among those present Friday night.

CLIPPING FROM BOSTON HOME JOURNAL

DATE May 24 1902.

Mr. H. W. Priest has engaged his musicians for Hotel Preston at Beach Bluff, Mass., the coming season, securing players from the famous Symphony Orchestra. Mr. Max Zach, who is now conductor at the Pops concerts, will be the leader of the orchestra at The Preston.

[127]

THE PRESS CLIPPING BUREAU

45 VESEY STREET, NEW YORK
68 DEVONSHIRE STREET, BOSTON
621 MAIN STREET, CINCINNATI
RAILROAD BUILDING, DENVER

CABLE ADDRESS: CLIPBURO

CLIPPING FROM Budget. Boston, Mass.

DATE 6-26-02

... motion pictures in the biograph, and a splendid lot of scenic views made in Newfoundland will also be shown.

The "Pops" have been very delightful during the warm evenings. Symphony Hall has nightly been thronged with music lovers who have enjoyed Max Zach and his orchestra.

At the Hollis-street, beginning Monday, May 26, for two weeks, will be presented the London Gaiety Theatre laughing success, "The Messenger Boy," with James T. P...

DATE [illegible] May [illegible]

## THE "POPS."

Time in his flight has brought along the last week of Mr. Zach's half of the conductorship of the "Pops," the second part of the season being reserved, as usual, for Mr. Strube. The programmes of the week are attractively combined of old favorites and new, and will be their own best commendation.

CLIPPING FROM BOSTON [illegible]

DATE

### The Pop Concerts.

Now that warm weather is fast approaching there will be a perceptible increase in attendance at the Pop concerts, although up to the present time they have been well attended. The programmes during the past week have been of marked excellence and Monday next will be soloists' night and a very large attendance is anticipated. It is as follows:

Polonaise .................. Tschaikowsky
Waltz, "Du and Du," from "Fledermaus"... .................. Strauss
Overture, "Piccolino" .................. Guiraud
'Cello Solo ..................
Mr. [illegible]
Pecheur Napolitain [illegible]..........
Toreador et Andalouse, from "Bal Costume" .................. Rubinstein
Waltz, "Vienna Blood" .................. Strauss
Flute Solo ..................
Mr. Andre Maquarre.
Marche des Batteurs, from "Naviere" .. Dubois
Violin Solo ..................
Mr. Jacques Hoffmann.
Overture, "La Part du Diable" .......... Auber
Pizzicato Polka .................. Strauss
March, "Hussar Drill" .................. Zach

Larrabee's 22d anniversary occurs tomorrow.

Ambassador Choate Suggests a Moth.

(New York Times.)

Ambassador Choate has a particular aversion

CABLE ADDRESS: CLIPBURO

CLIPPING FROM BOSTON HOME JOURNAL

May [illegible]

DATE

The delightful Pop concerts, the Boston institution so much liked by all, are having another successful season. This is the time of year when listening to music not too classic, while sipping light beverages, is an ideal enjoyment. The programmes at the Pops are judiciously made out, and interpreted by that splendid organization, the Symphony Orchestra. The concerts are held in beautiful Symphony Hall each week-day evening, Mr. Max Zach being the conductor.

Date MAY 24 1902

At the pops during the week an unusually large number of pleasant parties were arranged. Among those present were Dr. Henry J. Bigelow, Mr. John Lodge, Mr. Roger Wolcott, Charles Jackson, Mr. Richard Heard, Mr. and Mrs. Otis Kimball, Miss Estelle Kimball, Mr. J. M. Sears, Dr. Jack, the Misses Saltonstall, Mr. A. C. Kimball, Mr. James T. Kelley.

Messrs. Thomas T. Prendergast and D. L. Prendergast of Roxbury are at Atlantic City, N. J.

6 May 31

BOSTON POST,
The Representative Democratic Paper
OF NEW ENGLAND.

## FRENCHMEN AT THE "POPS."

Given a Rousing Reception—Orchestra Plays "The Marseilles" and "The Star Spangled Banner."

The "P. O. P." sign on Symphony Hall stood for "Pictures of Paris," last night. The orchestral programme of 12 numbers was a wholesale concession to French genius in music. And the little company of guests who sat in the centre of the floor, made up of civilians of noble French lineage and distinguished officers of the French soldiery, gave the impression that the Athens of America had annexed a little bit of "La Belle France."

Conductor Zach had played through two-thirds of the programme and the orchestra was off stage during the second intermission, when the notables, who arose late from dinner at the Somerset, made their appearance. By the time they had been ushered to their chairs, the musicians had gotten back. With a single baton flourish, the conductor drew from the big orchestra the first strains of the inspiring, undying French national air, "Le Marseillaise." Instantly, the guests were on their feet and the whole crowd—floor, balconies and all—were with them. America applauded heartily. France smiled, bowed and kept still. Then came "The Star Spangled Banner," and when it was through, France clapped hands long and lustily. All of which was a bit of typical Parisian etiquette in which France tactfully refrained from applauding its own composition, but gave the heartiest sort of a hand to America's.

Then the visitors sat down, drew their chairs up into an unbroken ring—a "Cercle Francais," so to say—and the class in French conversation began to recite.

Presently Adjt.-Gen. Dalton appeared, to pay his respects on behalf of the state and the Governor. But he only stepped up to the group and shook hands all around—a courtesy which was acknowledged by the lowest of diplomatic bows and the highest of diplomatic language—in French, of course. Then the general withdrew. As he stepped into the lobby he told a friend that only one of the visitors could speak English, and, as he hadn't had time to memorize the names and had forgotten his French, he'd decided that brevity was the soul of wit, and retired within the time limit.

All the visitors were men—which brought sore disappointment to the ladies, who had yearned for a close-range scrutiny of Worth modes and Parisian millinery—and all but one were in evening clothes. The exception was Capt. Lasson, who displayed quite a fulness of red trousering, a good breadth of epauletted shoulders, and a complete assortment of medals. Others of the guests were Count La Fayette, Viscount de Faramont, Gen. Chalander, Lieut.-Col. Meux St. Marc, Lieut.-Col. Hermite, Mr. L. Hermite and Mr. Edwin Morgan. From the Cercle Francais of Harvard, which entertained, were the president, M. Champollion; the former president, M. Stanton; E. C. Edson, treasurer, and F. B. Thompson, secretary. Prof. A. Coolidge of Harvard College and the society was in charge of the party.

As the programme progressed, the company became animated. Long, thin cigarettes were stuck into long, thin holders and lighted; ginger ale was ordered and drunk, and the gentlemen leaned back in their chairs and absorbed the masterpieces of Massonet and Saint-Saens, Berger and Lacome. They had arrived so late that these were the only things left "on the bill," although the whole programme had been culled from the works of French composers. The music was warmly applauded by every one of the visitors, and while Germany on the platform gave of its best effort, France, on the floor, applauded appreciatively, and there was international amity all around.

In short, the scene was suggestive of a "cafe chantant" or the "Jardin de Paris"—only there was no singing, a roof covered the hall, and the drinks were bland—which amounts to saying that it was very different.

PUBLISHED EVERY DAY IN THE YEAR.
VOL. CXL, NO. 151.

SATURDAY, MAY 31, 1902.

# Members of the French Delegation Entertained at Pop Concert by Cercle Francais of Harvard

There was a sensation at the Pop concert last evening when a number of representatives of the French delegation entered the hall shortly after 9, under the escort of Professor A. C. Coolidge of Harvard.

Earlier in the evening Professor Coolidge had presided at an elaborate dinner in honor of the visitors.

The delegates were the guests of the Cercle Francais of Harvard, and President A. C. Champollion was on hand to greet them and escort them to the nine tables reserved for their occupancy.

Mme. Cambon, the Comtesse de Rochambeau, and other French ladies did not appear.

As the distinguished visitors entered the hall Mr. Zach's men played the "Marseillaise," everyone standing meantime and applauding heartily at the close. "The Star Spangled Banner" followed, the French gentlemen joining in the general enthusiasm.

There were present Lieutenant-Colonel Meux St. Marc, Lieutenant-Colonel Hermite, M. L. Hermite, Count Lafayette, Viscount de Faramont, Captain Lasson, General Chalendar and Mr. Edwin Morgan, together with members of the Cercle Francais, made up of Mr. E. C. Edson, treasurer; Mr. Stanton, ex-president, and Mr. F. B. Thompson, secretary.

As is usual on holidays the audience was less fashionable than on other occasions, but there were a number of well known people present, among others Mr. and Mrs. Thomas Russell of Gloucester street, who were late arrivals, and entertained friends. Mrs. Russell presented a very stylish appearance in her exquisitely fitting voile gown and picture hat, with which a fluffy neck ruche was worn. Mrs. George Stoddard was one of the handsome women who brought a large party. Mr. and Mrs. David H. Noyes and Mr. and Mrs. W. T. Riley made up a party at one of the corner tables. Mrs. Noyes was richly attired in black silk, pailletted with jets and touches of white on the bodice. Mrs. Riley's gown was of palest gray with white front and applications of black and white. A toque of violets with crown of foliage blended prettily with the toilette.

Mr. and Mrs. Henry Hall had with them a party of young people, including their daughters, Miss Marion Hall and Miss Gertrude Hall.

Tonight marks the last appearance this season of Max Zach as conductor, and Monday Mr. Gustav Strube will assume the leadership of the orchestra for the remaining four weeks.

CLIPPING FROM BOSTON MORNING GLOBE
DATE June 1 1902.

of flowers, all in the highest state of cultivation.

—Mr Joseph Peabody has returned from a visit to Washington and sailed yesterday for France. He will as usual pass July and August at Dinard.

—The Pop concerts seem if possible to increase in popularity as the season advances, and they are not only popular with residents of Boston and its vicinity, but with visiting strangers who are here always in large numbers at this season of the year. Every table was sold out early on Saturday evening a week ago, and all through the past week there have been large audiences. Mr and Mrs Kilby Page and Miss Page formed a party one evening, and Mrs Wirt Dexter, with some young girls, sat the same evening in the balcony. Mr and Mrs Ashton Rollins Willard also were in the balcony, and Mrs Curtis Guild Jr, with friends; Mr and Mrs G. G. Boardman of Brookline, with Mr Arthur Kennedy of Pittsburg, had a table one evening. On Monday night Mr and Mrs Leverett Tuckerman and Mr and Mrs Louis Curtis came together, Mrs Tuckerman wearing a costume of black and white india silk and blue chiffon hat with wreath of tiny pink roses. Mrs Curtis was in fawn colored crepe de chine and a yellow straw hat, with blue trimmings; Mrs Otis Kimball and Miss Estelle Kimball brought a large party of friends. Miss Kimball wore a becoming costume of black veiling, with insertion of black lace over white, and a black plumed hat. Mrs Charles Whitney came in from Milton with a party of friends, wearing a charming costume of black and white striped grenadine, with entredeux of black lace over white, and a black and white hat; in another party were Mr and Mrs Guy Lowell, Mrs Lowell in black and white silk and black lace hat adorned with lilies of the valley, and Miss Mollie Sargent in scarlet veiling and black plumed hat; Mr Fits Henry Smith of Newbury st brought his sister, Miss Marian Smith, who wore a lovely gown of embroidered and tucked tussah silk and white chip hat, covered with white roses; Miss Hines of Worcester and Miss Marie L. Everett in black skirt, white satin bodice and black plumed hat; Mr John H. Holmes brought a party of 10, including his daughter, Mrs George Edmund Dwight, and Mr Dwight. Mrs J. B. Goodrich, her son, Mr Wallace Goodrich, Mr Clayton Johns and others formed a party about a table on Tuesday evening. Dr and Mrs Philip Coombs Knapp, Dr Frederic L. Jack and Mr Alexander Higginson were others noted the same evening.

—Mr and Mrs Francis L. Amory and their family of Commonwealth av went a few days ago to their summer home.

BOSTON EVENING ...
DATE ... 31 1902.

AT THEATRES AND THE ...

Several Parties of Visitors Present at Amusement Places Evening

Frenchmen from the delegation now in town visited the Pop concert, the Tremont Theatre and the Boston Theatre last evening. Those who went to Symphony Hall were the guests of the Cercle Francais of Harvard, with Professor A. C. Coolidge, who had previously presided at a dinner in their honor, to act as guide. They took places during the intermission, but people who saw them stood up and applauded, and Director Max Zach hastily recalled his men and gave the "Marseillaise," after which, amid more applause, he gave "The Star Spangled Banner." A party of eleven, including several of the visitors, had three boxes at the performance of "The Prince of Pilsen" at the Tremont Theatre and, arriving shortly before ten o'clock, were at once recognized. In the party were M. Jules Cambon, French ambassador, and Mme. Cambon; General Brugère, Comte and Comtesse de Rochambeau, Captain and Mme. Vignal, Major Bertilciot, Capt. Filloueau, M. Renouard, M. Boeufre, third assistant secretary of state and Mrs. Pierce M. P. Curran and C. P. Lebon.

At the Boston Theatre proscenium boxes were reserved for the guests, who arrived a few moments later than did those at the Tremont Theatre. In box No. 1 were M. and Mme. de Margerie, M. Guillemin and Captain Pouilloue de St. Mars. M. de Billy, Baron de Breda and M. E. Lebon occupied box No. 5. They took their seats before the close of the second act of "The Serenade," and in time to enjoy a treat which had been especially arranged for them. It was the singing by W. H. MacDonald in French of the first portion of his serenade. That they thoroughly appreciated this recognition was obvious by their applause.

CABLE ADDRESS: CLIPBURO
BOSTON POST
CLIPPING FROM
DATE May 61 1902.

# Members of the Fren... Pop Concert by Ce...

There was a sensation at the Pop concert last evening when a number of representatives of the French delegation entered the hall shortly after 9, under the escort of Professor A. C. Coolidge of Harvard.

Earlier in the evening Professor Coolidge had presided at an elaborate dinner in honor of the visitors.

The delegates were the guests of the Cercle Francais of Harvard, and President A. C. Champollion was on hand to greet them and escort them to the nine tables reserved for their occupancy.

Mme. Cambon, the Comtesse de Rochambeau, and other French ladies did not appear.

As the distinguished visitors entered the hall Mr. Zach's men played the "Marseillaise," everyone standing meantime and applauding heartily at the close. "The Star Spangled Banner" followed, the French gentlemen joining in the general enthusiasm.

There were present Lieutenant-Colonel Meux St. Marc, Lieutenant-Colonel Hermite, M. L. Hermite, Count Lafayette, Viscount de Faramont, Captain Lasson, General Chalendar and Mr. Edwin Morgan, together with members of the Cercle Francais, made up of Mr. E. C. Edson, treasurer; Mr. Stanton, ex-president, and Mr. F. B. Thompson, secretary.

As is usual on holidays the audience was less fashionable than on other occasions, but there were a number of well known people present, among others Mr. and Mrs. Thomas Russell of Gloucester street, who were late arrivals, and en-

DATE .May 28 1902.

## FRENCH NIGHT AT "POPS."

The French society of Harvard University, "Le Cercle Francais," will entertain the visiting French delegation at the "Pops" in Symphony Hall tomorrow evening, for which occasion, Conductor Zach has arranged an appropriate programme. The selections to be rendered by the orchestra this evening are as follows:

March from suite No. 1 ... Lachne
Waltz, "Donauweibchen" ... Strauss
Selection, "Faust" ... Gounod
Overture, "Tannhauser" ... Wagner
Berceuse and intermezzo ... Grace
Overture to "Egmont" ... Beethoven
Waltz, "La Vague" ... Metra
Selection, "Robin Hood" ... De Koven
Selection, "La Belle Helene" ... Offenbach
Hymn to St. Cecilia ... Gounod
Violin obligato, Mr. Hoffmann.
Waltz, "In Shadowland" ... Rollinson
(First time.)
March, "Poor Jonathan" ... Milloecker

CABLE ADDRESS: CLIPBURO
BOSTON MORNING GLOBE
CLIPPING FROM
DATE June 1 1902.

—Mr Burge Harrison, the artist, of Plymouth and New York, with Mrs Harrison, sailed for Europe yesterday week, to spend the summer.

—The entrance of the visiting Frenchmen at the Pop concert Friday evening was the signal for a hearty demonstration. The orchestra at once began to play the French national hymn, which was roundly applauded, the whole audience rising, and this was followed at once by the "Star Spangled Banner," which the Frenchmen applauded with a will. The program was made up entirely of selections by French authors, and was most interesting, several numbers being repeated in response to the demands of the audience. There were no ladies in the party, which was rather disappointing. Among the many occupying tables were Mr and Mrs Thomas Russell, Mrs George Stoddard, with other friends. Mrs Stoddard was in black veiling and lace with black hat, and Mrs Russell wore a lovely gown of pale gray crepe with embroidery and lace, and black hat with long black plume; Mr William H. Dunham, Dr William Wesselhoeft and Mr and Mrs Stephen H. Williams of Brookline.

BOSTON MORNING GLOBE
DATE June 1 1902.

and [illegible] concerts will be [illegible]

PROMENADE CONCERTS.

The second half of the "pop" season at Symphony hall will open tomorrow evening with Mr Strube as conductor. The program is announced as follows:

March, Radetzky ... Strauss
Overture, Oberon ... Weber
Waltz, Morgenblatter ... Strauss
Congress of Melodies ... Conradi

Overture, Rienzi ... Wagner
Das Abendrot, meditation (for strings) ... Strube
Canzonetta (for strings) ... Strube
Carmen, selection ... Bizet
Czardas, Der Gelat des Wojewoden ... Grossman
German March ... Strube
Overture, Robinson Crusoe ... Herbert
Two German folk-songs ...
March, Wien bleibt Wien ... Schrammel

At the "Pops" the French visitors were enthusiastically greeted, and there was great applause when the "Marseillaise" and the "Star-Spangled Banner" were played by the orchestra. A party of 11 occupied three boxes at the Tremont Theatre and enjoyed very much the performance of "The Prince of Pilsen."

The Bostonians, in "[illegible]" at the Boston [illegible]

[128]

Date MAY 24 1902

At the pops during the week an unusually large number of pleasant parties were arranged. Among those present were Dr. Henry J. Bigelow, Mr. John Lodge, Mr. Roger Wolcott, Charles Jackson, Mr. Richard Heard, Mr. and Mrs. Otis Kimball, Miss Estelle Kimball, Mr. J. M. Sears, Dr. Jack, the Misses Saltonstall, Mr. A. C. Kimball, Mr. James T. Kelley.

Messrs. Thomas T. Prendergast and D. L. Prendergast of Roxbury are at Atlantic City, N. J.

6

BOSTON POST,
The Representative Democratic Paper
OF NEW ENGLAND.

## FRENCHMEN AT THE "POPS."

### Given a Rousing Reception—Orchestra Plays "The Marseilles" and "The Star Spangled Banner."

The "P. O. P." sign on Symphony Hall stood for "Pictures of Paris," last night. The orchestral programme of 12 numbers was a wholesale concession to French genius in music. And the little company of guests who sat in the centre of the floor, made up of civilians of noble French lineage and distinguished officers of the French soldiery, gave the impression that the Athens of America had annexed a little bit of "La Belle France."

Conductor Zach had played through two-thirds of the programme and the orchestra was off stage during the second intermission, when the notables, who arose late from dinner at the Somerset, made their appearance. By the time they had been ushered to their chairs, the musicians had gotten back. With a single baton flourish, the conductor drew from the big orchestra the first strains of the inspiring, undying French national air, "Le Marseillaise." Instantly, the guests were on their feet and the whole crowd—floor, balconies and all—were with them. America applauded heartily. France smiled, bowed and kept still. Then came "The Star Spangled Banner," and when it was through, France clapped hands long and lustily. All of which was a bit of typical Parisian etiquette in which France tactfully refrained from applauding its own composition, but gave the heartiest sort of a hand to America's.

Then the visitors sat down, drew their chairs up into an unbroken ring—a "Cercle Francais," so to say—and the class in French conversation began to recite.

Presently Adjt.-Gen. Dalton appeared, to pay his respects on behalf of the state and the Governor. But he only stepped up to the group and shook hands all around—a courtesy which was acknowledged by the lowest of diplomatic bows and the highest of diplomatic language—in French, of course. Then the general withdrew. As he stepped into the lobby he told a friend that only one of the visitors could speak English, and, as he hadn't had time to memorize the names and had forgotten his French, he'd decided that brevity was the soul of wit, and retired within the time limit.

All the visitors were men—which brought sore disappointment to the ladies, who had yearned for a close-range scrutiny of Worth modes and Parisian millinery—and all but one were in evening clothes. The exception was Capt. Lasson, who displayed quite a fulness of red trousering, a good breadth of epauletted shoulders, and a complete assortment of medals. Others of the guests were Count La Fayette, Viscount de Faramont, Gen. Chalander, Lieut.-Col. Meux St. Marc, Lieut.-Col. Hermite, Mr. L. Hermite and Mr. Edwin Morgan. From the Cercle Francais of Harvard, which entertained, were the president, M. Champollion; the former president, M. Stanton; E. C. Edson, treasurer, and F. B. Thompson, secretary. Prof. A. Coolidge of Harvard College and the society was in charge of the party.

As the programme progressed, the company became animated. Long, thin cigarettes were stuck into long, thin holders and lighted; ginger ale was ordered and drunk, and the gentlemen leaned back in their chairs and absorbed the masterpieces of Massonet and Saint-Saens, Berger and Lacome. They had arrived so late that these were the only things left "on the bill," although the whole programme had been culled from the works of French composers. The music was warmly applauded by every one of the visitors, and while Germany on the platform gave of its best effort, France, on the floor, applauded appreciatively, and there was international amity all around.

In short, the scene was suggestive of a "cafe chantant" or the "Jardin de Paris"—only there was no singing, a roof covered the hall, and the drinks were bland—which amounts to saying that it was very different.

BOSTON HERALD.
PUBLISHED EVERY DAY IN THE YEAR.
VOL. CXL, NO. 151.
SATURDAY, MAY 31, 1902.

# Members of the French Delegation Entertained at Pop Concert by Cercle Francais of Harvard

There was a sensation at the Pop concert last evening when a number of representatives of the French delegation entered the hall shortly after 9, under the escort of Professor A. C. Coolidge of Harvard.

Earlier in the evening Professor Coolidge had presided at an elaborate dinner in honor of the visitors.

The delegates were the guests of the Cercle Francais of Harvard, and President A. C. Champollion was on hand to greet them and escort them to the nine tables reserved for their occupancy.

Mme. Cambon, the Comtesse de Rochambeau, and other French ladies did not appear.

As the distinguished visitors entered the hall Mr. Zach's men played the "Marseillaise," everyone standing meantime and applauding heartily at the close. "The Star Spangled Banner" followed, the French gentlemen joining in the general enthusiasm.

There were present Lieutenant-Colonel Meux St. Marc, Lieutenant-Colonel Hermite, M. L. Hermite, Count Lafayette, Viscount de Faramont, Captain Lasson, General Chalendar and Mr. Edwin Morgan, together with members of the Cercle Francais, made up of Mr. E. C. Edson, treasurer; Mr. Stanton, ex-president, and Mr. F. B. Thompson, secretary.

As is usual on holidays the audience was less fashionable than on other occasions, but there were a number of well known people present, among others Mr. and Mrs. Thomas Russell of Gloucester street, who were late arrivals, and entertained friends. Mrs. Russell presented a very stylish appearance in her exquisitely fitting voile gown and picture hat, with which a fluffy neck ruche was worn. Mrs. George Stoddard was one of the handsome women who brought a large party. Mr. and Mrs. David H. Noyes and Mr. and Mrs. W. T. Riley made up a party at one of the corner tables. Mrs. Noyes was richly attired in black silk, pailletted with jets and touches of white on the bodice. Mrs. Riley's gown was of palest gray with white front and applications of black and white. A toque of violets with crown of foliage blended prettily with the toilette.

Mr. and Mrs. Henry Hall had with them a party of young people, including their daughters, Miss Marion Hall and Miss Gertrude Hall.

Tonight marks the last appearance this season of Max Zach as conductor, and Monday Mr. Gustav Strube will assume the leadership of the orchestra for the remaining four weeks.

CABLE ADDRESS: CLIPBORO
BOSTON POST
CLIPPING FROM
DATE

BOSTON MORNING GLOBE
DATE June 1 1902.

of flowers, all in the highest state of cultivation.

—Mr Joseph Peabody has returned from a visit to Washington and sailed yesterday for France. He will as usual pass July and August at Dinard.

—The Pop concerts seem if possible to increase in popularity as the season advances, and they are not only popular with residents of Boston and its vicinity, but with visiting strangers who are here always in large numbers at this season of the year. Every table was sold out early on Saturday evening a week ago, and all through the past week there have been large audiences. Mr and Mrs Kilby Page and Miss Page formed a party one evening, and Mrs Wirt Dexter, with some young girls, sat the same evening in the balcony. Mr and Mrs Ashton Rollins Willard also were in the balcony, and Mrs Curtis Guild Jr, with friends; Mr and Mrs G. G. Boardman of Brookline, with Mr Arthur Kennedy of Pittsburg, had a table one evening. On Monday night Mr and Mrs Leverett Tuckerman and Mr and Mrs Louis Curtis came together, Mrs Tuckerman wearing a costume of black and white india silk and blue chiffon hat with wreath of tiny pink roses. Mrs Curtis was in fawn colored crepe de chine and a yellow straw hat, with blue trimmings; Mrs Otis Kimball and Miss Estelle Kimball brought a large party of friends. Miss Kimball wore a becoming costume of black veiling, with insertion of black lace over white, and a black plumed hat. Mrs Charles Whitney came in from Milton with a party of friends, wearing a charming costume of black and white striped grenadine, with entredeux of black lace over white, and a black and white hat; in another party were Mr and Mrs Guy Lowell, Mrs Lowell in black and white silk and black lace hat adorned with lilies of the valley, and Miss Mollie Sargent in scarlet veiling and black plumed hat; Mr Fitz Henry Smith of Newbury st brought his sister, Miss Marian Smith, who wore a lovely gown of embroidered and tucked tussah silk and white chip hat, covered with white roses; Miss Hines of Worcester and Miss Marie L. Everett in black skirt, white satin bodice and black plumed hat; Mr John H. Holmes brought a party of 10, including his daughter, Mrs George Edmund Dwight, and Mr Dwight. Mrs J. B. Goodrich, her son, Mr Wallace Goodrich, Mr Clayton Johns and others formed a party about a table on Tuesday evening. Dr and Mrs Philip Coombs Knapp, Dr Frederic L. Jack and Mr Alexander Higginson were others noted the same evening.

—Mr and Mrs Francis I. Amory and their family of Commonwealth av went a few days ago to their summer home, the Pickman cottage, Beverly Cove.

DATE 31 1902.

AT THEATRES AND THE "POPS"

**Several Parties of Visitors Were Present at Amusement Places Last Evening**

Frenchmen from the delegation now in town visited the Pop concert, the Tremont Theatre and the Boston Theatre last evening. Those who went to Symphony Hall were the guests of the Cercle Francais of Harvard, with Professor A. C. Coolidge, who had previously presided at a dinner in their honor, to act as guide. They took places during the intermission, but people who saw them stood up and applauded, and Director Max Zach hastily recalled his men and gave the "Marseillaise," after which, amid more applause, he gave "The Star Spangled Banner." A party of eleven, including several of the visitors, had three boxes at the performance of "The Prince of Pilsen" at the Tremont Theatre and, arriving shortly before ten o'clock, were at once recognized. In the party were M. Jules Cambon, French ambassador, and Mme. Cambon; General Brugère, Comte and Comtesse de Rochambeau, Captain and Mme. Vignal, Major Bertilclot, Captain Filloueau, M. Renouard, M. Boeufre, third assistant secretary of state and Mrs. Pierce M. P. Curran and C. P. Lebon.

At the Boston Theatre proscenium boxes were reserved for the guests, who arrived a few moments later than did those at the Tremont Theatre. In box No. 1 were M. and Mme. de Margerie, M. Guillemin and Captain Pouilloue de St. Mars. M. de Billy, Baron de Breda and M. E. Lebon occupied box No. 5. They took their seats before the close of the second act of "The Serenade," and in time to enjoy a treat which had been especially arranged for them. It was the singing by W. H. MacDonald in French of the first portion of his serenade. That they thoroughly appreciated this recognition was obvious by their applause.

DATE

# Members of the Fren
## Pop Concert by Ce

There was a sensation at the Pop concert last evening when a number of representatives of the French delegation entered the hall shortly after 9, under the escort of Professor A. C. Coolidge o Harvard.

Earlier in the evening Professor Coolidge had presided at an elaborate dinner in honor of the visitors.

The delegates were the guests of the Cercle Francais of Harvard, and President A. C. Champollion was on hand to greet them and escort them to the nine tables reserved for their occupancy.

Mme. Cambon, the Comtesse de Rochambeau, and other French ladies did not appear.

As the distinguished visitors entered the hall Mr. Zach's men played the "Marseillaise," everyone standing meantime and applauding heartily at the close. "The Star Spangled Banner" followed, the French gentlemen joining in the general enthusiasm.

There were present Lieutenant-Colonel Meux St. Marc, Lieutenant-Colonel Hermite, M. L. Hermite, Count Lafayette, Viscount de Faramont, Captain Lasson, General Chalendar and Mr. Edwin Morgan, together with members of the Cercle Francais, made up of Mr. E. C. Edson, treasurer; Mr. Stanton, ex-president, and Mr. F. B. Thompson, secretary.

As is usual on holidays the audience was less fashionable than on other occasions, but there were a number of well known people present, among others Mr. and Mrs. Thomas Russell of Gloucester street, who were late arrivals, and en-

DATE

FRENCH NIGHT AT "POPS."

The French society of Harvard University, "Le Cercle Francais," will entertain the visiting French delegation at the "Pops" in Symphony Hall tomorrow evening, for which occasion, Conductor Zach has arranged an appropriate programme. The selections to be rendered by the orchestra this evening are as follows:

| | |
|---|---|
| March from suite No. 1 | Lachner |
| Waltz, "Donauweibchen" | Strauss |
| Selection, "Faust" | Gounod |
| Overture, "Tannhauser" | Wagner |
| Berceuse and intermezzo | Grace |
| Overture to "Egmont" | Beethoven |
| Waltz, "La Vague" | Metra |
| Selection, "Robin Hood" | De Koven |
| Selection, "La Belle Helene" | Offenbach |
| Hymn to St. Cecilia | Gounod |
| Violin obligato, Mr. Hoffmann. | |
| Waltz, "In Shadowland" (First time.) | Rollinson |
| March, "Poor Jonathan" | Millocker |

CABLE ADDRESS: CLIPBORO
BOSTON MORNING GLOBE
CLIPPING FROM
DATE June 1 1902.

—Mr Burge Harrison, the artist, of Plymouth and New York, with Mrs Harrison, sailed for Europe yesterday week, to spend the summer.

—The entrance of the visiting Frenchmen at the Pop concert Friday evening was the signal for a hearty demonstration. The orchestra at once began to play the French national hymn, which was roundly applauded, the whole audience rising, and this was followed at once by the "Star Spangled Banner," which the Frenchmen applauded with a will. The program was made up entirely of selections by French authors, and was most interesting, several numbers being repeated in response to the demands of the audience. There were no ladies in the party, which was rather disappointing. Among the many occupying tables were Mr and Mrs Thomas Russell, Mrs George Stoddard, with other friends. Mrs Stoddard was in black veiling and lace with black hat, and Mrs Russell wore a lovely gown of pale gray crepe with embroidery and lace, and black hat with long black plume; Mr William H. Dunham, Dr William Wesselhoeft and Mr and Mrs Stephen H. Williams of Brookline.

BOSTON MORNING GLOBE
DATE June 1 1902.

and band concerts will be given.

PROMENADE CONCERTS.

The second half of the "pop" season at Symphony hall will open tomorrow evening with Mr Strube as conductor. The program is announced as follows:

| | |
|---|---|
| March, Radetzky | Strauss |
| Overture, Oberon | Weber |
| Waltz, Morgenblatter | Strauss |
| Congress of Melodies | Conradi |
| Overture, Rienzi | Wagner |
| Das Abendrot, meditation (for strings) | Strube |
| Canzonetta (for strings) | Strube |
| Carmen, selection | Bizet |
| Czardas, Der Geist des Wojewoden | Grossman |
| German March | Strube |
| Overture, Robinson Crusoe | Heberlein |
| Two German folk-songs | |
| March, Wien bleibt Wien | Schrammel |

At the "Pops" the French visitors were enthusiastically greeted, and there was great applause when the "Marseillaise" and the "Star-Spangled Banner" were played by the orchestra. A party of 11 occupied three boxes at the Tremont Theatre and enjoyed very much the performance of "The Prince of Pilsen."

The Bostonians, in "The Serenade," at the Boston, were also highly appreciated by a party of the visitors.

The crack band from [illegible]

[128]

Clipping From *My Town & Country*

Date 5/31/02

For the people who are remaining in town, there are the ever delightful "Pops," where every night a number of table parties, made up of prominent people, are sure to be present. The golf tournaments at the Country Club also provide amusement. Mrs. Charles S. Sargent, whose husband's place, "Holm Lea," in Brookline, is famous the world over for its extent, its high degree of cultivation and its floral beauty, is giving a series of three garden parties on successive Wednesdays, when all the fashionable people still in town and those from the suburbs are sure to meet each other.

---

[illegible] JOURNAL

Date June 3 1902.

## GRAND NIGHT AT THE POPS.

Symphony Hall was well filled last evening with lovers of good music, who enjoy their drinks and harmonies mixed, and the program given proved one of the most satisfactory of this season's Pops. The orchestra was under the direction of Mr. Gustav Strube, whose "Das Abendrot," Meditation (for strings) and "Canzonetta" (for strings) were received with insistent applause.

---

BOSTON MORNING GLOBE

Date June 3 1902.

## Promenade Concerts.

Gustave Strube last evening assumed the conductor's place at the "Pop" concert at Symphony hall, the usual mid-season change in leaders being made. Mr Strube has for several years catered to the musical taste of the patrons of the concerts during the latter half of the season, and last evening the audience gave him a cordial welcome. The program the conductor selected for his initial night was sufficiently varied to please all tastes, and included Strauss, Wagner, Weber and Liszt selections. Mr Strube gave three of his own compositions, "Das Abendrot," for strings, a "Canzonetta" and "German March."

The program this evening will be as follows:

March, King Karl....Unrath
Overture, Raymond....Thomas
Waltz, Bei uns z'Haus....Strauss
Selection, Aida....Verdi
Overture, Maritana....Wallace
Ballet music, Queen of Sheba....Goldmark
Solo violoncello,
Mr Josef Keller.
Evening song....Schumann
Aubade Printaniere....Lacombe
Hungarian Rhapsody No. 2....Liszt
Overture, Frau Meisterin....Suppe
The Rosary....Nevin
Tournament....Nevin
Waltz, Amour et Printemps....Waldteufel
March, Cruiser Harvard....Strube

---

BOSTON COURIER

Date May 31 1902.

South Plymouth.

—Monday evening, which marks the beginning of the second half of the pop concert season, will be something of a gala occasion, since it advents the appearance of Mr. Gustav Strube as conductor, and his many friends will be on hand to welcome him. Mr. Zach has acquitted himself to the general satisfaction of the public, and has made a great success of the concerts for which he has been responsible. The feature evening of the week will be Friday when Tufts night will be observed, and the students and graduates, with their young friends will be present. As Tufts night last year was the occasion when the hall was at its prettiest, owing to the profusion of light and lovely gowns, much is expected this season. There has been the usual splendid attendance all through the past week, and among the hundreds who have given table parties are Mr. Arthur Amory and Mr. Frederick Amory, Dr. and Mrs. George Francis, of Brookline, Mr. W. V. Thirefall, of Newton, Mrs. M. D. Alexander, Mr. D. C. Graves, Mrs. Curtis Guild, jr., Mr. Alfred Batchelder, Mr. and Mrs. H. Staples Potter, Mrs. James Lowell Putnam, Mr. Richard F. Bolles, Dr. William P. Wesselhoeft, Mr. Alexander Henry Higginson, Mr and Mrs. David H. Noyes, Mr. A. H. Armstrong, Mr. A. M. Hargraves, Dr. William Sturgis Bigelow, Mr and Mrs. George O. Currier, jr., Mr. L. L. H. Johnson, of Marlborough street, and Mr. Ralph Menard. One of the most attractive parties of Monday was that over which Mrs. Guy Lowell presided most gracefully. Mrs. Lowell was looking very handsome in a beautiful creation of black and white foulard, elaborately trimmed with white lace. She wore a large hat of black lace, with garniture of fine white flowers. That same evening, Mr. and Mrs. Charles Tuckerman and Mr. and Mrs. Louis Curtis made up a party at one of the tables. Mrs. Tuckerman was beautifully attired in pale gray veiling, the bodice opening over a full front of white chiffon, and a gray chapeau, combined with pale blue in the trimmings. Mrs. Curtis was in foulard of white and black, and wore a very lovely hat of light blue chiffon, with pink roses. Nearby were Mr. and Mrs. J. Otis Kimball and Miss Estelle Kimball, with party of eight. The Kimballs are among the most loyal of the pop concert patrons. Mrs. Kimball was distinguished in black relieved with touches of white, and a small black toque, with pink roses, and Miss Kimball was particularly attractive in black point d'esprit. The gown was built over a foundation of black taffetas, and trimmed with horizontal bands of black insertion, over white. A black plume laden picture hat completed the ensemble. Among those present Tuesday evening were Dr. Leon E. White, and his fiance, Mrs. Patch, who were with a large party. Mrs. Patch was in thin black, with insertions and trimmings of lace, made over a foundation of white silk, and wore a flat white hat, with a large velvet bow of black. Mr and Mrs. Stephen Williams, of Brookline, entertained friends Tuesday evening, Mrs. Williams presenting a stylish appearance in satin foulard of the varying shades of tan, the ruffles edged with lace, and the bodice elaborately trimmed with white. Her hat was a flat affair of foliage, with white trimmings, and a large gray feather boa combined effectively with the toilette. Dr. and Mrs. Thomas Hall were noted at a centre table, with friends, their son, who recently graduated from Harvard being included in the group. Mrs. Hall was clad in black, and wore a white toque. Dr. J. B. Blake and family were in attendance last evening, Miss Jean E. Johnson being included in the group.

---

BOSTON MORNING HERALD

Date June 3 1902.

## THE "POPS."

When the change of conductors comes in the "Pop" concert series, one feels as if spring might be believed to be over and summer to have come. And surely 'twas a genuine hot spell that fell upon the town yesterday, and even made its existence faintly known to the immense company at Symphony Hall, where Mr Strube took up the pen and the baton which Mr. Zach had laid down. The Symphony orchestra is fortunate in having a man or two who can replace its chief conductor in a moment of need, and several who are equal to arranging and directing programmes for the less formal but always first-class summer performances. Drawing from the same library, and using the same band, the two conductors cannot present entirely different entertainments; but each can make his individuality felt. Mr. Strube began his four-weeks' course as follows:

March, "Radetsky"....Strauss
Overture, "Oberon"....Weber
Waltz, "Morgenblatter"....Strauss
Congress of melodies....Conradi
Overture, "Rienzi"....Wagner
(a) "Das Morgenroth," "Meditation" (for strings)....Strube
(b) Canzonetta (for strings)....Strube
(First time.)
"Carmen," selection....Bizet
Czardas, "Die Geist des Wojewoden"....Grossman
German march....Strube
Two German folk-songs....
Waltz, "Les Patineurs"....Waldteufel
March, "Wien bleibt Wien"....Schrammel

Having a certain approved position as a composer, Mr. Strube quietly slipped some pages from his portfolio upon the music stand. And charming pages they were—clear, pleasant and sympathetic, without an atom of the cloudy, perturbed mysticism which has been known to confuse and benumb some of his writings for loftier occasions. He was happily received and his excellent direction was duly praised. He has another good programme for tonight, with a 'cello solo for Mr. Keller, the first hearing of Nevin's "Tournament," and a march of his own.

MME. EDWARDS' RECITAL.

---

BOSTON MORNING HERALD

Date June 1 1902.

On Monday night at the Pop concerts Mr. and Mrs. Charles Tuckerman and Mr. and Mrs. Louis Curtis made a table party. Mrs. Tuckerman was in gray veiling with white chiffon and lace and a gray chiffon toque with touches of blue. Mrs. Curtis wore black and white silk and a toque of light blue with small pink roses. Mrs. Guy Lowell brought a party of young people that evening. Mrs. Lowell, always smartly gowned, was in black and white foulard with white silk yoke and a hat of black lace with valley lilies. Mrs. Otis Kimball and Miss Estelle Kimball had a party of eight. Mrs. Kimball was in black silk and her hat had pink roses. Miss Kimball wore black taffeta with a full overdress of black net with black insertions over white, and a black picture hat. Dr. Leon White and his fiance, Mrs. G. M. Patch, brought a party of 10 Tuesday night. Wednesday night table parties were given by Dr and Mrs. George H. Francis, Mrs. Curtis H. Guild, Jr., Mr. Frederick Amory, Mr. and Mrs. James Lowell Putnam, Mr. Alfred Batchelder and Mr. H. Alexander Higginson. On Thursday night Mr. and Mrs. Stephen Williams brought a party, also Mr. Richard F. Bolles and Dr. Thomas Hall, Dr. William Sturgis Bigelow and Dr. William P. Wesselhoeft were there with friends. Last night for Mr. Zach's last appearance there was special recognition of his successful leadership, and he was obliged to bow many times in response to the applause. Mr. Zach's programmes have been most satisfactory.

---

BOSTON MORNING HERALD

Date June 1 1902.

The Pop concert Friday evening, although less fashionable than on other [illegible]ights on account of the holiday having [illegible] so many out of town, was made [illegible]cially interesting by numbers of the [illegible] delegation who entered the hall [illegible] after nine. As the distinguished [illegible] entered Mr. Zach's men [illegible] "The Marseillaise," every one [illegible] and applauding heartily at [illegible]. When "The Star Spangled [illegible]" followed, the French guests [illegible] the compliment with a will. [illegible] there Friday night were Mr. and [illegible] Russell of Gloucester [illegible] and Mrs. David Noyes [illegible] Noyes wore an ex[illegible] gown, [illegible] with jets [illegible] with white chiffon and [illegible] Mrs. Henry Hall were [illegible] daughters, Marion and [illegible]

---

BOSTON MORNING HERALD

June 1 1902.

[illegible] has the reputation of being among the best dressed.

In spite of the lateness of the season various other playhouse attractions and the Pops, "The Messenger Boy" has packed the Hollis Street Theatre every night, and the two holiday performances Friday were record breakers. It is easy to understand the enormous popularity of this musical comedy. It goes with such a rush and dash and vim as to take one's breath away. The tunes are catchy, and the songs well sung by not only good singers, but good actors. Mr. Powers is a whole play in himself. His humor, his jollity, and his versatility are inexhaustible, and so are his legs, for he seems not to be still a moment, and his dancing is perfect in its way. The beauty of Mr. Powers's art is that it isn't the least forced. He doesn't seem to be trying to be funny a little bit. It is absolutely spontaneous. One would never think that Miss Robson was an exceedingly pretty women from her make-up as the messenger boy's mother. She has a positive genius for disguising herself, and is never happier than when playing in a character part such as she does so ideally in "The Messenger Boy." What a stroke of genius are her black corsets showing through the white muslin gown in the washerwoman's dress. We didn't suppose that Miss Robson with all her consummate art could dance and sing with the effect she does. Her admirers are seeing her for the first time in those specialties, and they are winning new laurels for her. The chorus is made up of remarkably pretty, well dressed, well set-up girls and the stage setting is quite splendid, especially the last with the Eiffel tower brilliantly lighted giving one the correct atmosphere of that portion of Paris at night. Last evening Harvard College was especially in evidence after the games, and Powers, incited by such an audience, was funnier than ever. For this, the last week of "The Messenger Boy," there is a great advance sale.

Miss Mannering and Mr. Bellew in "The Lady of Lyons" were welcomed

---

[BO]STON TIMES

Date May 31 1902.

## The "Pop" Concerts.

Notwithstanding the cool weather of the past week there has been a good attendance at the "Pop" concerts in Symphony hall. Every evening a fine programme has been offered by Conductor Zach, and judging by the hearty applause the public have been highly pleased. The second half of the series commences on Monday evening, and Mr. Gustav Strube will be the conductor. He is very popular, and is sure of a cordial welcome. The following is Monday's programme: March, "Radetzky," Strauss; overture, "Oberon," Weber; waltz, "Morgenblatter," Strauss; congress of melodies, Conradi; overture "Rienzi," Wagner; Das Morgenroth, Meditation (for strings), Strube; Canzonetta (for strings), Strube; Carmen, selection, Bizet; Czardas, "Der Geist des Wojewoden," Grossman; German march, Strube; two German folk-songs; waltz, "Les Patineurs," Waldteufel; march, "Wien bleibt Wien," Schrammel.

---

Cable Address: Clipburo

Clipping From BOSTON (Mass.) JOURNAL

Date June 1 1902.

## "THE POPS."

The concert at Symphony Hall last evening ended the first half of the regular summer season of "Pop" concerts, and was also the last night at which Mr. Zach conducted the orchestra. Every seat on the main floor was occupied, which made a very animated scene. Conductor Zach has been very highly praised for the excellent programs which he has rendered. Mr. Gustav Strube, who will conduct the orchestra for the remainder of the season, is no stranger to the patrons of these concerts, and his many friends are anticipating the next four weeks with much pleasure. One of the most enjoyable concerts of last year was the concert at which Tufts College and the many friends of this popular institution were present. The success of this concert has led to a repetition this year, and the night has been appointed for Friday, June 6. The program in full for tomorrow (Monday) evening is as follows:

March, "Radetzky"....Strauss
Overture, "Oberon"....Weber
Waltz, "Morgenblatter"....Strauss
Congress of Melodies....Conradi
[illegible]....Wagner

---

BOSTON HOME JOURNAL

Date May 31 1902.

The delightful Pop Concerts continue to attract large numbers of people to Symphony Hall each evening. The music is sufficiently popular in character to be adapted to the season, while the execution is up to the Symphony standard, than which nothing in America can go higher. Mr. Max Zach is a conductor of excellent taste and marked ability, and quite as popular as all else appertaining to the well named "Pops."

[129]

CLIPPING FROM
My Town & Country
DATE 5/31/02

For the people who are remaining in town, there are the ever delightful "Pops," where every night a number of table parties, made up of prominent people, are sure to be present. The golf tournaments at the Country Club also provide amusement. Mrs. Charles S. Sargent, whose husband's place, "Holm Lea," in Brookline, is famous the world over for its extent, its high degree of cultivation and its floral beauty, is giving a series of three garden parties on successive Wednesdays, when all the fashionable people still in town and those from the suburbs are sure to meet each other.

* * *

BOSTON COURIER
DATE May 31 1902

South Plymouth.

—Monday evening, which marks the beginning of the second half of the pop concert season, will be something of a gala occasion, since it advents the appearance of Mr. Gustav Strube as conductor, and his many friends will be on hand to welcome him. Mr. Zach has acquitted himself to the general satisfaction of the public, and has made a great success of the concerts for which he has been responsible. The feature evening of the week will be Friday when Tufts night will be observed, and the students and graduates, with their young friends will be present. As Tufts night last year was the occasion when the hall was at its prettiest, owing to the profusion of light and lovely gowns, much is expected this season. There has been the usual splendid attendance all through the past week, and among the hundreds who have given table parties are Mr. Arthur Amory and Mr. Frederick Amory, Dr. and Mrs. George Francis, of Brookline, Mr. W. V. Threfall, of Newton, Mrs. M. D. Alexander, Mr. D. C. Graves, Mrs. Curtis Guild, jr., Mr. Alfred Batchelder, Mr. and Mrs. H. Staples Potter, Mrs. James Lowell Putnam, Mr. Richard F. Bolles, Dr. William P. Wesselhoeft, Mr. Alexander Henry Higginson, Mr and Mrs. David H. Noyes, Mr. A. H. Armstrong, Mr. A. M. Hargraves, Dr. William Sturgis Bigelow, Mr and Mrs. George O. Currier, jr., Mr. L. L H. Johnson, of Marlborough street, and Mr. Ralph Menard. One of the most attractive parties of Monday was that over which Mrs. Guy Lowell presided most gracefully. Mrs. Lowell was looking very handsome in a beautiful creation of black and white foulard, elaborately trimmed with white lace. She wore a large hat of black lace, with garniture of fine white flowers. That same evening, Mr. and Mrs. Charles Tuckerman and Mr. and Mrs. Louis Curtis made up a party at one of the tables. Mrs. Tuckerman was beautifully attired in pale gray veiling, the bodice opening over a full front of white chiffon, and a gray chapeau, combined with pale blue in the trimmings. Mrs. Curtis was in foulard of white and black, and wore a very lovely hat of light blue chiffon, with pink roses. Nearby were Mr. and Mrs. J. Otis Kimball and Miss Estelle Kimball, with party of eight. The Kimballs are among the most loyal of the pop concert patrons. Mrs. Kimball was distinguished in black relieved with touches of white, and a small black toque, with pink roses, and Miss Kimball was particularly attractive in black point d'esprit. The gown was built over a foundation of black taffetas, and trimmed with horizontal bands of black insertion, over white. A black plume laden picture hat completed the ensemble. Among those present Tuesday evening were Dr. Leon E. White, and his fiance, Mrs. Patch, who were with a large party. Mrs. Patch was in thin black, with insertions and trimmings of lace, made over a foundation of white silk, and wore a flat white hat, with a large velvet bow of black. Mr and Mrs. Stephen Williams, of Brookline, entertained friends Tuesday evening, Mrs. Williams presenting a stylish appearance in satin foulard of the varying shades of tan, the ruffles edged with lace, and the bodice elaborately trimmed with white. Her hat was a flat affair of foliage, with white trimmings, and a large gray feather boa combined effectively with the toilette. Dr. and Mrs. Thomas Hall were noted at a centre table, with friends, their son, who recently graduated from Harvard being included in the group. Mrs. Hall was clad in black, and wore a white toque. Dr. J. B. Blake and family were in attendance last evening, Miss Jean E. Johnson being included in the group.

BOSTON MORNING HERALD
DATE June 1 1902.

The Pop concert Friday evening, although less fashionable than on other nights on account of the holiday having taken so many out of town, was made especially interesting by numbers of the French delegation who entered the hall shortly after nine. As the distinguished gentlemen entered Mr. Zach's men played "The Marseillaise," every one standing and applauding heartily at the end. When "The Star Spangled Banner" followed, the French guests returned the compliment with a will. Others there Friday night were Mr. and Mrs. Thomas Russell of Gloucester street, and Mr. and Mrs. David Noyes with a party. Mrs. Noyes wore an exquisite black gown, pailletted with jets and brightened with white chiffon and lace. Mr. and Mrs. Henry Hall were there with their daughters, Marion and Gertrude.

Mr. and Mrs. Arthur W. Hooper of

BOSTON (Mass.) JOURNAL
DATE 1902.

**GRAND NIGHT AT THE POPS.**

Symphony Hall was well filled last evening with lovers of good music, who enjoy their drinks and harmonies mixed, and the program given proved one of the most satisfactory of this season's Pops. The orchestra was under the direction of Mr. Gustav Strube, whose "Das Abendrot," Meditation (for strings) and "Canzonetta" (for strings) were received with insistent applause.

THE "POPS."

When the change of conductors comes in the "Pop" concert series, one feels as if spring might be believed to be over and summer to have come. And surely 'twas a genuine hot spell that fell upon the town yesterday, and even made its existence faintly known to the immense company at Symphony Hall, where Mr Strube took up the pen and the bator which Mr. Zach had laid down. The Symphony orchestra is fortunate in having a man or two who can replace its chief conductor in a moment of need, and several who are equal to arranging and directing programmes for the less formal but always first-class summer performances. Drawing from the same library, and using the same band, the two conductors cannot present entirely different entertainments; but each can make his individuality felt. Mr. Strube began his four-weeks' course as follows:

March, "Radetsky".....Strauss
Overture, "Oberon".....Weber
Waltz, "Morgenblatter".....Strauss
Congress of melodies.....Conradi
Overture, "Rienzi".....Wagner
(a) "Das Morgenroth," "Meditation" (for strings).....Strube
(b) Canzonetta (for strings).....Strube
(First time.)
"Carmen," selection.....Bizet
Czardas, "Die Geist des Wojewoden".....Grossman
German march.....Strube
Two German folk-songs.....
Waltz, "Les Patineurs".....Waldteufel
March, "Wien bleibt Wien".....Schrammel

Having a certain approved position as a composer, Mr. Strube quietly slipped some pages from his portfolio upon the music stand. And charming pages they were—clear, pleasant and sympathetic, without an atom of the cloudy, perturbed mysticism which has been known to confuse and benumb some of his writings for loftier occasions. He was happily received and his excellent direction was duly praised. He has another good programme for tonight, with a 'cello solo for Mr. Keller, the first hearing of Nevin's "Tournament," and a march of his own.

MME. EDWARDS' RECITAL.

BOSTON MORNING HERALD
DATE June 1 1902.

On Monday night at the Pop concerts Mr. and Mrs. Charles Tuckerman and Mr. and Mrs. Louis Curtis made a table party. Mrs. Tuckerman was in gray veiling with white chiffon and lace and a gray chiffon toque with touches of blue. Mrs. Curtis wore black and white silk and a toque of light blue with small pink roses. Mrs. Guy Lowell brought a party of young people that evening. Mrs. Lowell, always smartly gowned, was in black and white foulard with white silk yoke and a hat of black lace with valley lilies. Mrs. Otis Kimball and Miss Estelle Kimball had a party of eight. Mrs. Kimball was in black silk and her hat had pink roses. Miss Kimball wore black taffeta with a full overdress of black net with black insertions over white, and a black picture hat. Dr. Leon White and his fiance, Mrs. G. M. Patch, brought a party of 10 Tuesday night. Wednesday night table parties were given by Dr and Mrs. George H. Francis, Mrs. Curtis H. Guild, Jr., Mr. Frederick Amory, Mr. and Mrs. James Lowell Putnam, Mr. Alfred Batchelder and Mr. H. Alexander Higginson. On Thursday night Mr. and Mrs. Stephen Williams brought a party, also Mr. Richard F. Bolles and Dr. Thomas Hall. Dr. William Sturgis Bigelow and Dr. William P. Wesselhoeft were there with friends. Last night for Mr. Zach's last appearance there was special recognition of his successful leadership, and he was obliged to bow many times in response to the applause. Mr. Zach's programmes have been most satisfactory.

BOSTON MORNING HERALD
DATE June 1

the best dressed.

In spite of the lateness of the season various other playhouse attractions and the Pops. "The Messenger Boy" has packed the Hollis Street Theatre every night, and the two holiday performances Friday were record breakers. It is easy to understand the enormous popularity of this musical comedy. It goes with such a rush and dash and vim as to take one's breath away. The tunes are catchy, and the songs well sung by not only good singers, but good actors. Mr. Powers is a whole play in himself. His humor, his jollity, and his versatility are inexhaustible, and so are his legs, for he seems not to be still a moment, and his dancing is perfect in its way. The beauty of Mr. Powers's art is that it isn't the least forced. He doesn't seem to be trying to be funny a little bit. It is absolutely spontaneous. One would never think that Miss Robson was an exceedingly pretty women from her make-up as the messenger boy's mother. She has a positive genius for disguising herself, and is never happier than when playing in a character part such as she does so ideally in "The Messenger Boy." What a stroke of genius are her black corsets showing through the white muslin gown in the washerwoman's dress. We didn't suppose that Miss Robson with all her consummate art could dance and sing with the effect she does. Her admirers are seeing her for the first time in those specialties, and they are winning new laurels for her. The chorus is made up of remarkably pretty, well dressed, well set-up girls and the stage setting is quite splendid, especially the last with the Eiffel tower brilliantly lighted giving one the correct atmosphere of that portion of Paris at night. Last evening Harvard College was especially in evidence after the games, and Powers, incited by such an audience, was funnier than ever. For this, the last week of "The Messenger Boy," there is a great advance sale.

Miss Mannering and Mr. Bellew in "The Lady of Lyons" were welcomed

BOSTON TIMES
DATE May 31 1902.

The "Pop" Concerts.

Notwithstanding the cool weather of the week there has been a good attendance at the "Pop" concerts in Symphony Hall. Every evening a fine programme has been given by Conductor Zach, and judging by the hearty applause the public have been highly pleased. The second half of the series commences on Monday evening, and Mr. Gustav Strube will be the conductor. He is very popular, and is sure of a cordial welcome. The following is Monday's programme: March, "Radetzky," Strauss; overture, "Oberon," Weber; waltz, "Morgenblatter," Strauss; congress of melodies, Conradi; overture "Rienzi," Wagner; Das Morgenroth, Meditation (for strings), Strube; Canzonetta (for strings), Strube; Carmen, selection, Bizet; Czardas, "Der Geist des Wojewoden," Grossman; German march, Strube; two German folk-songs; waltz, "Les Patineurs," Waldteufel; march, "Wien bleibt Wien," Schrammel.

BOSTON MORNING GLOBE
DATE June 3 1902.

**Promenade Concerts.**

Gustave Strube last evening assumed the conductor's place at the "Pop" concert at Symphony hall, the usual mid-season change in leaders being made. Mr Strube has for several years catered to the musical taste of the patrons of the concerts during the latter half of the season, and last evening the audience gave him a cordial welcome. The program the conductor selected for his initial night was sufficiently varied to please all tastes, and included Strauss, Wagner, Weber and Ketet selections. Mr Strube gave three of his own compositions, "Das Abendrot," for strings, a "Canzonetta" and "German March."

The program this evening will be as follows:

March, King Karl.....Unrath
Overture, Raymond.....Thomas
Waltz, Bei uns z'Haus.....Strauss
Selection, Aida.....Verdi
Overture, Maritana.....Wallace
Ballet music, Queen of Sheba.....Goldmark
Solo violoncello,
Mr Josef Keller.
Evening song.....Schumann
Aubade Printaniere.....Lacombe
Hungarian Rhapsody No. 2.....Liszt
Overture, Frau Meisterin.....Suppe
The Rosary.....Nevin
Tournament.....Nevin
Waltz, Amour et Printemps.....Waldteufel
March, Cruiser Harvard.....Strube

CABLE ADDRESS: CLIPBURO
CLIPPING FROM BOSTON (Mass.) JOURNAL
DATE June

"THE POPS."

The concert at Symphony Hall last evening ended the first half of the regular summer season of "Pop" concerts, and was also the last night at which Mr. Zach conducted the orchestra. Every seat on the main floor was occupied, which made a very animated scene. Conductor Zach has been very highly praised for the excellent programs which he has rendered. Mr. Gustav Strube, who will conduct the orchestra for the remainder of the season, is no stranger to the patrons of these concerts, and his many friends are anticipating the next four weeks with much pleasure. One of the most enjoyable concerts of last year was the concert at which Tufts College and the many friends of this popular institution were present. The success of this concert has led to a repetition this year, and the night has been appointed for Friday, June 6. The program in full for tomorrow (Monday) evening is as follows:

March, "Radetzky".....Strauss
Overture, "Oberon".....Weber
Waltz, "Morgenblatter".....Strauss
Congress of Melodies.....Conradi
Wagner

BOSTON HOME JOURNAL
DATE May 1902.

The delightful Pop Concerts continue to attract large numbers of people to Symphony Hall each evening. The music is sufficiently popular in character to be adapted to the season, while the execution is up to the Symphony standard, than which nothing in America can go higher. Mr. Max Zach is a conductor of excellent taste and marked ability, and quite as popular as all else appertaining to the well named "Pops."

[129]

Date June 1 1902.

## The "Pops"

The concert at Symphony Hall last evening ended the first half of the regular summer season of "Pop" concerts and was also the last night at which Mr. Zach conducted the orchestra. Every seat on the main floor was occupied, which made a very animated scene. Conductor Zach has been very highly praised for the excellent programmes which he has rendered. Mr. Gustav Strube, who will conduct the orchestra for the remainder of the season, is no stranger to the patrons of these concerts, and his many friends are anticipating the next four weeks with much pleasure. One of the most enjoyable concerts of last year was the first "Tufts" night at these concerts, at which the many friends of this popular college were present. Their second concert will be given next Friday evening, June 6. Mr. Strube has selected for his opening programme tomorrow (Monday) evening the following programme:

| | |
|---|---|
| March, "Radetzky" | Strauss |
| Overture, "Oberon" | Weber |
| Waltz, "Morgenblatter" | Strauss |
| Congress of melodies | Conradi |
| Overture, "Rienzi" | Wagner |
| a. Das Abendrot, meditation (for strings) | Strube |
| b. Canzonetta | Strube |
| Carmen, selection | Bizet |
| Czardas, "Der Geist des Wojewoden" | Grossman |
| German March | Strube |
| Overture, "Robinson Crusoe" | Heberlein |
| Two German Folk-Songs. | |
| March, "Wien bleibt Wien" | Schrammel |

THE PRESS CLIPPING BUREAU
45 Vesey Street, New York
68 Devonshire Street, Boston
621 Main Street, Cincinnati
Railroad Building, Denver
Cable Address
Clipping From Gazette Boston, Mass
Date 5-31-02

...be given next Wednesday on the lawn in front of the clubhouse by the Salem Cadet Band.

—On Saturday night Mr. Max Zach will end the very successful first half of the Pop concerts. For the remainder of the season the orchestra will be under the able direction of Mr. Strube.

—One of the earliest June brides will be Miss Mabel Chipman, daughter of Mr. W. H. Chipman of Moreland street, Roxbury, who is to marry Dr. Low of Salem. Miss Chipman is a brunette with

Date Boston Post June 3 1902.

## The Pop Concerts

Time moves so swiftly that one scarcely realizes that the season of the "Pop" concerts in Symphony Hall is drawing towards its close but such is nevertheless the fact, for last evening marked the beginning of the fifth week and the last half of the season. Gustav Strube assumed the leadership of the orchestra on this occasion, which duties he will continue to perform until the close of these concerts.

The programme that Conductor Strube offered was an attractive one, which included a pleasing variety from such numbers as the "Oberon" and "Reinzi" overtures, the well-known selections from "Carmen" to the usual light order of marches, waltzes, and the like. Mr. Strube, as composer, contributed three of the numbers, two of them being heard for the first time. They were a "Meditation" and "Conzonetta" for string orchestra, both of them being brief in length, admirably scored and pleasing in their effects while not especially original in conception. Both of these numbers were received with much applause, and Mr. Strube was the recipient of an elaborate floral tribute from members of the German Turnverein, represented by Christian Eberhard, who occupied several of the front tables near the orchestra.

There was a fair sized audience present, most of the tables being occupied with numbers noticed in the balconies. Altogether the last half of the season opens auspiciously. Friday evening, June 6, will be Tufts night; Monday, June 9, a Wagner night, and Tuesday, June 10, will be "Tech" night, and lively times are sure to be on both these college evenings.

THE PRESS CLIPPING BUREAU
45 Vesey Street, New York
68 Devonshire Street, Boston
621 Main Street, Cincinnati
Railroad Building, Denver
Cable Address
Clipping From Commercial Boston Mass
Date 5/31/02.

**Pop Concerts.**

The season of concerts at Symphony Hall continues under the most auspicious circumstances, the hall being filled every night with delighted audiences. Professor Zach has made himself very popular with the public, the programmes he has offered always meeting with their hearty approval. Under his leadership the concerts will continue throughout the month of June, and will remain one of the leading attractions of the season.

Clipping From
...n Evening Transcript
June
Date 3 1902.

## Symphony Hall: The Pops

Under Mr. Strube's leadership the following programme was presented last night by the Symphony Orchestra:

| | |
|---|---|
| March, "Radetsky" | Strauss |
| Overture, "Oberon" | Weber |
| Waltz, "Morgenblätter" | Strauss |
| Congress of Melodies | Conradi |
| Overture, "Rienzi" | Wagner |
| a Das Abendrot, Meditation (for strings) | Strube |
| b Canzonetta (for strings) | Strube |
| Carmen, Selection | Bizet |
| Czardas, "Der Geist des Wojewoden" | Grossman |
| German March | Strube |
| Overture, "Robinson Crusoe" | Heberlein |
| Two German Folk-Songs. | |
| March, "Wien bleibt Wien" | Schrammel |

The concert was of the usual order of excellence and all the selections were warmly applauded, Mr. Strube's "Canzonetta," given for the first time, receiving an extra meed of well-deserved appreciation. The two intermissions now given and the leisurely "waits" make the time of the concert rather too long, so that many of the audience left at the end of the Czardas.

THE PRESS CLIPPING BUREAU
45 Vesey Street, New York
68 Devonshire Street, Boston
621 Main Street, Cincinnati
Railroad Building, Denver
Cable Address Clipbur
Clipping From Town & Country New York City
Date 5-31-02

For the people who are remaining in to[wn] are the ever delightful "Pops," where ever[y] number of table parties, made up of promine[nt] are sure to be present. The golf tournamen[t] Country Club also provide amusement. Mrs S. Sargent, whose husband's place, "Holm[…]" Brookline, is famous the world over for its e[…] high degree of cultivation and its floral b[…] giving a series of three garden parties on s[…] Wednesdays, when all the fashionable peopl[e] town and those from the suburbs are sure [to see] each other.

Post, Saturday, J[une] 7

# TUFTS NIGHT AT THE POPS

## Students Make Merry and Special Programme Is Arranged in Their Honor

When Gustav Strube, conductor of the "Pops," bowed his thanks for applause at Symphony Hall last evening, it was a Tufts cheer that he was acknowledging, and it was a Tufts audience that surged before him. The beautiful hall has rarely, if ever, been the scene of a larger or more brilliant assemblage than marked this second annual "Tufts night," when President Capen's "boys," past and present, came to town to make merry to the accompaniment of the Symphony's music set to their own particular college airs, the orchestration having been arranged by two Tufts graduates, N. Ingelis, '00, and W. A. Willis, '01.

Such space as was not occupied by the collegians themselves was claimed by society folk, who seem always to be out in special force on these college nights.

Harvard also sent over a goodly delegation to help out their fellow-collegians in the choruses which were sung whenever opportunity offered.

The Tufts colors of brown and blue were conspicuously displayed at the tables and upon the organ, and the demand for encores was so vociferous that even the musicians in the orchestra beamed at the noisy appreciation.

"It is one of the prettiest and most enthusiastic of the special events I have known at the 'Pops'," quoth Assistant Manager Comee; and, as a sort of responsive echo, there came the sound of the Tufts cheer given with a will for the management, for John P. Marshall, the student organist who assisted the orchestra, for the director and for the pretty girls and showily attired matrons, to which the latter responded with fluttering handkerchiefs and sunny smiles.

The orchestral selections were so arranged on the programme as to cleverly produce an acrostic, "Tufts College."

[…] Daily […] June

# IT WAS TUFTS N[IGHT]

## Most Enthusiastic Occas[ion] at the "Pop" Concert.

### Spirit of Comradeship Given the Heart[i]est Kind of Emphasis.

### Large Part of the Audience Joined in Singing the Stein Song.

The spirit of comradeship among Tufts college men—and women, too, for that matter—found emphatic expression last evening in connection with the observance of Tufts night at the "pop" concert.

Symphony hall was crowded both as to floor and balcony, the greater part of the women graduates and students occupying the balcony, while the undergraduate body was largely represented by a group located directly in front of the stage, where they might cheer about everything and everybody, as occasion might require, with the best possible spectacular effect, for the benefit of the rest of the audience.

The orchestra did itself proud, under the baton of Gustav Strube, and the program, especially selected, of course with a view to appropriateness, was one of the finest of the season and kept the enthusiasm of the auditors keyed up to such a pitch that at least three-fourths of the numbers were encored one or more times.

The most notable, as well as the most popular numbers proved to be—and unmistakably on their merits as compositions alone—four selections having a special association, two of them being compositions of Leo R. Lewis, musical professor at the college.

A third, given on the program as "The Gym, a Two-Step," was apparently a cakewalk of extraordinary tunefulness and brilliancy. It was accredited to C. H. Rich, but as the rendition of it was followed by enthusiastic cheering for "Mrs Leo," it was made pretty plain that the name on the program was simply a pseudonym for Prof Lewis' accomplished wife.

The two compositions by the professor himself were, first, his class song of '87, called "For Tufts, Hurrah!" which had a most extraordinary swing and was full of melody, and fully justified its revival after a lapse of 15 years; second, the same composers "Dear Old Alma Mater," a hymn of a very high order.

As its strains rolled out in a grand swell, from both the orchestra and the big organ, the volume of melodious sound almost making the walls to tremble, the great audience was deeply moved, and rose almost in a body, in a spirit of instinctive homage to the sentiment expressed by the piece.

The greatest demonstration of the evening, however, attended the rendering by the orchestra of Bullard's "Stein Song," the air of which has been adopted by Tufts as a campus song. It was given with remarkable grandeur of effect by the musicians, a large part of the audience joining in singing the chorus. It was followed by a great outburst of cheering and received two irresistible encores.

Other Tufts airs rendered during the evening were: E. W. Newton's "Brown and the Blue," "The Barnum Song" and "Charlie Tufts, His College."

An attractive novelty in connection with the program was that the selections comprising it were such that the first letters of the successive titles, read downward, formed the name: "Tufts College" in an acrostic.

The only special decorations consisted of the word "Tufts" in electric lights of the college colors, and crimped paper napkins also of the same colors—blue and brown—on all the tables.

Although this is only the second year Tufts has had a special night at the "pops," it was the biggest and most joyous kind of a success, for which fact no small amount of credit is due to Prof Lewis, who both last year and this took on himself a large part of the labor incident to creating a genuine enthusiasm for the affair among Tufts "grads" wherever they could be got at.

Here are a few names from among the notable people seen on the floor: Profs C. P. Thayer, Leo R. Lewis, G[…] M. Harmon, H. E. Cushman, I. […] Evans, D. L. Maulsby and W. R. [Ran]som. Drs F. W. Hamilton, C. K. […]ler, E. A. Burnham, F. O. Hall, Ge[org]e A. Webster, George W. Kaan, J. […] Clark and Joseph H. Sanderson, M[…] Byron Groce, W. L. Crosby, M. […] Johnson, E. W. Newton, D. T. Mo[n]tague, H. W. Hayes, Wade Keyes, […] L. Hull, C. M. Ludden, A. W. de Gooah, T. O. Marvin, J. B. Groce.

Horace E. Runey […]

DATE June 1 1902.

## The "Pops"

The concert at Symphony Hall last evening ended the first half of the regular summer season of "Pop" concerts and was also the last night at which Mr. Zach conducted the orchestra. Every seat on the main floor was occupied, which made a very animated scene. Conductor Zach has been very highly praised for the excellent programmes which he has rendered. Mr. Gustav Strube, who will conduct the orchestra for the remainder of the season, is no stranger to the patrons of these concerts, and his many friends are anticipating the next four weeks with much pleasure. One of the most enjoyable concerts of last year was the first "Tufts" night at these concerts, at which the many friends of this popular college were present. Their second concert will be given next Friday evening, June 6. Mr. Strube has selected for his opening programme tomorrow (Monday) evening the following programme:

| | |
|---|---|
| March, "Radetzky" | Strauss |
| Overture, "Oberon" | Weber |
| Waltz, "Morgenblatter" | Strauss |
| Congress of melodies | Conradi |
| Overture, "Rienzi" | Wagner |
| a. Das Abendrot, meditation (for strings) | Strube |
| b. Canzonetta | Strube |
| Carmen, selection | Bizet |
| Czardas, "Der Geist des Wojewoden" | Grossman |
| German March | Strube |
| Overture, "Robinson Crusoe" | Heberlein |
| Two German Folk-Songs. | |
| March, "Wien bleibt Wien" | Schrammel |

THE PRESS CLIPPING BUREAU

45 Vesey Street, New York
68 Devonshire Street, Boston
621 Main Street, Cincinnati
Railroad Building, Denver

Cable Address: Clipbureau

Clipping from Gazette Boston, Mass

Date 5-31-02

on the lawn in front of the clubhouse by the Salem Cadet Band.

—On Saturday night Mr. Max Zach will end the very successful first half of the Pop concerts. For the remainder of the season the orchestra will be under the able direction of Mr. Strube.

—One of the earliest June brides wil be Miss Mabel Chipman, daughter of Mr. W. H. Chipman of Moreland street, Roxbury, who is to marry Dr. [illegible] of Salem. Miss Chipman is a brunette with

THE PRESS CLIPPING BUREAU

45 Vesey Street, New York
68 Devonshire Street, Boston
621 Main Street, Cincinnati
Railroad Building, Denver

Clipping from Commercial Bulletin Boston Mass

Date 5/31/02.

DATE BOSTON POST June 3 1902.

## The Pop Concerts

Time moves so swiftly that one scarcely realizes that the season of the "Pop" concerts in Symphony Hall is drawing towards its close but such is nevertheless the fact, for last evening marked the beginning of the fifth week and the last half of the season. Gustav Strube assumed the leadership of the orchestra on this occasion, which duties he will continue to perform until the close of these concerts.

The programme that Conductor Strube offered was an attractive one, which included a pleasing variety from such numbers as the "Oberon" and "Reinzi" overtures, the well-known selections from "Carmen" to the usual light order of marches, waltzes, and the like. Mr. Strube, as composer, contributed three of the numbers, two of them being heard for the first time. They were a "Meditation" and "Conzonetta" for string orchestra, both of them being brief in length, admirably scored and pleasing in their effects while not especially original in conception. Both of these numbers were received with much applause, and Mr. Strube was the recipient of an elaborate floral tribute from members of the German Turnverein, represented by Christian Eberhard, who occupied several of the front tables near the orchestra.

There was a fair sized audience present, most of the tables being occupied with numbers noticed in the balconies. Altogether the last half of the season opens auspiciously. Friday evening, June 6, will be Tufts night; Monday, June 9, a Wagner night, and Tuesday, June 10, will be "Tech" night, and lively times are sure to be on both these college evenings.

THE PRESS CLIPPING BUREAU

45 Vesey Street, New York
68 Devonshire Street, Boston
621 Main Street, Cincinnati
Railroad Building, Denver

Cable Address: Clipbureau

Clipping from Town & Country New York Weekly

Date 6-31-02

For the people who are remaining in to
are the ever delightful "Pops," where ever
number of table parties, made up of promine
are sure to be present. The golf tournamer
Country Club also provide amusement. Mrs
S. Sargent, whose husband's place, "Holm
Brookline, is famous the world over for its e
high degree of cultivation and its floral b
giving a series of three garden parties on s
Wednesdays, when all the fashionable peopl
town and those from the suburbs are sure
each other.

**Pop Concerts.**

The season of concerts at Symphony Hall continues under the most auspicious circumstances, the hall being filled every night with delighted audiences. Professor Zach has made himself very popular with the public, the programmes he has offered always meeting with their hearty approval. Under his leadership the concerts will continue throughout the month of June, and will remain one of the leading attractions of the season.

Clipping from [illegible]

Date

## Symphony Hall: The Pops

Under Mr. Strube's leadership the following programme was presented last night by the Symphony Orchestra:

| | |
|---|---|
| March, "Radetzky" | Strauss |
| Overture, "Oberon" | Weber |
| Waltz, "Morgenblätter" | Strauss |
| Congress of Melodies | Conradi |
| Overture, "Rienzi" | Wagner |
| a Das Abendrot, Meditation (for strings) | Strube |
| b Canzonetta (for strings) | Strube |
| Carmen, Selection | Bizet |
| Czardas, "Der Geist des Wojewoden" | Grossman |
| German March | Strube |
| Overture, "Robinson Crusoe" | Heberlein |
| Two German Folk-Songs. | |
| March, "Wien bleibt Wien" | Schrammel |

The concert was of the usual order of excellence and all the selections were warmly applauded, Mr. Strube's "Canzonetta," given for the first time, receiving an extra meed of well-deserved appreciation. The two intermissions now given and the leisurely "waits" make the time of the concert rather too long, so that many of the audience left at the end of the Czardas.

Continued [illegible]

POST, SATURDAY, JUNE 7.

## TUFTS NIGHT AT THE POPS

### Students Make Merry and Special Programme Is Arranged in Their Honor

When Gustav Strube, conductor of the "Pops," bowed his thanks for applause at Symphony Hall last evening, it was a Tufts cheer that he was acknowledging, and it was a Tufts audience that surged before him. The beautiful hall has rarely, if ever, been the scene of a larger or more brilliant assemblage than marked this second annual "Tufts night," when President Capen's "boys," past and present, came to town to make merry to the accompaniment of the Symphony's music set to their own particular college airs, the orchestration having been arranged by two Tufts graduates, N. Ingells, '00, and W. A. Willis, '01.

Such space as was not occupied by the collegians themselves was claimed by society folk, who seem always to be out in special force on these college nights.

Harvard also sent over a goodly delegation to help out their fellow-collegians in the choruses which were sung whenever opportunity offered.

The Tufts colors of brown and blue were conspicuously displayed at the tables and upon the organ, and the demand for encores was so vociferous that even the musicians in the orchestra beamed at the noisy appreciation.

"It is one of the prettiest and most enthusiastic of the special events I have known at the 'Pops'," quoth Assistant Manager Comee; and, as a sort of responsive echo, there came the sound of the Tufts cheer given with a will for the management, for John P. Marshall, the student organist who assisted the orchestra, for the director and for the pretty girls and showily attired matrons, to which the latter responded with fluttering handkerchiefs and sunny smiles.

The orchestral selections were so arranged on the programme as to cleverly produce an acrostic, "Tufts College."

Boston Daily Globe
SATURDAY, JUNE 7, 1902.

## IT WAS TUFTS NIGHT.

### Most Enthusiastic Occasion at the "Pop" Concert.

### Spirit of Comradeship Given the Heartiest Kind of Emphasis.

### Large Part of the Audience Joined in Singing the Stein Song.

The spirit of comradeship among Tufts college men—and women, too, for that matter—found emphatic expression last evening in connection with the observance of Tufts night at the "pop" concert.

Symphony hall was crowded both as to floor and balcony, the greater part of the women graduates and students occupying the balcony, while the undergraduate body was largely represented by a group located directly in front of the stage, where they might cheer about everything and everybody, as occasion might require, with the best possible spectacular effect, for the benefit of the rest of the audience.

The orchestra did itself proud, under the baton of Gustav Strube, and the program, especially selected, of course with a view to appropriateness, was one of the finest of the season and kept the enthusiasm of the auditors keyed up to such a pitch that at least three-fourths of the numbers were encored one or more times.

The most notable, as well as the most popular numbers proved to be—and unmistakably on their merits as compositions alone—four selections having a special association, two of them being compositions of Leo R. Lewis, musical professor at the college.

A third, given on the program as "The Gym, a Two-Step," was apparently a cakewalk of extraordinary tunefulness and brilliancy. It was accredited to C. H. Rich, but as the rendition of it was followed by enthusiastic cheering for "Mrs Leo," it was made pretty plain that the name on the program was simply a pseudonym for Prof Lewis' accomplished wife.

The two compositions by the professor himself were, first, his class song of '87, called "For Tufts, Hurrah!" which had a most extraordinary swing and was full of melody, and fully justified its revival after a lapse of 15 years; second, the same composers "Dear Old Alma Mater," a hymn of a very high order.

As its strains rolled out in a grand swell, from both the orchestra and the big organ, the volume of melodious sound almost making the walls to tremble, the great audience was deeply moved, and rose almost in a body, in a spirit of instinctive homage to the sentiment expressed by the piece.

The greatest demonstration of the evening, however, attended the rendering by the orchestra of Bullard's "Stein Song," the air of which has been adopted by Tufts as a campus song. It was given with remarkable grandeur of effect by the musicians, a large part of the audience joining in singing the chorus. It was followed by a great outburst of cheering and received two irresistible encores.

Other Tufts airs rendered during the evening were: E. W. Newton's "Brown and the Blue," "The Barnum Song" and "Charlie Tufts, His College."

An attractive novelty in connection with the program was that the selections comprising it were such that the first letters of the successive titles, read downward, formed the name: "Tufts College" in an acrostic.

The only special decorations consisted of the word "Tufts" in electric lights of the college colors, and crimped paper napkins also of the same colors—blue and brown—on all the tables.

Although this is only the second year Tufts has had a special night at the "pops," it was the biggest and most joyous kind of a success, for which fact no small amount of credit is due to Prof Lewis, who both last year and this took on himself a large part of the labor incident to creating a genuine enthusiasm for the affair among Tufts "grads," wherever they could be got at.

Here are a few names from among the notable people seen on the floor: Profs C. P. Thayer, Leo R. Lewis, Geo. M. Harmon, H. E. Cushman, L. B. Evans, D. L. Maulsby and W. R. Ransom. Drs F. W. Hamilton, C. K. Cutler, E. A. Burnham, F. O. Hall, George A. Webster, George W. Kaan, J. C. D. Clark and Joseph H. Sanderson, Messrs Byron Groce, W. L. Crosby, M. M. Johnson, E. W. Newton, D. T. Montague, H. W. Hayes, Wade Keyes, F. L. Hull, C. M. Ludden, A. W. de Goosh, T. O. Marvin, J. B. Groce.

**Horace E. Runey Arrested.**

Horace E. [illegible]

Cable Address: Clipburo

Clipping From

Boston Morning Herald

Date June 7 1902.

# TUFTS' BIG FROLIC IN SYMPHONY HALL.

## "Pops" Invaded by College Men and Women— Fun, Jollity and Enthusiasm on Tap from Overture to Finale.

Tufts invaded the "Pops" last night and raised—the roof. Seven hundred of the college men and college women, alumni and alumnae, bought seats for two-thirds of the floor and half of the balcony, and for 2½ hours devoted themselves to the cultivation of enthusiasm and the pursuit of happiness. The "stunts" they did were those usual to a Tufts night. Every one of the 700, according to precedent, took out a special license in the manager's office and made the most of opportunities for fun, frolic and folly.

They had license to strew the floor tables with great square blue paper banners that announced in "scare head" type "Symphony Hall Pops, Tufts Night, Friday, June 6, 1902"; to read in incandescent letters of brown and blue "Tufts" on the organ front; to pack the floor with lusty-lunged swains; to stow aloft the pretty girls—with or without chaperons; to stretch the "Stein Song" into eight verses and sing the chorus fortissimo, and to cheer everything and everybody within sight and hearing, including the "corkers" who had composed favorite college songs and the "uncorkers" who had memorized the wine list and stood by the schooners awaiting sailing orders.

They had license to do all this, and they did it, without interference from even a single Quaker meeting request to "preserve silence during the performance of this number." Consequently, the Symphony Hall roof is a few inches higher this morning, the pretty girls who applauded are sewing up ripped gloves, and the hard-working gleemen who sung are hunting for throat specialists. But anyhow, everybody had a good time, and who cares?

The management took liberties with the venerable institution, for, in making up the repertory, "Tufts College" appeared as an acrostic on the programme, each letter being the initial of each of the 12 selections. The "Tannhauser March" was the starter, with the "Eldorado March" for the finish. In between there were all sorts and kinds of selections, from the "Ungerische-Lustspiel" overture, which looked like a cockney attempt at Magyar, to "Charlie Tufts, His College," which sounded nearer home and quite "United States." No. 3—"For Tufts Hurrah"—was the first cue for the 50 husky young vocalists way down in front. A blond chap jumped into a chair, put his foot on the table, raised his glass as if about to "toast the bride" and—"T-u-f-t-s, rah, rah, rah," from 50 throats was the result. Then came an encore, presumably superinduced by the demonstration from the floor, for the young men immediately played a return engagement with a cheer for Strube by way of postlude.

The "Gym" two-step was encored, and then half the house went out to "pat the pave" in the corridors. Following this intermission the songs of Tufts, "Brown and Blue," "The Barnum Song" and "Charlie Tufts, His College" were played and cheered ad infinitum. There was even a cheer for the late Mr. Barnum himself, who gave Tufts its biggest undergraduate, the skeleton of Jumbo, the mammoth elephant. An extra was then interpolated and after "Cavalleria Rusticana" there was another season of rejoicing with popular college song writers.

Bullard's "Stein Song" came first, the glee club leading the congregational singing from the amen corner. It was so good that they had to sing it all through again. Then there was dear "Alma Mater," written by Lewis, '87, a performance which enlisted the services of Mr. John P. Marshall, who wrested the spirit of this favorite Tufts song from the big organ pipes in tidal waves of sound. Of course, the names of Bullard and Lewis came in for half a dozen [illegible] slogans, while the girls in the gallery applauded themselves red in the face and warm under the collar.

After Handel's "Largo," with the violin solo splendidly handled by Mr. Jacques Hoffman, most everybody stretched his legs in the promenade during intermission. After that there were two more cheers to increase laryngeal irritation and two more draughts from the "Stein Song" to soothe it, and in No. 12, having found their "Eldorado," everybody headed for home with an earful of it.

Another engagement prevented President Capen completing the family circle, but among the alumni or those prominent in the college, the medical or dental school, who helped the thing along by their presence, were:

Prof. Leo R. Lewis and Mrs. Lewis, Dr. F. W. Hamilton, T. O. Marvin, Byron Grace, Dr. C. K. Cutter, W. L. Crosby, M. M. Johnson, B. W. Newton, Dr. E. A. Burnham, D. T. Montague, Dr. Frank O. Hall, Wade Keyes, C. M. Ludden, Dr. J. C. D. Clark, Asst.-Atty.-Gen. A. W. DeGoosh, H. W. Hayes, Joseph B. Grace, Dr. Joseph H. Sanders, Dr. C. P. Thayer, Prof. and Mrs. George M. Harmon, H. E. Cushman, L. B. Evans, D. L. Maulsby, W. R. Ransom, Mrs. Gardner C. Anthony, Mr. and Mrs. F. L. Hull.

# "TECH" NIGHT AT "POPS." WILD ROUND OF REVELRY.

## Institute Boys Owned the Hall and the Musicians Were Never in It — A Fusillade of Songs, Cheers and Class Yells.

With a foot on the table and a hand in the air, Technology last night made the conventional "Pops" programme look like a bundle of jackstraws on a windy day. Several cases of college spirit, extra dry and warranted waterproof, were uncorked during the evening, effervesced all over the scenery, and evoked from the 1200 men and women in Symphony Hall an unscheduled potpourri of gayety, giddiness and guttural gurglings.

The carefully arranged series of polite selections for the 50 fifers and fiddlers on the stage were not in it for a minute with the unprinted programme of events pulled off by the 400 young men on the floor. As for these announced numbers, the boys simply ripped them up the back, dissected the remains and blew them to the four winds by the sheer force of tin lungs and sheet iron throats.

"The Continentals" were resurrected from the past and trotted out within hearing, if not within sight, for the opening number. Strauss made a play for plaudits in the "Arabian Nights" waltz, and got them. A bunch of seven faithful sons of '99, duly ticketed and tagged, sitting exactly in the centre of the floor, batted into the programme at this point and began vocal efforts with a cheer for "Tech" and for '99.

This marked the finish for the programme instrumental. For after this various bands of the strong lunged in all parts of the hall continued the fusillade of songs and cheers, heel tapping and hand clapping, right through to the closing number. They didn't worry at all about the music.

If the fiddlers were wrestling with Rossini on the stage or consulting Pabst behind the scenes, it didn't make the slightest difference to the 400. They were ready with a song, a slogan or a fresh order to the waiter whenever the spirit moved. They cheered everybody and everything in sight, and occasionally noticed the orchestra just long enough to drown their efforts by joining in on the chorus of a popular air.

During the first intermission a crowd of fully 100 massed in the centre aisle. A young man named Currie, who wore a dress suit and is president of the senior class, stood up on a table, waving as his symbol of power a wrinkled programme above the heads of the faithful. The result of his appeal was a "Tech" cheer that made the glasses rattle. It was so good that they "came again" until the full repertory was exhausted, including the famous "Tech is happy! Tech is h—! T-E-C-H-N-O-L-O-G-Y!"

After the next number, the watchful gang of '99 men again distinguished themselves by spotting President Pritchett and Mrs. Pritchett, who had just entered the lobby. Standing up they roared out a welcome to the head of the institute. As the president and his wife entered the hall, every one on the floor jumped to his feet. Nearly all the "Tech" men stood up on chairs and tables. Master-of-Ceremonies Currie called for a general cheer for President Pritchett, and the heartiest, lustiest salute that "Tech" could give was accorded "Prexy." As he walked down the aisle the boys applauded loudly, the president smiled and bowed right and left, and Mrs. Pritchett, with noteworthy tact and graciousness, waved a hand of acknowledgment in response to the ovation.

There were a few more sessions of noise-making and then one effervescent bunch of classmen took the front centre of the floor and went through a creditable war dance, as they roared out a regular "Tech" cheer. The next number, which the programme insisted on calling "The Swinging Girl," when it meant "Singing Girl," was supplemented by an oratorio effort from a singing boy, from "Tech," with a chorus of 20 voices, which passed out this personal information regarding two of the Tech "profs."

Charlie has been bald for quite a while,
He and Cr—sb— seem to think it quite in style;
Many years ago
His hair ceased to grow,
Charlie has been bald for quite a while.

Ninety-nine, the overworked but the everlasting, was ready with a cheer on any and all occasions. These seven devoted souls would rise on the slightest provocation, and, however hoarse, tear out a few extra layers of throatlining, then sit down, tell each other how "good" they were, and call the waiter. Had there been any medals lying around for the long-distance event, '99 would have won them all.

45 Vesey Street, New York
68 Devonshire Street, Boston
621 Main Street, Cincinnati
Railroad Building, Denver
Cable Address: Clipburo

Republic

Clipping From Boston Mass

Date 6/7/02.

Orazio Valenti, of No. 149 East Fifty-first street. Miss Adele Valenti married Mr. Domenico Borgia of New York, and Miss Olympia Valenti was wedded to Mr. William J. Young of Danbury, Conn.

Mr. and Mrs. John J. Grace entertained a table party at the "pops" last week.

Mr. and Mrs. John B. Fitzpatrick and family have opened up their summer residence at Hull and are now installed for the season. Mrs. Fitzpatrick's

Cable Address: Clipburo

Boston Courier

Date June 7

[illegible] Thursday Morning Musical Club, left town to begin her summer outing at Ipswich, where she is the guest of her friend, Mrs. G. L. Woodbury, for a time.

—Admiral Higginson has been a guest at the Westminster the past week.

—Another week in the pop concert season has passed into history in unqualified triumph, and only three weeks more remain, until Mr. Strube abandons his baton, and his men disperse in different directions for the summer. [illegible] feature of the week was Tufts [illegible] students and graduates of that [illegible] numbers, with their [illegible], and a very excellent programme [illegible] deserved appreciation. Among those who gave table parties on that occasion were Professor Lewis and party, Mrs. G. W. Lowell, Dr. Joseph H. Saunders, of Brookline, and his fiancee, Miss Carrie Hunter Sibley, who had with them Dr. Borden and Miss Drew, Dr. Milliken, Mr. J. P. Russell, Mr. G. W. Stone, Mr. M. G. Calderwood, Mr. F. R. Chapman, Mr. Roy E. Wood, Dr. J. Steven Scott, Mr. L. B. Estabrook. Others noted during the week were Mr. Andrew Winslow, of the University Club, and party, M. Camille Thurwanger, president of the Cercle Francais de l'Alliance, Dr. William Sturgis Bigelow, with Mr. John Lodge, Mr. and Mrs. Kenneth Horton, Col. Henry L. Higginson and his son Mr. Alexander Henry Higginson, Mrs. J. G. Thorpe, of Cambridge, who chaperoned a party of young people, included among whom was her pretty niece, Miss Dana, Mr. Charles Stearns, and daughter, Col. Boutwell and party, Miss Grace Coleman, Mr. and Mrs. Henry Patterson, and friends, Mrs. S. B. Field, and party, Mr. F. O. Pierce, of Newbury street, Mr. E. Eno Thomas, of Commonwealth avenue, Mr. and Mrs. Herbert Messinger Leland, Mr. R. H. Carleton, Mr. Henry Rogers Dalton, jr, of the Somerset Club, with guests, Dr. William James Daly, of Commonwealth avenue, Mr. Harris Livermore, of Jamaica Plain, Mr. I. B. Safford, Mrs. Henry Lee Morse, of Marlborough street, with party of six, and the Rev. George J. Prescott, of Longwood, who occupied balcony seats. For the coming week the banner occasions are Monday and Tuesday, the former evening being devoted to Wagner, and the latter marking that gala festivity Technology Night, and selections gay to the youthful element figure prominently on the program.

45 Vesey Street, New York
68 Devonshire Street, Boston
621 Main Street, Cincinnati,
Railroad Building, Denver
Cable Address: Clipburo

Republic

Clipping From Boston Mass

Date 6/7/02

ty's "Early Dawn," Mr. Frank Granger's "Walrus," Mr. Joseph Donahue's "Ruth," Mr. Harry Ormsby's "Awilda," are among the old favorites which are at their moorings for the season.

Mr. and Mrs. Pierce J. Grace and Miss Grace entertained a table party at the "pops" on Monday evening.

The committee having in charge the lawn party for the Daly Industrial School are making great efforts to eclipse the success of last year. The party will be held June 21 on the school grounds [illegible] street, Dorches-

THE PRESS CLIPPING BUREAU

45 Vesey Street, New York
68 Devonshire Street, Boston
621 Main Street, Cincinnati,
Railroad Building, Denver
Cable Address: Clipburo

Republic

Clipping From Boston Mass

Date 6/7/02

of the church, Miss Margaret Johnson, Miss Grace Potter made a short visit to her parents in Dorchester over Memorial day.

Mr. and Mrs. J. J. Cadigan entertained Mr. Charles Wilson of New York, Miss Wilson and Dr. and Mrs. Frank Keany at the "pops" during the week. Mr. Wilson, a former Bostonian, is the popular manager of Sherry's.

CABLE ADDRESS: CLIPBURO
CLIPPING FROM
BOSTON MORNING HERALD
DATE June 7 1902.

# TUFTS' BIG FROLIC IN SYMPHONY HALL.

## "Pops" Invaded by College Men and Women—Fun, Jollity and Enthusiasm on Tap from Overture to Finale.

Tufts invaded the "Pops" last night and raised—the roof. Seven hundred of the college men and college women, alumni and alumnae, bought seats for two-thirds of the floor and half of the balcony, and for 2½ hours devoted themselves to the cultivation of enthusiasm and the pursuit of happiness. The "stunts" they did were those usual to a Tufts night. Every one of the 700, according to precedent, took out a special license in the manager's office and made the most of opportunities for fun, frolic and folly.

They had license to strew the floor tables with great square blue paper banners that announced in "scare head" type "Symphony Hall Pops, Tufts Night, Friday, June 6, 1902"; to read in incandescent letters of brown and blue "Tufts" on the organ front; to pack the floor with lusty-lunged swains; to stow aloft the pretty girls—with or without chaperons; to stretch the "Stein Song" into eight verses and sing the chorus fortissimo, and to cheer everything and everybody within sight and hearing, including the "corkers" who had composed favorite college songs and the "uncorkers" who had memorized the wine list and stood by the schooners awaiting sailing orders.

They had license to do all this, and they did it, without interference from even a single Quaker meeting request to "preserve silence during the performance of this number." Consequently, the Symphony Hall roof is a few inches higher this morning, the pretty girls who applauded are sewing up ripped gloves, and the hard-working gleemen who sung are hunting for throat specialists. But anyhow, everybody had a good time, and who cares?

The management took liberties with the venerable institution, for, in making up the repertory, "Tufts College" appeared as an acrostic on the programme, each letter being the initial of each of the 12 selections. The "Tannhauser March" was the starter, with the "Eldorado March" for the finish. In between there were all sorts and kinds of selections, from the "Ungerische-Lustspiel" overture, which looked like a cockney attempt at Magyar, to "Charle Tufts, His College," which sounded nearer home and quite "United States."

No. 3—"For Tufts Hurrah"—was the first cue for the 50 husky young vocalists way down in front. A blond chap jumped into a chair, put his foot on the table, raised his glass as if about to "toast the bride" and—"T-u-f-t-s, rah, rah, rah," from 50 throats was the result. Then came an encore, presumably superinduced by the demonstration from the floor, for the young men immediately played a return engagement with a cheer for Strube by way of postlude.

The "Gym" two-step was encored, and then half the house went out to "pat the pave" in the corridors. Following this intermission the songs of Tufts, "Brown and Blue," "The Barnum Song" and "Charlie Tufts, His College" were played and cheered ad infinitum. There was even a cheer for the late Mr. Barnum himself, who gave Tufts its biggest undergraduate, the skeleton of Jumbo, the mammoth elephant. An extra was then interpolated and after "Cavalleria Rusticana" there was another season of rejoicing with popular college song writers.

Bullard's "Stein Song" came first, the glee club leading the congregational singing from the amen corner. It was so good that they had to sing it all through again. Then there was dear "Alma Mater," written by Lewis, '87, a performance which enlisted the services of Mr. John P. Marshall, who wrested the spirit of this favorite Tufts song from the big organ pipes in tidal waves of sound. Of course, the names of Bullard and Lewis came in for half a dozen rousing slogans, while the girls in the gallery applauded themselves red in the face and warm under the collar.

After Handel's "Largo," with the violin solo splendidly handled by Mr. Jacques Hoffman, most everybody stretched his legs in the promenade during intermission. After that there were two more cheers to increase laryngeal irritation and two more draughts from the "Stein Song" to soothe it, and in No. 12, having found their "Eldorado," everybody headed for home with an earful of it.

Another engagement prevented President Capen completing the family circle, but among the alumni or those prominent in the college, the medical or dental school, who helped the thing along by their presence, were:

Prof. Leo R. Lewis and Mrs. Lewis, Dr. F. W. Hamilton, T. O. Marvin, Byron Grace, Dr. C. K. Cutter, W. L. Crosby, M. M. Johnson, E. W. Newton, Dr. E. A. Burnham, D. T. Montague, Dr. Frank O. Hall, Wade Keyes, C. M. Ludden, Dr. J. C. D. Clark, Asst.-Atty.-Gen. A. W DeGoosh, H. W. Hayes, Joseph B. Grace, Dr. Joseph H. Sanders, Dr. C. P. Thayer, Prof. and Mrs. George M. Harmon, H. E. Cushman, L. B. Evans, D. L. Maulsby, W. R. Ransom, Mrs. Gardner C. Anthony, Mr. and Mrs. F. L. Hull.

CABLE ADDRESS: CLIPBURO
BOSTON COURIER
DATE June

Thursday Morning Musical Club left town to begin her summer outing at Ipswich, where she is the guest of her friend, Mrs. G. L. Woodbury, for a time.

—Admiral Higginson has been a guest at the Westminster the past week.

—Another week in the pop concert season has passed into history, in undisputed triumph, and only three weeks more remain, until Mr. Strube abandons his baton, and his men disperse in different directions for the summer. The special feature of the week was Tufts night, when the students and graduates of that college rallied in goodly numbers, with their fair friends, and a very excellent programme received deserved appreciation. Among those who gave table parties on that occasion were Professor Lewis and party, Mrs. G. W. Lowell, Dr. Joseph H. Saunders, of Brookline, and his fiancee, Miss Carrie Hunter Sibley, who had with them Dr. Borden and Miss Drew, Dr. Milliken, Mr. J. P. Russell, Mr. G. W. Stone, Mr. M. G. Calderwood, Mr. F. R. Chapman, Mr. Roy E. Wood, Dr. J. Steven Scott, Mr. L. B. Estabrook. Others noted during the week were Mr. Audrew Winslow, of the University Club, and party, M. Camille Thurwanger, president of the Cercle Francais de l'Alliance, Dr. William Sturgis Bigelow, with Mr. John Lodge, Mr. and Mrs. Kenneth Horton, Col. Henry L. Higginson and his son Mr. Alexander Henry Higginson, Mrs. J. G. Thorpe, of Cambridge, who chaperoned a party of young people, included among whom was her pretty niece, Miss Dana, Mr. Charles Stearns, and daughter, Col. Boutwell and party, Miss Grace Coleman, Mr. and Mrs. Henry Patterson, and friends, Mrs. S. B. Field, and party, Mr. F. O. Pierce, of Newbury street, Mr. E. Eno Thomas, of Commonwealth avenue, Mr. and Mrs. Herbert Messinger Leland, Mr. R. H. Carleton, Mr. Henry Rogers Dalton, jr., of the Somerset Club, with guests, Dr. William James Daly, of Commonwealth avenue, Mr. Harris Livermore, of Jamaica Plain, Mr. I. B. Safford, Mrs. Henry Lee Morse, of Marlborough street, with party of six, and the Rev. George J. Prescott, of Longwood, who occupied balcony seats. For the coming week the banner occasions are Monday and Tuesday, the former evening being devoted to Wagner, and the latter marking that gala festivity Technology Night, and selections gay to the youthful element figure prominently on the program.

68 DEVONSHIRE STREET, BOSTON
621 MAIN STREET, CINCINNATI
RAILROAD BUILDING, DENVER
CABLE ADDRESS: CLIPBURO
CLIPPING FROM Boston Courier
DATE 6/7/02

ty's "Early Dawn," Mr. Frank Granger's "Walrus," Mr. Joseph Donahue's "Ruth," Mr. Harry Ormsby's "Awilda," are among the old favorites which are at their moorings for the season.

Mr. and Mrs. Pierce J. Grace and Miss Grace entertained a table party at the "pops" on Monday evening.

The committee having in charge the lawn party for the Daly Industrial School are making great efforts to eclipse the success of last year. The party will be held June 21 on the school grounds, Dorchester street, Dorches-

[131]

# "TECH" NIGHT AT "POPS." IS WILD ROUND OF REVELRY.

Boston Herald 6/7/02

## Institute Boys Owned the Hall and the Musicians Were Never in It — A Fusillade of Songs, Cheers and Class Yells.

With a foot on the table and a hand in the air, Technology last night made the conventional "Pops" programme look like a bundle of jackstraws on a windy day. Several cases of college spirit, extra dry and warranted waterproof, were uncorked during the evening, effervesced all over the scenery, and evoked from the 1200 men and women in Symphony Hall an unscheduled potpourri of gayety, giddiness and guttural gurglings.

The carefully arranged series of polite selections for the 50 fifers and fiddlers on the stage were not in it for a minute with the unprinted programme of events pulled off by the 400 young men on the floor. As for these announced numbers, the boys simply ripped them up the back, dissected the remains and blew them to the four winds by the sheer force of tin lungs and sheet iron throats.

"The Continentals" were resurrected from the past and trotted out within hearing, if not within sight, for the opening number. Strauss made a play for plaudits in the "Arabian Nights" waltz, and got them. A bunch of seven faithful sons of '99, duly ticketed and tagged, sitting exactly in the centre of the floor, batted into the programme at this point and began vocal efforts with a cheer for "Tech" and for '99.

This marked the finish for the programme instrumental. For after this various bands of the strong lunged in all parts of the hall continued the fusillade of songs and cheers, heel tapping and hand clapping, right through to the closing number. They didn't worry at all about the music.

If the fiddlers were wrestling with Rossini on the stage or consulting Pabst behind the scenes, it didn't make the slightest difference to the 400. They were ready with a song, a slogan or a fresh order to the waiter whenever the spirit moved. They cheered everybody and everything in sight, and occasionally noticed the orchestra just long enough to drown their efforts by joining in on the chorus of a popular air.

During the first intermission a crowd of fully 100 massed in the centre aisle. A young man named Currie, who wore a dress suit and is president of the senior class, stood up on a table, waving as his symbol of power a wrinkled programme above the heads of the faithful. The result of his appeal was a "Tech" cheer that made the glasses rattle. It was so good that they "came again" until the full repertory was exhausted, including the famous "Tech is happy! Tech is h——! T-E-C-H-N-O-L-O-G-Y!"

After the next number, the watchful gang of '99 men again distinguished themselves by spotting President Pritchett and Mrs. Pritchett, who had just entered the lobby. Standing up they roared out a welcome to the head of the institute. As the president and his wife entered the hall, every one on the floor jumped to his feet. Nearly all the "Tech" men stood up on chairs and tables. Master-of-Ceremonies Currie called for a general cheer for President Pritchett, and the heartiest, lustiest salute that "Tech" could give was accorded "Prexy." As he walked down the aisle the boys applauded loudly, the president smiled and bowed right and left, and Mrs. Pritchett, with noteworthy tact and graciousness, waved a hand of acknowledgment in response to the ovation.

There were a few more sessions of noise-making and then one effervescent bunch of classmen took the front centre of the floor and went through a creditable war dance, as they roared out a regular "Tech" cheer. The next number, which the programme insisted on calling "The Swinging Girl," when it meant "Singing Girl," was supplemented by an oratorio effort from a singing boy, from "Tech," with a chorus of 20 voices, which passed out this personal information regarding two of the Tech "profs."

Charlie has been bald for quite a while,
He and Cr—sb— seem to think it quite in style;
Many years ago
His hair ceased to grow,
Charlie has been bald for quite a while.

Ninety-nine, the overworked but the everlasting, was ready with a cheer on any and all occasions. These seven devoted souls would rise on the slightest provocation, and, however hoarse, tear out a few extra layers of throatlining, then sit down, tell each other how "good" they were, and call the waiter. Had there been any medals lying around for the long-distance event, '99 would have won them all.

45 VESEY STREET, NEW YORK
68 DEVONSHIRE STREET, BOSTON
621 MAIN STREET, CINCINNATI
RAILROAD BUILDING, DENVER
CABLE ADDRESS: CLIPBURO
CLIPPING FROM Boston Traveler
DATE 6/7/02.

Orazio Valenti, of No. 149 East Fifty-first street. Miss Adele Valenti married Mr. Domenico Borgia of New York, and Miss Olympia Valenti was wedded to Mr. William J. Young of Danbury, Conn.

Mr. and Mrs. John J. Grace entertained a table party at the "pops" last week.

Mr. and Mrs. John B. Fitzpatrick and family have opened up their summer residence at Hull and are now installed for the season. Mrs. Fitzpatrick's

THE PRESS CLIPPING BUREAU
45 VESEY STREET, NEW YORK
68 DEVONSHIRE STREET, BOSTON
621 MAIN STREET, CINCINNATI
RAILROAD BUILDING, DENVER
CABLE ADDRESS: CLIPBURO
CLIPPING FROM Boston Courier
DATE 6/7/02.

of the church, Miss Margaret Johnson. Miss Grace Potter made a short visit to her parents in Dorchester over Memorial day.

Mr. and Mrs. J. J. Cadigan entertained Mr. Charles Wilson of New York, Miss Wilson and Dr. and Mrs. Frank Keany at the "pops" during the week. Mr. Wilson, a former Bostonian, is the popular manager of Sherry's.

CABLE ADDRESS

CLIPPING FROM BOSTON POST

DATE June 8 1902.

# The Week at the Pops

Last evening closed another successful and triumphant week of the Pop concert season, and only three weeks more remain before Mr. Sturbe gives up his baton, and his men disperse in various directions for the summer. The feature of the past week was Tufts night, on Friday, when the students and graduates of that college rallied in goodly numbers, with their fair friends, and a finely-arranged programme met well deserved appreciation. Among those who gave table parties on that occasion were Professor Lewis and party, Mrs. G. W. Lowell, Dr. Joseph H. Saunders of Brookline, whose guests were his fiancee, Miss Carrie Hunter Sibley, Dr. Borden and Miss Drew; Dr. Milliken, Mr. J. P. Russell, Mr. G. W. Stone, Mr. M. G. Calderwood, Mr. F. R. Chapman, Mr. Roy E. Wood, Dr. J. Stephen Scott and Mr. L. B. Estabrook. Others noted during the past week were Mr. Andrew Winslow of the University Club and party, M. Camille Thurwanger, president of the Cercle Francaise de l'Alliance, Dr. William Sturgis Bigelow, with Mr. John Lodge, Mr. and Mrs. Kenneth Horton, Colonel Henry L. Higginson, with his son, Mr. Alexander Henry Higginson, Mrs. J. G. Thorpe of Cambridge, who chaperoned a party of young people, included among whom was her pretty niece, Miss Dana; Mr. Chares Stearns and daughter, Colonel Boutwell and party, Miss Grace Coleman, Mr. and Mrs. Henry Paterson and friends, Mrs. S. B. Field and party, Mr. F. O. Pierce of Newbury street, Mr. E. Eno Thomas of Commonwealth avenue, Mr. Harris Livermore, Mr. I. B. Safford, Mrs. Henry Lee Morse of Marlboro street with party of six, Mr. and Mrs. Herbert Messinger Leland with friends, Mr. R. H. Carleton, Mr. Henry Rogers Dalton, Jr., of the Somerset Club with guests, and the Rev. George J. Prescott of Longwood, who occupied seats in the balcony. For the coming week the banner nights are Monday and Tuesday. On the former occasion the selections will be largely from Wagner, and on the later night Technology will have things pretty much its own way, the programme being compiled from numbers dear to the youthful heart, and the college boys having subscribed for the majority of tables in the hall.

CLIPPING FROM BOSTON MORNING HERALD

DATE June 10 1902.

## THE "POPS."

Mr. Strube began the sixth week of the "Pops" last evening with a special "Wagner" programme—rightly enough so called, although that master's music only qualified it about so far as the raspberry jam or apple jelly characterizes a Washington pie. There were the "Lohengrin" march of the bridal procession, the "Tannhauser" overture, an introduction and the apprentices' dance from "The Mastersingers," and a selection of picturesque passages from "The Valkyrie." The rest of the programme ranged from Meyerbeer and Mozart to Gillet and Strube, calling by the way on Verdi and Grieg. All went well and was well received. For tonight the Institute of Technology is to be particularly distinguished, and its representatives will undoubtedly return the compliment. The programme has been ingeniously contrived, and we quote it that the reader may puzzle out its little acrostic:

| | |
|---|---|
| March, "The Continentals" | Brooke |
| Arabian Nights Waltz | Strauss |
| Semiramide overture | Rossini |
| Selection, "Messenger Boy" | Monckton |
| Intermezzo, "Naila" | Delibes |
| Night in Granada overture | Kreutzer |
| Selection, "Singing Girl" | Herbert |
| "Tech," production of 1902 | |
| Traumbilder, fantasy | Lumbye |
| Entr'acte Gavotte | Gillet |
| Carmen selection | Bizet |
| Hoch Habsburg March | Krai |

CLIPPING FROM BOSTON MORNING GLOBE

DATE June 8 1902.

wedding journey.

Monday evening opened the last half of the season of the Pop concerts at Symphony hall, with Mr Strube taking the direction from Mr Zach, as has been the custom in previous years. A delightful program was presented, and the tables on the floor were surrounded by merry parties, many of whom have attended other evenings during the week. Among those noticed have been Mr Henry L. Higginson and his son, Mr Alexander Higginson, who were there Tuesday and Wednesday evenings. Mr Higginson is one of the most devoted patrons, and enjoys the music to the fullest exetent; Mr and Mrs Albert Forbes Conant, who had Miss MacNichol and other friends with them; Mrs Conant was in black veiling, with lengthwise insertions of white lace in the bodice, and black hat with white plumes; Miss MacNichol was in a tusser silk with lace collar, and a white hat with white plumes; Dr and Mrs William Copley Winslow, Mr Arthur Howard Pickering with friends, Mrs George H. Mifflin and her son, Mrs Mifflin in black and white foulard, black tulle boa and black hat; Dr William Sturgis Bigelow, Mr John Lodge, Mr and Mrs Kenneth Horton, who are recently home from abroad, with Miss Susie Amory and other friends, occupied a table Wednesday evening. Mrs Horton wore a gown of white India silk, much tucked and ruffled, and a black silk cloak trimmed with Irish lace. Her hat was black openwork straw, trimmed with black tulle; Miss Amory was in gray, with a toque of straw and a wreath of pink flowers around the brim. Mrs J. G. Thorpe of Cambridge had her niece, Miss Dana, and other young people with her. Miss Dana wore an attractive costume of tusser silk, with black hat trimmed with white roses; Mr William Rotch brought some young friends; the Misses Mills, Dr and Mrs Daniel Hunt, Mr Gorham Train and Mr and Mrs Sedgwick (Miss Rachel Griffith) of Milton.

THE PRESS CLIPPING BUREAU

45 VESEY STREET, NEW YORK
88 DEVONSHIRE STREET, BOSTON
621 MAIN STREET, CINCINNATI
RAILROAD BUILDING, DENVER

CABLE ADDRESS: CLIPBURO

CLIPPING FROM Boston Mass

DATE 6/7/02

The delightful Pop concerts in Symphony Hall are, according to the usual June fashion, attracting large numbers of people each evening, for the chance is not to be neglected for hearing splendid music and at the same time partake of those beverages which are pretty universally demanded during warm weather. At the Pops you see the best Boston people in their prettiest garb, and no visitor to Boston during the summer should forget to have a Pop night on the programme.

CABLE ADDRESS: CLIPBURO

CLIPPING FROM BOSTON POST

DATE June 8 1902.

CLIPPING FROM BOSTON MORNING HERALD

DATE June 8 1902.

## THE "POPS."

The "Pops" at Symphony Hall are proceeding with their second series as gayly and gracefully as they finished the first, and the first of the four weeks came to its merry end last evening. The programmes prepared for the next half-dozen nights, so far as they have been published, are quite up to the standard in variety and in the intrinsic merit of the music chosen. There is some little natural difference of taste between Mr. Zach and Mr. Strube, as each has in his way a little different hand over the orchestra; but these are too slight for any but studied observation, while the effects obtained are quite on plane in all essential particulars. March, overture, potpourri, dance and song or romance, each falls into its proper place for contrast and for individual saliency, and one can hardly doubt that the majority of the audience would stay until midnight, if the programme were lengthened out. Mr. Strube's own pieces are worth hearing, when he concedes them. He inclines to subjects more sentimental than Mr. Zach was apt to choose; but he kept in mind that he has not the Symphony audience before him, and keeps them simple, clear and pleasurable.

# TRIENNIAL CELEBRATION OF '99, HARVARD

The announcement of the first triennial celebration of the class of 1899 at Harvard has been issued to all the class members by the class secretary, Arthur Adams.

The members of '96, who are celebrating a second triennial this year, will join with '99. The programme includes "a day in town," "a day in the country" and "a day in Cambridge," covering the period from Monday, June 23, to commencement night, June 25, 1902.

On Monday, June 23, the parlors at the Hotel Bellevue on Beacon street will be open all day and a committee from each of the two classes will be on hand to greet men from a distance. Punch will be served throughout the day. At 8 o'clock in the evening both classes will adjourn to Symphony Hall to enjoy Harvard graduates' night at the "Pop" concerts.

On this evening no ladies will be allowed on the floor and merriment for the grads will reign supreme. On the following day both classes, accompanied by a band, will leave the North Station on a special train for Beverly Farms. From there launches will be taken to Misery Island, where the day will be spent out of doors. Golf, tennis and swimming will be indulged in. During the afternoon the sports of the day will culminate in a ball game between '99 and '96. Lunch and supper will be served and the return made to Boston by steamer in the evening.

On Wednesday, June 25, the members of both classes will spend the day in Cambridge. Each will have a room in the yard, where a lunch will be served. Members of '99 will assemble on the steps at the back of Seaver Hall at 1:45 in the afternoon, where a photograph of the class will be taken. In the evening at 7:30 the triennial dinners of both classes will be served at the Exchange Club, 118 Milk street.

It has been announced that, owing to the probable presence of President Roosevelt at commencement, the college yard will be inclosed on that day. Only holders of degrees, temporary members of classes, who may be upon the list of class secretaries, officers and present members of the university will be admitted, and they will all need tickets of admission. Ladies will not be admitted.

BOSTON MORNING GLOBE

DATE June 8 1902.

## PROMENADE CONCERTS.

Three weeks more and the season of Pop concerts will be at an end. Conductor Strube has arranged a Wagner program for tomorrow evening, and Tuesday evening will be "Tech" night, when the friends and students of this popular Boston institution are expected in large numbers. "Harvard" night has been appointed for Monday, June 16, and "Graduates" night for June 23. The program for tomorrow evening will be as follows:

| | |
|---|---|
| Coronation march | Meyerbeer |
| Overture, Magic Flute | Mozart |
| Waltz, Wine, Women and Song | Strauss |
| Selection, Traviata | Verdi |
| Tone pictures from the Valkyrie (First time.) | Wagner |
| Solveig's song | Grieg |
| Norwegian dance | Grieg |
| Procession of the Women | Wagner |
| Overture, Tannhauser | Wagner |
| Introduction to act 3 and dance of Apprentices from Die Meistersinger | Wagner |

[illegible]

[132]

CABLE ADDRESS:

CLIPPING FROM BOSTON POST

DATE June 8 1902.

# The Week at the Pops

Last evening closed another successful and triumphant week of the Pop concert season, and only three weeks more remain before Mr. Sturbe gives up his baton, and his men disperse in various directions for the summer. The feature of the past week was Tufts night, on Friday, when the students and graduates of that college rallied in goodly numbers, with their fair friends, and a finely-arranged programme met well deserved appreciation. Among those who gave table parties on that occasion were Professor Lewis and party, Mrs. G. W. Lowell, Dr. Joseph H. Saunders of Brookline, whose guests were his fiancee, Miss Carrie Hunter Sibley, Dr. Borden and Miss Drew; Dr. Milliken, Mr. J. P. Russell, Mr. G. W. Stone, Mr. M. G. Calderwood, Mr. F. R. Chapman, Mr. Roy E. Wood, Dr. J. Stephen Scott and Mr. L. B. Estabrook. Others noted during the past week were Mr. Andrew Winslow of the University Club and party, M. Camille Thurwanger, president of the Cercle Francaise de l'Alliance, Dr. William Sturgis Bigelow, with Mr. John Lodge, Mr. and Mrs. Kenneth Horton, Colonel Henry L. Higginson, with his son, Mr. Alexander Henry Higginson, Mrs. J. G. Thorpe of Cambridge, who chaperoned a party of young people, included among whom was her pretty niece, Miss Dana; Mr. Chares Stearns and daughter, Colonel Boutwell and party, Miss Grace Coleman, Mr. and Mrs. Henry Paterson and friends, Mrs. S. B. Field and party, Mr. F. O. Pierce of Newbury street, Mr. E. Eno Thomas of Commonwealth avenue, Mr. Harris Livermore, Mr. I. B. Safford, Mrs. Henry Lee Morse of Marlboro street with party of six, Mr. and Mrs. Herbert Messinger Leland with friends, Mr. R. H. Carleton, Mr. Henry Rogers Dalton, Jr., of the Somerset Club with guests, and the Rev. George J. Prescott of Longwood, who occupied seats in the balcony. For the coming week the banner nights are Monday and Tuesday. On the former occasion the selections will be largely from Wagner, and on the later night Technology will have things pretty much its own way, the programme being compiled from numbers dear to the youthful heart, and the college boys having subscribed for the majority of tables in the hall.

CLIPPING FROM BOSTON MORNING GLOBE

DATE June 8 1902.

a wedding journey.

—Monday evening opened the last half of the season of the Pop concerts at Symphony hall, with Mr Strube taking the direction from Mr Zach, as has been the custom in previous years. A delightful program was presented, and the tables on the floor were surrounded by merry parties, many of whom have attended other evenings during the week. Among those noticed have been Mr Henry L. Higginson and his son, Mr Alexander Higginson, who were there Tuesday and Wednesday evenings. Mr Higginson is one of the most devoted patrons, and enjoys the music to the fullest exetent; Mr and Mrs Albert Forbes Conant, who had Miss MacNichol and other friends with them; Mrs Conant was in black veiling, with lengthwise insertions of white lace in the bodice, and black hat with white plumes; Miss MacNichol was in a tusser silk with lace collar, and a white hat with white plumes; Dr and Mrs William Copley Winslow,. Mr Arthur Howard Pickering with friends, Mrs George H. Mifflin and her son, Mrs Mifflin in black and white foulard, black tulle boa and black hat; Dr William Sturgis Bigelow, Mr John Lodge, Mr and Mrs Kenneth Horton, who are recently home from abroad, with Miss Susie Amory and other friends, occupied a table Wednesday evening. Mrs Horton wore a gown of white India silk, much tucked and ruffled, and a black silk cloak trimmed with Irish lace. Her hat was black openwork straw, trimmed with black tulle; Miss Amory was in gray, with a toque of straw and a wreath of pink flowers around the brim. Mrs J. G. Thorpe of Cambridge had her niece, Miss Dana, and other young people with her. Miss Dana wore an attractive costume of tusser silk, with black hat trimmed with white roses; Mr Williiam Rotch brought some young friends; the Misses Mills, Dr and Mrs Daniel Hunt, Mr Gorham Train and Mr and Mrs Sedgwick (Miss Rachel Griffith) of Milton.

THE PRESS CLIPPING BUREAU

45 VESEY STREET, NEW YORK
88 DEVONSHIRE STREET, BOSTON
621 MAIN STREET, CINCINNATI
RAILROAD BUILDING, DENVER

CABLE ADDRESS: CLIPBURO

CLIPPING FROM Boston Journal

DATE 6/7/02

The delightful Pop concerts in Symphony Hall are, according to the usual June fashion, attracting large numbers of people each evening, for the chance is not to be neglected for hearing splendid music and at the same time partake of those beverages which are pretty universally demanded during warm weather. At the Pops you see the best Boston people in their prettiest garb, and no visitor to Boston during the summer should forget to have a Pop night on the programme.

CABLE ADDRESS: CLIPBURO

CLIPPING FROM BOSTON POST

DATE June 8 1902.

BOSTON MORNING GLOBE

DATE June 8 1902.

## PROMENADE CONCERTS.

Three weeks more and the season of "Pop" concerts will be at an end. Conductor Strube has arranged a Wagner program for tomorrow evening, and Tuesday evening will be "Tech" night, when the friends and students of this popular Boston institution are expected in large numbers. "Harvard" night has been appointed for Monday, June 16, and "Graduates" night for June 23. The program for tomorrow evening will be as follows:

| | |
|---|---|
| Coronation march | Meyerbeer |
| Overture, Magic Flute | Mozart |
| Waltz, Wine, Women and Song | Strauss |
| Selection, Traviata | Verdi |
| Tone pictures from the Valkyrie (First time.) | Wagner |
| Solvejg's song | Grieg |
| Norwegian dance | Grieg |
| Procession of the Women | Wagner |
| Overture, Tannhauser | Wagner |
| Introduction to act 3 and dance of Apprentices from Die Meistersinger | Wagner |
| Lamento | Sloeum |
| Loin du Bal | Gillet |
| March, Hobson's Choice | Strube |

BOSTON MORNING GLOBE

DATE June 8 1902.

## THE "POPS."

Mr. Strube began the sixth week of the "Pops" last evening with a special "Wagner" programme—rightly enough so called, although that master's music only qualified it about so far as the raspberry jam or apple jelly characterizes a Washington pie. There were the "Lohengrin" march of the bridal procession, the "Taunhauser" overture, an introduction and the apprentices' dance from "The Mastersingers," and a selection of picturesque passages from "The Valkyrie." The rest of the programme ranged from Meyerbeer and Mozart to Gillet and Strube, calling by the way on Verdi and Grieg. All went well and was well received. For tonight the Institute of Technology is to be particularly distinguished, and its representatives will undoubtedly return the compliment. The programme has been ingeniously contrived, and we quote it that the reader may puzzle out its little acrostic:

| | |
|---|---|
| March, "The Continentals" | Brooke |
| Arabian Nights Waltz | Strauss |
| Semiramide overture | Rossini |
| Selection, "Messenger Boy" | Monckton |
| Intermezzo, "Naila" | Delibes |
| Night in Granada overture | Kreutzer |
| Selection, "Singing Girl" | Herbert |
| "Tech," production of 1902. | |
| Traumbilder, fantasy | Lumbye |
| Entr'acte Gavotte | Gillet |
| Carmen selection | Bizet |
| Hoch Habsburg March | Kral |

DATE June 1902.

## THE "POPS."

The "Pops" at Symphony Hall are proceeding with their second series as gayly and gracefully as they finished the first, and the first of the four weeks came to its merry end last evening. The programmes prepared for the next half-dozen nights, so far as they have been published, are quite up to the standard in variety and in the intrinsic merit of the music chosen. There is some little natural difference of taste between Mr. Zach and Mr. Strube, as each has in his way a little different hand over the orchestra; but these are too slight for any but studied observation, while the effects obtained are quite on plane in all essential particulars. March, overture, potpourri, dance and song or romance, each falls into its proper place for contrast and for individual saliency, and one can hardly doubt that the majority of the audience would stay until midnight, if the programme were lengthened out. Mr. Strube's own pieces are worth hearing, when he concedes them. He inclines to subjects more sentimental than Mr. Zach was apt to choose; but he kept in mind that he has not the Symphony audience before him, and keeps them simple, clear and pleasurable.

# TRIENNIAL CELEBRATION OF '99, HARVARD

The announcement of the first triennial celebration of the class of 1899 at Harvard has been issued to all the class members by the class secretary, Arthur Adams.

The members of '96, who are celebrating a second triennial this year, will join with '99. The programme includes "a day in town," "a day in the country" and "a day in Cambridge," covering the period from Monday, June 23, to commencement night, June 25, 1902.

On Monday, June 23, the parlors at the Hotel Bellevue on Beacon street will be open all day and a committee from each of the two classes will be on hand to greet men from a distance. Punch will be served throughout the day. At 8 o'clock in the evening both classes will adjourn to Symphony Hall to enjoy Harvard graduates' night at the "Pop" concerts.

On this evening no ladies will be allowed on the floor and merriment for the grads will reign supreme. On the following day both classes, accompanied by a band, will leave the North Station on a special train for Beverly Farms. From there launches will be taken to Misery Island, where the day will be spent out of doors. Golf, tennis and swimming will be indulged in. During the afternoon the sports of the day will culminate in a ball game between '99 and '96. Lunch and supper will be served and the return made to Boston by steamer in the evening.

On Wednesday, June 25, the members of both classes will spend the day in Cambridge. Each will have a room in the yard, where a lunch will be served. Members of '99 will assemble on the steps at the back of Seaver Hall at 1:45 in the afternoon, where a photograph of the class will be taken. In the evening at 7:30 the triennial dinners of both classes will be served at the Exchange Club, 118 Milk street.

It has been announced that, owing to the probable presence of President Roosevelt at commencement, the college yard will be inclosed on that day. Only holders of degrees, temporary members of classes, who may be upon the list of class secretaries, officers and present members of the university will be admitted, and they will all need tickets of admission. Ladies will not be admitted.

[132]

Cable Address: Clipburo

Clipping From

BOSTON MORNING GLOBE

Date June 1[illegible]

[illegible]

[illegible] the Greatest Kind of a [illegible] Noisy Demonstration [illegible] the Pop Concert.

Tech's commencement week ended in a blaze of glory last night at the pop concert. It proved to be a Tech night, indeed, and such a night as any collegian might well be proud of, for not only was Pres Pritchett there and many of the faculty, but the typical Tech man practically owned Symphony hall, and there was hardly a class that was not represented from '75 down to '05.

Cheering seemed to be the order of the evening. On the very slightest provocation, and often without any cause whatsoever, a cheer would be started in some corner of the hall and would be taken up by class after class, until the whole hall seemed to be in an uproar. Students and alumni were cheering loudly and yelling frantically, until it seemed as though the roof would rise from its supports.

Many of the alumni had gathered by classes at downtown hotels early in the evening and others had assembled at the Technology club. Then in parties they went to the hall, and as each group entered they were greeted with loud cheers by those that were already there.

To the class of '99 belongs the palm of the evening for enthusiasm, joviality and noise. Their cheering, led by Harry L. Morse, was continued with hardly any abatement during the evening. Then, too, they were the first class to start the cheering, and when Pres Pritchett entered the hall to them belong the honor of greeting him with loud cheers of "Hail to our president! Hail to our president!"

The '98 boys, too, were there with a large representation, 23 of their members adding loyally to the excitement of the occasion.

Of course the graduating class attended in force, and the undergraduates who had remained in town for the commencement exercises joined gladly in giving a farewell greeting to their departing mates. Harold Y. Currey, president of '02, was a conspicuous figure during the evening, and time and again was he seen standing on one of the tables and, like a veteran bandmaster, leading the students in their efforts to deafen the onlookers.

Tech had six young women numbered among its graduates yesterday, and five of these were seated at one of the front tables with Miss Katharine Dexter, one of Tech's most popular "coeds." They seemed to enjoy the fun immensely, and on the entrance of the president, were on their feet to cheer him as quickly as were any of the fellows.

In the balcony were seated many of the friends of the class, who had chosen this point of vantage the better to view what was going on below them. Naturally a gathering of gay and graceful femininity formed the greater portion of this critical but easily satisfied audience, and the louder the noise and the greater the excitement, the better they seemed to like it.

As for the concert itself, whoever came to enjoy the music must have gone home dissatisfied, for but little were they able to hear. But if any one came to witness college spirit and college enthusiasm let loose, they could hardly help but be well repaid. It was a program of noise, noise noise, from beginning to end, and when the students were no longer able to make enough of a clamor tables and chairs, and bottles and glasses, were crashed together in eager endeavors to outdo any college celebration of the kind that has ever been held before.

The entrance of Pres and Mrs Pritchett, shortly after 9 o'clock, was an occasion for the greatest demonstration of the evening. His table was far down in the front of the hall, and the only path to it lay between two lines of applauding, appreciating students, eager to show, by whatever means they could, their love and their regard for Tech's popular president. Mrs Pritchett, too, the cynosure of all eyes, never appeared to better advantage, and as she passed down the aisle with the president, she greeted the applauding students with grateful glances and graceful salutes. The president's party, too, seemed to enjoy the excitement, for they staid until the very last piece on the program was being played.

Clipping From

Date

BOSTON MORNING GLOBE

June

1902.

"Tech" Night at the "Pops."

[illegible] three weeks the 17th season of the [illegible] will be at an end and so the [illegible] nights crowd in thick and fast [illegible] now. Tonight is announced as [illegible]nology" night, next Monday as [illegible] night, and Monday, June 23, [illegible]" night, when the entire [illegible] to an enormous assem[illegible] [illegible]

THE PRESS CLIPPING BUREAU

45 Vesey Street, New York
68 Devonshire Street, Boston
621 Main Street, Cincinnati
Railroad Building, Denver

Cable Address: Clipburo

Clipping From Republic Boston Mass

Date 6/7/02

also spend the summer at Hull in their cottage on the hill.

Mr. and Mrs. M. M. Cunnif were at the "pops" on Monday evening.

Miss Alice Murray will pass the summer with her sister, Mrs. Edward Machugh, who has taken a cottage for the season at Kenburma. Mrs. Machugh's many friends will be glad to learn that her young sons are convalescing.

Cable Address: Clipburo

Clipping From BOSTON (Mass.) JOURNAL

June

Date

THE "POPS."

Three weeks more and the season of "Pop" concerts is at an end. Conductor Strube has arranged a "Wagner" program for tomorrow (Monday) evening, and Tuesday evening will be "Tech" night, when the friends and students of this popular Boston institution are expected in large numbers. "Harvard" night has been appointed for Monday, June 16th, and "Graduates" night for the 23d. The program for Monday evening is as follows:

| | |
|---|---|
| Coronation March | Meyerbeer |
| Overture, "Magic Flute" | Mozart |
| Waltz, "Wine, Women and Song" | Strauss |
| Selection, "Traviata" | Verdi |
| Tone Pictures from the "Valkyrie" (First time.) | Wagner |
| a. Solvejg's Song | Grieg |
| b. Norwegian Dance | Grieg |
| Procession of the Women | Wagner |
| Overture, "Tannhäuser" | Wagner |
| Introduction to Act III. and Dance of Apprentices from "Die Meistersinger" | Wagner |
| Lamento | Slocum |
| Loin du Bal | Gillet |
| March, "Hobson's Choice" | Strube |

DEAD SEVERAL DAYS

Clipping From

Date

BOSTON (Mass.) JOURNAL

June

THE "POPS."

In a short three weeks the 17th season o fthe "Pops" will be at an end, and the usual success of the past will have been recorded. Special nights crowd in thick and fast just now, for tonight is "Technology Night." Next Monday is "Harvard" night, and Monday, June 23d, is "Graduates" night, when the entire floor is assigned to an enormous assemblage of Harvard graduates for the fifth consecutive season. The program for tonight follows:

| | |
|---|---|
| March, "The Continentals" | Brooke |
| Arabian Nights Waltz | Strauss |
| Semiramide Overture | Rossini |
| Selection, "Messenger Boy" | Monckton |
| Intermezzo, "Naila" | Delibes |
| Night in Granada Overture | Kreutzer |
| Selection, "Swinging Girl" | Herbert |
| "Tech," Production of 1902. | |
| Traumbilder, Fantasy | Lumbye |
| Entr'acte Gavotte | Gillet |
| Carmen Selection | Bizet |
| Hoch Habsburg March | Kral |

Clipping From BOSTON POST

Date June 8 1902.

The "Pops"

Three weeks more and the season of "Pop" concerts is at an end. Conductor Strube has arranged a Wagner programme for tomorrow (Monday) evening, and Tuesday evening will be "Tech" night, when the friends and students of this popular Boston institution are expected in large numbers. "Harvard" night has been appointed for Monday, June 16, and "Graduates'" night for the 23d. The programme for tomorrow evening is:

"Coronation March," Meyerbeer; overture, "Magic Flute," Mozart; waltz, "Wine, Women and Song," Strauss; selection, "Traviata," Verdi; tone pictures from the "Valkyrie," Wagner; "Solvejg's Song," Grieg; "Norwegian Dance," Grieg; "Procession of the Women," Wagner; overture, "Tannhauser," Wagner; introduction to Act III. and dance of apprentices from "Die Meistersinger," Wagner; "Lamento," Slocum; "Loin du Bal," Gillet; march, "Hobson's Choice," Strube.

Norumbega Park

Cable Address: Clipburo

Clipping From BOSTON EVENING GLOBE

June 10

Date

"Tech" Night at the "Pops."

In three weeks the 17th season of the "pops" will be at an end and so the special nights crowd in thick and fast just now. Tonight is announced as "Technology" night, next Monday as "Harvard" night, and Monday, June 23, as "graduates'" night, when the entire floor is assigned to an enormous assemblage of Harvard graduates for the fifth consecutive season. The program for tonight follows:

| | |
|---|---|
| March, The Continentals | Brooke |
| Arabian Nights waltz | Strauss |
| Semiramide overture | Rossini |
| Selection, Messenger Boy | Monckton |
| Intermezzo, Naila | Delibes |
| Night in Granada overture | Kreutzer |
| Selection, Swinging Girl | Herbert |
| Tech, production of 1902. | |
| Traumbilder, fantasy | Lumbye |
| Entr'acte gavotte | Gillet |
| Carmen selection | Bizet |
| Hoch Habsburg march | Kral |

Nickelodeon

Clipping From

BOSTON EVENING TRANSCRIPT

Date June 10 1902

Symphony Hall: The Pops

In three weeks the seventeenth season of the "Pops" will be at an end and so the special nights crowd in thick and fast just now. Last night was Wagner night, and one of the best audiences of the season was present. The programme was an excellent one. Mr. Strube's guidance of the orchestra through the "Tannhaüser" overture was masterly. The effect was remarkable in the beautiful shading given the piece; the entire audience sat silent throughout the number, and at the close rewarded the orchestra with tremendous applause, for which the very rare "extra" was given. Tonight is announced as "Technology" night, next Monday as "Harvard" night and Monday, June 23, as "graduates'" night, when the entire floor is assigned to an enormous assemblage of Harvard graduates for the fifth consecutive season. The programme for tonight follows:

| | |
|---|---|
| March, "The Continentals" | Brooke |
| "Arabian Nights" waltz | Strauss |
| Semiramide overture | Rossini |
| Selection, "Messenger Boy" | Monckton |
| Intermezo, "Naida" | Delibes |
| "Night in Granada" overture | Kreutzer |
| Selection, "Singing Girl" | Herbert |
| Tech, production of 1902. | |
| Traumbilder, fantasy | Lumbye |
| Entr'acte gavotte | Gillet |
| "Carmen" selection | Bizet |
| "Hoch Habsburg" march | Kral |

Note and Comment

Cable Address: Clipburo

Clipping From BOSTON POST

June 10

Date 1902.

The "Pops"

Conductor Gustav Strube's second week opened last night at the "Pops" with three weeks remaining in the 17th season which closes Saturday, June 28. No better orchestra, superior music or attractive auditorium can be found anywhere and the success of these concerts is the best possible evidence of the public appreciation. Tonight's programme is as follows: March, "The Continentals," Brooke; "Arabian Nights" waltz, Strauss; "Semiramide" overture, Rossini; selection, "Messenger Boy," Monckton; intermezzo, "Naila," Delibes; "Night in Grenada" overture, Kreutzer; selection, "Swinging Girl," Herbert; "Tech," production of 1902; Traumbilder, fantasie, Lumbye; Entr'acte gavotte, Gillet; "Carmen" selection, Bizet; "Hoch Habsburg" march, Kral

CABLE ADDRESS: CLIPBURO
CLIPPING FROM
BOSTON MORNING GLOBE
DATE June 11

## TECHNOLOGY NIGHT.

### There was the Greatest Kind of a Thoroughly Noisy Demonstration at the Pop Concert.

Tech's commencement week ended in a blaze of glory last night at the pop concert. It proved to be a Tech night, indeed, and such a night as any collegian might well be proud of, for not only was Pres Pritchett there and many of the faculty, but the typical Tech man practically owned Symphony hall, and there was hardly a class that was not represented from '75 down to '05.

Cheering seemed to be the order of the evening. On the very slightest provocation, and often without any cause whatsoever, a cheer would be started in some corner of the hall and would be taken up by class after class, until the whole hall seemed to be in an uproar. Students and alumni were cheering loudly and yelling frantically, until it seemed as though the roof would rise from its supports.

Many of the alumni had gathered by classes at downtown hotels early in the evening and others had assembled at the Technology club. Then in parties they went to the hall, and as each group entered they were greeted with loud cheers by those that were already there.

To the class of '99 belongs the palm of the evening for enthusiasm, joviality and noise. Their cheering, led by Harry L. Morse, was continued with hardly any abatement during the evening. Then, too, they were the first class to start the cheering, and when Pres Pritchett entered the hall to them belong the honor of greeting him with loud cheers of "Hail to our president! Hail to our president!"

The '98 boys, too, were there with a large representation, 23 of their members adding loyally to the excitement of the occasion.

Of course the graduating class attended in force, and the undergraduates who had remained in town for the commencement exercises joined gladly in giving a farewell greeting to their departing mates. Harold Y. Currey, president of '02, was a conspicuous figure during the evening, and time and again was he seen standing on one of the tables and, like a veteran bandmaster, leading the students in their efforts to deafen the onlookers.

Tech had six young women numbered among its graduates yesterday, and five of these were seated at one of the front tables with Miss Katharine Dexter, one of Tech's most popular "coeds." They seemed to enjoy the fun immensely, and on the entrance of the president, were on their feet to cheer him as quickly as were any of the fellows.

In the balcony were seated many of the friends of the class, who had chosen this point of vantage the better to view what was going on below them. Naturally a gathering of gay and graceful femininity formed the greater portion of this critical but easily satisfied audience, and the louder the noise and the greater the excitement, the better they seemed to like it.

As for the concert itself, whoever came to enjoy the music must have gone home dissatisfied, for but little were they able to hear. But if any one came to witness college spirit and college enthusiasm let loose, they could hardly help but be well repaid. It was a program of noise, noise noise, from beginning to end, and when the students were no longer able to make enough of a clamor tables and chairs, and bottles and glasses, were crashed together in eager endeavors to outdo any college celebration of the kind that has ever been held before.

The entrance of Pres and Mrs Pritchett, shortly after 9 o'clock, was an occasion for the greatest demonstration of the evening. His table was far down in the front of the hall, and the only path to it lay between two lines of applauding, appreciating students, eager to show, by whatever means they could, their love and their regard for

**Tech's popular president. Mrs Pritchett, too, the cynosure of all eyes, never appeared to better advantage, and as she passed down the aisle with the president, she greeted the applauding students with grateful glances and graceful salutes. The president's party, too, seemed to enjoy the excitement, for they staid until the very last piece on the program was being played.**

CLIPPING FROM

.....

DATE

BOSTON MORNING GLOBE June

### "Tech" Night at the "Pops."

In three weeks the 17th season of the "pops" will be at an end and so the special nights crowd in thick and fast just now. Tonight is announced as "Technology" night, next Monday as "Harvard" night, and Monday, June 23, as "graduates'" night, when the entire floor is assigned to an enormous assemblage of Harvard graduates for the fifth consecutive season. The program for tonight follows:

| | |
|---|---|
| March, The Continentals | Brooke |
| Arabian Nights waltz | Strauss |
| Semiramide overture | Rossini |
| Selection, Messenger Boy | Monckton |
| Intermezzo, Naila | Delibes |
| Night in Granada overture | Kreutzer |
| Selection, Swinging Girl | Herbert |
| Tech, production of 1902. | |
| Traumbilder, fantasy | Lumbye |
| Entr'acte gavotte | Gillet |
| "Carmen" selection | Bizet |
| "Hoch Habsburg" march | Kral |

Nickelodeon

THE PRESS-CLIPPING BUREAU
45 VESEY STREET, NEW YORK
68 DEVONSHIRE STREET, BOSTON
621 MAIN STREET, CINCINNATI
RAILROAD BUILDING, DENVER
CABLE ADDRESS: CLIPBURO
CLIPPING FROM
Boston Mass
DATE 6/7/02

also spend the summer at Hull in their cottage on the hill.

Mr. and Mrs. M. M. Cunnif were at the "pops" on Monday evening.

Miss Alice Murray will pass the summer with her sister, Mrs. Edward Machugh, who has taken a cottage for the season at Kenburma. Mrs. Machugh's many friends will be glad to learn that her young sons are convalescing.

CABLE ADDRESS: CLIPBURO
CLIPPING FROM
BOSTON (Mass.) JOURNAL June
DATE

### THE "POPS."

Three weeks more and the season of "Pop" concerts is at an end. Conductor Strube has arranged a "Wagner" program for tomorrow (Monday) evening, and Tuesday evening will be "Tech" night, when the friends and students of this popular Boston institution are expected in large numbers. "Harvard" night has been appointed for Monday, June 16th, and "Graduates" night for the 23d. The program for Monday evening is as follows:

| | |
|---|---|
| Coronation March | Meyerbeer |
| Overture, "Magic Flute" | Mozart |
| Waltz, "Wine, Women and Song" | Strauss |
| Selection, "Traviata" | Verdi |
| Tone Pictures from the "Valkyrie" (First time.) | Wagner |
| a. Solvejg's Song | Grieg |
| b. Norwegian Dance | Grieg |
| Procession of the Women | Wagner |
| Overture, "Tannhäuser" | Wagner |
| Introduction to Act III. and Dance of Apprentices from "Die Meistersinger" | Wagner |
| Lamento | Slocum |
| Loin du Bal | Gillet |
| March, "Hobson's Choice" | Strube |

DEAD SEVERAL DAYS

CLIPPING FROM
.....
DATE
BOSTON (Mass.) JOURNAL June

### THE "POPS."

In a short three weeks the 17th season o fthe "Pops" will be at an end, and the usual success of the past will have been recorded. Special nights crowd in thick and fast just now, for tonight is "Technology Night." Next Monday is "Harvard" night, and Monday, June 23d, is "Graduates" night, when the entire floor is assigned to an enormous assemblage of Harvard graduates for the fifth consecutive season. The program for tonight follows:

| | |
|---|---|
| March, "The Continentals" | Brooke |
| Arabian Nights Waltz | Strauss |
| Semiramide Overture | Rossini |
| Selection, "Messenger Boy" | Monckton |
| Intermezzo, "Naila" | Delibes |
| Night in Granada Overture | Kreutzer |
| Selection, "Swinging Girl" | Herbert |
| "Tech," Production of 1902. | |
| Traumbilder, Fantasy | Lumbye |
| Entr'acte Gavotte | Gillet |
| Carmen Selection | Bizet |
| Hoch Habsburg March | Kral |

CLIPPING FROM
BOSTON POST
DATE June 8 1902.

### The "Pops"

Three weeks more and the season of "Pop" concerts is at an end. Conductor Strube has arranged a Wagner programme for tomorrow (Monday) evening, and Tuesday evening will be "Tech" night, when the friends and students of this popular Boston institution are expected in large numbers. "Harvard" night has been appointed for Monday, June 16, and "Graduates'" night for the 23d. The programme for tomorrow evening is:

"Coronation March," Meyerbeer; overture, "Magic Flute," Mozart; waltz, "Wine, Women and Song," Strauss; selection, "Traviata," Verdi; tone pictures from the "Valkyrie," Wagner; "Solvejg's Song," Grieg; "Norwegian Dance," Grieg; "Procession of the Women," Wagner; overture, "Tannhauser," Wagner; introduction to Act III. and dance of apprentices from "Die Meistersinger," Wagner; "Lamento," Slocum; "Loin du Bal," Gillet; march, "Hobson's Choice," Strube.

Norumbega Park

CABLE ADDRESS: CLIPBURO
CLIPPING FROM
BOSTON EVENING GLOBE June
DATE

### "Tech" Night at the "Pops."

In three weeks the 17th season of the "pops" will be at an end and so the special nights crowd in thick and fast just now. Tonight is announced as "Technology" night, next Monday as "Harvard" night, and Monday, June 23, as "graduates'" night, when the entire floor is assigned to an enormous assemblage of Harvard graduates for the fifth consecutive season. The program for tonight follows:

| | |
|---|---|
| March, The Continentals | Brooke |
| Arabian Nights waltz | Strauss |
| Semiramide overture | Rossini |
| Selection, Messenger Boy | Monckton |
| Intermezzo, Naila | Delibes |
| Night in Granada overture | Kreutzer |
| Selection, Swinging Girl | Herbert |
| Tech, production of 1902. | |
| Traumbilder, fantasy | Lumbye |
| Entr'acte gavotte | Gillet |
| Carmen selection | Bizet |
| Hoch Habsburg march | Kral |

Nickelodeon

CLIPPING FROM
BOSTON EVENING TRANSCRIPT
DATE June 10

### Symphony Hall: The Pops

In three weeks the seventeenth season o the "Pops" will be at an end and so th special nights crowd in thick and fast ju now. Last night was Wagner night, an one of the best audiences of the season w present. The programme was an excelle one. Mr. Strube's guidance of the orche tra through the "Tannhäuser" overture w masterly. The effect was remarkable in t beautiful shading given the piece; the e tire audience sat silent throughout th number, and at the close rewarded th orchestra with tremendous applause, f which the very rare "extra" was give Tonight is announced as "Technology night, next Monday as "Harvard" nigh and Monday, June 23, as "graduates' night, when the entire floor is assigned an enormous assemblage of Harvard grad ates for the fifth consecutive season. T programme for tonight follows:

| | |
|---|---|
| March, "The Continentals" | Broo |
| "Arabian Nights" waltz | Strau |
| Semiramide overture | Rossi |
| Selection, "Messenger Boy" | Monckt |
| Intermezo, "Naida" | Delib |
| "Night in Granada" overture | Kreutz |
| Selection, "Singing Girl" | Herbert |
| Tech, production of 1902. | |
| Traumbilder, fantasy | Lumbye |
| Entr'acte gavotte | Gillet |
| "Carmen" selection | Bizet |
| "Hoch Habsburg" march | Kral |

Note and Comment

CABLE ADDRESS: CLIPBURO
CLIPPING FROM
BOSTON POST
DATE

### The "Pops"

Conductor Gustav Strube's second week opened last night at the "Pops" with three weeks remaining in the 17th season which closes Saturday, June 28. No better orchestra, superior music or attractive auditorium can be found anywhere and the success of these concerts is the best possible evidence of the public appreciation. Tonight's programme is as follows: March, "The Continentals," Brooke; "Arabian Nights" waltz, Strauss; "Semiramide" overture, Rossini; selection, "Messenger Boy," Monckton; intermezzo, "Naila," Delibes; "Night in Grenada" overture, Kreutzer; selection, "Swinging Girl," Herbert; "Tech," production of 1902; Traumbilder, fantasie, Lumbye; Entr'acte gavotte, Gillet; "Carmen" selection, Bizet; "Hoch Habsburg" march, Kral.

[133]

CLIPPING FROM
BOSTON (Mass.) EVE. HERALD
DATE June 10 1902.

## THE "POPS."

Mr. Strube began the sixth week of the "Pops" last evening with a special "Wagner" programme. All went well and was well received. For tonight the Institute of Technology is to be particularly distinguished, and its representatives will undoubtedly return the compliment. The programme has been ingeniously contrived, and we quote it that the reader may puzzle out its little acrostic:

| | |
|---|---|
| March, "The Continentals" | Brooke |
| Arabian Nights Waltz | Strauss |
| Semiramide overture | Rossini |
| Selection, "Messenger Boy" | Monckton |
| Intermezzo, "Naila" | Delibes |
| Night in Granada overture | Kreutzer |
| Selection, "Singing Girl" | Herbert |
| "Tech" production of 1902. | |
| Traumbilder, fantasy | Lumbye |
| Entr'acte Gavotte | Gillet |
| Carmen selection | Bizet |
| Hoch Habsburg March | Kral |

NORUMBEGA PARK

CLIPPING FROM
BOSTON BUDGET
DATE June 9 1902.

Three weeks more and the season of "Pop" concerts is at an end. Conductor Strube has arranged a Wagner programme for Monday evening, and Tuesday evening will be "Tech" night, when the friends and students of this popular Boston institution are expected in large numbers. "Harvard" night has been appointed for Monday, June 16, and "Graduates" night for the twenty-third.

The plans for next season which have been made for Herbert Kelcey and Miss Effie Shannon leaked out yesterday and caused no little com[illegible]

CABLE ADDRESS: CLIPBURO
CLIPPING FROM
BOSTON POST
DATE June 11 1902

## TECH NIGHT

### A Gala Crowd of Students Gather at the Pop Concerts and Make Merry With Class Yells

Last evening was Tech night at the Pop concert in Symphony Hall, and everybody present was well aware that "there was something doing" before the programme was completed. The floor was well filled and quite a company occupied the balconies. There were no special decorations, but on the pipes of the big organ was the word "Tech" done in colored electric lights.

Conductor Strube had arranged a programme so that the titles of the different selections made an acrostic spelling "Mass. Inst. Tech," but before the concert was finished the leader found it necessary to deviate from the numbers he had picked out. All went along smoothly and with little demonstration until the first intermission. There had been some demonstrative applause and a few yells, but things were comparatively quiet.

During the first intermission the boys began to wake up. One coterie of students seated near the centre aisle started the fun with the yell "Technology, '99," and then the different classes all over the house joined in. Soon pandemonium reigned, and between the different numbers the noise was terrific. Suddenly one of the students came rushing down the broad aisle calling out "Watch the door," and a minute later President Pritchard and Mrs. Pritchard entered the hall. The applause was deafening, and some of the more enthusiastic students mounted the tables to cheer the popular instructor.

From this time on Conductor Strube had his programme arranged for him as the boys in unison named the pieces they desired and the leader good-naturedly played them. The students sang some of the songs, and in one march a young man procured a tin waiter and utilized it as a tambourine in time with the music. There was but little roughness in spite of the racket, and participants as well as spectators enjoyed the sport. Altogether it was one of the liveliest and most pleasing "Tech" nights ever given at the Pops.

CLIPPING FROM
BOSTON EVENING TRANSCRIPT
DATE June 1[illegible] 1902.

Tree could [illegible] having a most attractive coronation production.

It was "Tech" night at the Pop concerts last evening, and an effervescent college spirit played havoc with a programme which was made up largely of the most popular selections of "Tech" music. After "The Continentals" overture and the Strauss "Arabian Nights" waltz, seven stormy-voiced and leather-lunged souls of the class of '99, Massachusetts Institute of Technology, started a cheer. After that the music did n't really count. It made no difference what was being played, the college men were ready to cheer, and their enthusiasm reached a climax when President Pritchett entered, with Mrs. Pritchett. The breezy college and class cheers grew into a storm. Standing on chairs and tables, the "Tech" men gave "Prexy" the heartiest of salutes, to which he and Mrs. Pritchett bowed gracious acknowledgment. After that the college boys joined in vocal choruses as various numbers were interjected. "The Singing Girl," which was printed on the programme as "The Swinging Girl," was supplemented by a solo by one of the "Tech" boys and a chorus of some twenty voices, wi[illegible] [illegible]sonal characteristics of some of the professors. It was occasion, setting forth th[illegible]

a great night, and although some of the choruses were ragged, and the work of the orchestra counted for little in the tumult, it was generally considered, by those who were there, as one of the best programmes made up at Symphony Hall since the Pops opened.

Further [illegible] recitals in the final [illegible] test at the Faelten Pianoforte School [illegible]

THE PRESS CLIPPING BUREAU
45 VESEY STREET, NEW YORK
68 DEVONSHIRE STREET, BOSTON
621 MAIN STREET, CINCINNATI
RAILROAD BUILDING, DENVER
CABLE ADDRESS: CLIPBURO
CLIPPING FROM Courier Boston Mass
DATE 6/7/02

**The Symphony Hall Concerts.**

One of the best places to spend an evening is at Symphony Hall, where the "Pop" concerts continue to attract large audiences. The selections given by the well trained orchestra are particularly good this season, and so varied that all tastes are satisfied. The management is providing the best of service at the tables, and everything possible is done for the comfort of patrons.

BOSTON ADVERTISER
DATE June 12 1902.

The "Pops" continue to attract great crowds of people who appreciate good music and the charming surroundings.

BOSTON MORNING GLOBE
DATE June 12 1902.

[illegible] face at the [illegible] Nickelodeon this week is the most amusing feature of the show.

The special nights at the "pops" in Symphony hall next week will be "Harvard" on Monday and "soloists" Wednesday.

The character song with its many changes in dialect that Madge Maitland [illegible]

BOSTON [illegible]

## HARVARD NIGHT AT THE POPS

Last night was Harvard night at the Pops, and from 8 to 11 nothing but Crimson floated over the spacious floor of Symphony Hall.

The celebration was not so noisy or so boisterous a one as many in the past, but it probably has never been eclipsed in the solid enjoyment and rollicking fun which characterized it from beginning to end.

Old grads from every class back to the 60's were there, seated in little groups from floor to gallery, and their cheers were given with a will—none the less sincere, if not so noisy as the cheers of "Two," "Three," "Four" and "Five," the four classes of the Harvard of today.

Mingled with the other cheers was also a new slogan—one which has not been heard in connection with Harvard before, but which will play its usual important part next fall.

"Six" was the watchword—the sturdy cry of those youngsters who, watching the thing as outsiders, still realized that they would be real, active and essentially loyal participants in their freshman pops next year.

The usual selections of the orchestra elicited great applause, but the applause turned to ovation when the college airs began. Of these selections from "Queen Philippine," the Pi Eta's show and "Hi-Ka-Ya," the Hasty Pudding production, were enthusiastically received, while "Our Director," the "Stein Song" and Harvard's old football hymn were sung over and over again.

Cries for "King Dodo" were raised and lowered—in true operatic sty[le] throughout the evening, but to no avai[l]. It was Harvard night, and everythin[g] was Harvard.

"We want Hannah" was also hear[d], Hannah being the heroine of a popul[ar] megaphone song at Harvard whi[ch] doesn't always impress the esthetic e[ar]. So it wasn't given last night.

"We want Frantz," however, was [re]peated, with better success, and at [the] close of the evening the big first basem[an] took his familiar stand in front and [led] the entire house in "Down with Ya[le]," "Hard Luck For Poor, Old Eli" and "F[air] Harvard."

It [illegible] last [illegible] thronged with "grads" and [illegible] graduates of the university [illegible] Charles, and the college [illegible] music constituted the [illegible] of the program.

Across the organ front [illegible] vard" in huge crimson letters [illegible] of electric light bulbs. Crimson [ban]ners, with "Harvard" upon them, [illegible] over the fronts of the first and [seco]nd balconies. The Harvard Glee [Club] and the chorus of the Pi Eta S[ociety] were both present and did some [ex]cellent singing.

A selection from the Pi Eta pro[duction], "Queen Philippine," compo[sed] by Dennison, was played. In recogni[tion] of the fact that Max Zach orchestrated the piece he was re[quested] to conduct when it was played, and he did. The students gave him a great reception.

All hands joined in singing the a[ir] when "Our Director" was played, the piece which is always sung at the great football and baseball games. This was also true with the "Stein Song," and "Fair Harvard," the clos[ing] piece. The ever popular Frantz led the singing.

Mr. Gustave Strub, the conductor of the orchestra, was very obliging and threw in several extras. The Harvard boys cheered him and Mr. Zach and, of course, they cheered Harvard many, many times.

**Boston Daily Globe.**
**TUESDAY, JUNE 17, 1902.**
MINIATURE ALMANAC.......JUNE 17

## HARVARD'S POP CONCERT.

### Students with Their Glee Club and Fair Friends Have Things Largely to Their Taste.

The night dedicated to Harvard at the pop concerts has always been a big success, and last evening was no exception to the rule, for Symphony hall was crowded to the doors, and the proverbial Harvard good cheer was constantly on tap.

The younger element was in the majority, and kept the class and college cheers ringing throughout the evening.

The presence of the Harvard glee club was sufficiently inspiring to set the merry throng singing drinking songs and crimson battle songs, which brought out round after round of applause.

The orchestra also performed a fine program of music, one of the selections from "King Dodo" calling for a demonstration, in which orchestra, glee club and audience took a hand.

Conductor King of the glee club had charge of the music until the program reached the football songs and "Fair Harvard," which were conducted from the stage by Franz, whose presence inspired the audience. "Hail to the Crimson," "Cruiser Harvard" and "Up the Street" only served to bring out the fine points of the glee club and orchestra, as did "The Crimson Forever" and "On to Victory."

It remained for "Fair Harvard" to bring the audience to its feet and all joined in singing the dear old song. The cheering was taken up from various sections of the house, and small clumps of students from other institutions gave vent to their feelings, only to be drowned by the monster Crimson wave that reverberated throughout the vast building.

From a social standpoint the concert was quite as great a success as from a musical, for the fair sex were out in their daintiest of summer finery and the auditorium and balconies could easily be likened to a dense mass of waving spring flowers, so notable was the millinery display.

4 June 17

**BOSTON DAILY ADVERTISER**
Established 1813.

**HARVARD NIGHT AT THE "POPS"**

Harvard night at the "Pops" this year was a great occasion. Symphony hall was packed with students and their willing coadjutors—the fair sex—to the proper exclusion of the usual contingent.

This is the second time the new building has been tested as to its capacity for bearing the strain of a great volume of sound, the first occasion being the Harvard concert of last year, and though the rafters were heard to creak and groan at intervals of comparative quiet, the noble building is believed to be still intact.

As usual, the programme was made up largely of the productions of the muse of fair Harvard, several of these being works produced within the past year.

It is rumored that Stribe's march "Cruiser Harvard," which opened the programme was written for the occasion. The first part of the evening's bill closed with a selection from "Queen Philippine," the Pi Eta production of this year, which was orchestrated by Max Zach for this occasion, and led by that conductor. He was the recipient of a stormy ovation and a magnificent bunch of "American Beauties" when he made his final bow to the audience.

Orville Frantz, the greatest Rah! Rah! leader that Harvard has ever produced, presided over this important part of the evening from a station on the platform. The number that was best appreciated of all the programme appeared to be the march "Our Director," possibly because the Harvard song, that is part of it, gave the best opportunity for the display of Mr. Frantz's genius, aided by several hundred more than willing coadjutors.

Other Crimson favorites were the gems from "Hi-Ka-Ya," the Pudding operetta of the year, and "The Crimson Ever." The programme closed appropriately with "Fair Harvard," amid cheering that would have signalized a national convention.

The Glee Club enlivened the intervals of the musical programme and were a particular feature.

CLIPPING FROM
BOSTON EVE. HERALD
DATE June 16

## THE "POPS."

Mr. Strube began the sixth week of the "Pops" last evening with a special "Wagner" programme. All went well and was well received. For tonight the Institute of Technology is to be particularly distinguished, and its representatives will undoubtedly return the compliment. The programme has been ingeniously contrived, and we quote it that the reader may puzzle out its little acrostic:

| | |
|---|---|
| March, "The Continentals" | Brooke |
| Arabian Nights Waltz | Strauss |
| Semiramide overture | Rossini |
| Selection, "Messenger Boy" | Monckton |
| Intermezzo, "Naila" | Delibes |
| Night in Granada overture | Kreutzer |
| Selection, "Singing Girl" | Herbert |
| "Tech," production of 1902. | |
| Traumbilder, fantasy | Lumbye |
| Entr'acte Gavotte | Gillet |
| Carmen selection | Bizet |
| Hoch Habsburg March | Kral |

NORUMBEGA PARK

BOSTON BUDGET
June 1902
DATE

Three weeks more and the season of "Pop" concerts is at an end. Conductor Strube has arranged a Wagner programme for Monday evening, and Tuesday evening will be "Tech" night, when the friends and students of this popular Boston institution are expected in large numbers. "Harvard" night has been appointed for Monday, June 16, and "Graduates" night for the twenty-third.

The plans for next season which have been made for Herbert Kelcey and Miss Effie Shannon leaked out yesterday and caused no little com

CLIPPING FROM

CABLE ADDRESS: CLIPBURO
CLIPPING FROM
BOSTON POST
DATE June 17 1902

## TECH NIGHT

### A Gala Crowd of Students Gather at the Pop Concerts and Make Merry With Class Yells

Last evening was Tech night at the Pop concert in Symphony Hall, and everybody present was well aware that "there was something doing" before the programme was completed. The floor was well filled and quite a company occupied the balconies. There were no special decorations, but on the pipes of the big organ was the word "Tech" done in colored electric lights.

Conductor Strube had arranged a programme so that the titles of the different selections made an acrostic spelling "Mass. Inst. Tech," but before the concert was finished the leader found it necessary to deviate from the numbers he had picked out. All went along smoothly and with little demonstration until the first intermission. There had been some demonstrative applause and a few yells, but things were comparatively quiet.

During the first intermission the boys began to wake up. One coterie of students seated near the centre aisle started the fun with the yell "Technology, '99," and then the different classes all over the house joined in. Soon pandemonium reigned, and between the different numbers the noise was terrific. Suddenly one of the students came rushing down the broad aisle calling out "Watch the door," and a minute later President Pritchard and Mrs. Pritchard entered the hall. The applause was deafening, and some of the more enthusiastic students mounted the tables to cheer the popular instructor.

From this time on Conductor Strube had his programme arranged for him as the boys in unison named the pieces they desired and the leader good-naturedly played them. The students sang some of the songs, and in one march a young man procured a tin waiter and utilized it as a tambourine in time with the music. There was but little roughness in spite of the racket, and participants as well as spectators enjoyed the sport. Altogether it was one of the liveliest and most pleasing "Tech" nights ever given at the Pops.

CLIPPING FROM
BOSTON EVENING TRANSCRIPT
DATE June

... Tree could congratulate himself on having a most attractive coronation production.

It was "Tech" night at the Pop concerts last evening, and an effervescent college spirit played havoc with a programme which was made up largely of the most popular selections of "Tech" music. After "The Continentals" overture and the Strauss "Arabian Nights" waltz, seven stormy-voiced and leather-lunged souls of the class of '99, Massachusetts Institute of Technology, started a cheer. After that the music did n't really count. It made no difference what was being played, the college men were ready to cheer, and their enthusiasm reached a climax when President Pritchett entered, with Mrs. Pritchett. The breezy college and class cheers grew into a storm. Standing on chairs and tables, the "Tech" men gave "Prexy" the heartiest of salutes, to which he and Mrs. Pritchett bowed gracious acknowledgment. After that the college boys joined in vocal choruses as various numbers were interjected. "The Singing Girl," which was printed on the programme as "The Swinging Girl," was supplemented by a solo by one of the "Tech" boys and a chorus of some twenty voices, wi[illegible] the occasion, setting forth th[illegible] sonal characteristics of some of the professors. It was a great night, and although some of the choruses were ragged, and the work of the orchestra counted for little in the tumult, it was generally considered, by those who were there, as one of the best programmes made up at Symphony Hall since the Pops opened.

Further public recitals in the final playing test at the Faelten Pian...

THE PRESS CLIPPING BUREAU
45 VESEY STREET, NEW YORK
68 DEVONSHIRE STREET, BOSTON
621 MAIN STREET, CINCINNATI
RAILROAD BUILDING, DENVER
CABLE ADDRESS: CLIPBURO
CLIPPING FROM Courier Boston Mass
DATE 6/7/02

### The Symphony Hall Concerts.

One of the best places to spend an evening is at Symphony Hall, where the "Pop" concerts continue to attract large audiences. The selections given by the well trained orchestra are particularly good this season, and so varied that all tastes are satisfied. The management is providing the best of service at the tables, and everything possible is done for the comfort of patrons.

BOSTON ADVERTISER
DATE June

The "Pops" continue to attract great crowds of people who appreciate good music and the charming surroundings.

BOSTON MORNING GLOBE
DATE June 1902

... women's race at the Nickelodeon this week is the most amusing feature of the show.

The special nights at the "pops" in Symphony hall next week will be "Harvard" on Monday and "soloists" Wednesday.

The character song with its many changes in dialect that Madge Maitland ...

Jun 17

4

BOSTON POST.

# HARVARD NIGHT AT THE POPS

Last night was Harvard night at the Pops, and from 8 to 11 nothing but Crimson floated over the spacious floor of Symphony Hall.

The celebration was not so noisy or so boisterous a one as many in the past, but it probably has never been eclipsed in the solid enjoyment and rollicking fun which characterized it from beginning to end.

Old grads from every class back to the 60's were there, seated in little groups from floor to gallery, and their cheers were given with a will—none the less sincere, if not so noisy as the cheers of "Two," "Three," "Four" and "Five," the four classes of the Harvard of today.

Mingled with the other cheers was also a new slogan—one which has not been heard in connection with Harvard before, but which will play its usual important part next fall.

"Six" was the watchword—the sturdy cry of those youngsters who, watching the thing as outsiders, still realized that they would be real, active and essentially loyal participants in their freshman pops next year.

The usual selections of the orchestra elicited great applause, but the applause turned to ovation when the college airs began. Of these selections from "Queen Philippine," the Pi Eta's show and "Hi-Ka-Ya," the Hasty Pudding production, were enthusiastically received, while "Our Director," the "Stein Song" and Harvard's old football hymns were sung over and over again.

Cries for "King Dodo" were raised and lowered—in true operatic style throughout the evening, but to no avail. It was Harvard night, and everything was Harvard.

"We want Hannah" was also heard, Hannah being the heroine of a popular megaphone song at Harvard which doesn't always impress the esthetic ear. So it wasn't given last night.

"We want Frantz," however, was repeated, with better success, and at the close of the evening the big first baseman took his familiar stand in front and led the entire house in "Down with Yale," "Hard Luck For Poor, Old Eli" and "Fair Harvard."

## HARVARD ENT...

It was Harvard Night at the Pops last night. Symphony Hall was thronged with "grads" and undergraduates of the university across the Charles, and the college songs and music constituted the principal part of the program.

Across the organ front was "Harvard" in huge crimson letters made of electric light bulbs. Crimson banners, with "Harvard" upon them, hung over the fronts of the first and second balconies. The Harvard Glee Club and the chorus of the Pi Eta Society were both present and did some excellent singing.

A selection from the Pi Eta production, "Queen Philippine," composed by Dennison, was played. In recognition of the fact that Max Zach orchestrated the piece he was requested to conduct when it was played and he did. The students gave him a great reception.

All hands joined in singing the air when "Our Director" was played, the piece which is always sung at the great football and baseball games. This was also true with the "Stein Song," and "Fair Harvard," the closing piece. The ever popular Frantz led the singing.

Mr. Gustave Strub, the conductor of the orchestra, was very obliging and threw in several extras. The Harvard boys cheered him and Mr. Zach and, of course, they cheered Harvard many, many times.

4 June 17

BOSTON DAILY ADVERTISER
Established 1813.

### HARVARD NIGHT AT THE "POPS."

Harvard night at the "Pops" this year was a great occasion. Symphony hall was packed with students and their willing coadjutors—the fair sex—to the proper exclusion of the usual contingent.

This is the second time the new building has been tested as to its capacity for bearing the strain of a great volume of sound, the first occasion being the Harvard concert of last year, and though the rafters were heard to creak and groan at intervals of comparative quiet, the noble building is believed to be still intact.

As usual, the programme was made up largely of the productions of the muse of fair Harvard, several of these being works produced within the past year.

It is rumored that Stribe's march "Cruiser Harvard," which opened the programme was written for the occasion. The first part of the evening's bill closed with a selection from "Queen Philippine," the Pi Eta production of this year, which was orchestrated by Max Zach for this occasion, and led by that conductor. He was the recipient of a stormy ovation and a magnificent bunch of "American Beauties" when he made his final bow to the audience.

Orville Frantz, the greatest Rah! Rah! leader that Harvard has ever produced, presided over this important part of the evening from a station on the platform. The number that was best appreciated of all the programme appeared to be the march "Our Director," possibly because the Harvard song, that is part of it, gave the best opportunity for the display of Mr. Frantz's genius, aided by several hundred more than willing coadjutors.

Other Crimson favorites were the gems from "Hi-Ka-Ya," the Pudding operetta of the year, and "The Crimson Ever." The programme closed appropriately with "Fair Harvard," amid cheering that would have signalized a national convention.

The Glee Club enlivened the intervals of the musical programme and were a particular feature.

Boston Daily Globe.
TUESDAY, JUNE 17, 1902.
MINIATURE ALMANAC.......JUNE 17

## HARVARD'S POP CONCERT.

### Students with Their Glee Club and Fair Friends Have Things Largely to Their Taste.

The night dedicated to Harvard at the pop concerts has always been a big success, and last evening was no exception to the rule, for Symphony hall was crowded to the doors, and the proverbial Harvard good cheer was constantly on tap.

The younger element was in the majority, and kept the class and college cheers ringing throughout the evening.

The presence of the Harvard glee club was sufficiently inspiring to set the merry throng singing drinking songs and crimson battle songs, which brought out round after round of applause.

The orchestra also performed a fine program of music, one of the selections from "King Dodo" calling for a demonstration, in which orchestra, glee club and audience took a hand.

Conductor King of the glee club had charge of the music until the program reached the football songs and "Fair Harvard," which were conducted from the stage by Franz, whose presence inspired the audience. "Hail to the Crimson," "Cruiser Harvard" and "Up the Street" only served to bring out the fine points of the glee club and orchestra, as did "The Crimson Forever" and "On to Victory."

It remained for "Fair Harvard" to bring the audience to its feet and all joined in singing the dear old song. The cheering was taken up from various sections of the house, and small clumps of students from other institutions gave vent to their feelings, only to be drowned by the monster Crimson wave that reverberated throughout the vast building.

From a social standpoint the concert was quite as great a success as from a musical, for the fair sex were out in their daintiest of summer finery and the auditorium and balconies could easily be likened to a dense mass of waving spring flowers, so notable was the millinery display.

SYMPHONY HALL

Massachusetts and Huntington Avenues

# POPS

*Seventeenth Season*

EVERY NIGHT EXCEPT SUNDAY

May 5 to June 28, inclusive

*GRADUATES' NIGHT*

Monday, June 23d

---

Fall River Line Journal.

A WEEKLY PUBLICATION,
CONTAINING THE
OFFICIAL TIME TABLES AND OTHER
INFORMATION OF THE
FALL RIVER LINE.

SYMPHONY HALL,

BOSTON.

POPS

50—GRAND ORCHESTRA—50

MAY 5th to JUNE 28th.

Every Evening Except Sunday.

Admission 50c. Reserved Seats, 25c. Extra.

---

RAILROAD BUILDING, DENVER
CABLE ADDRESS: CLIPBORO
CLIPPING FROM Times
Boston Mass

DATE 6/14/02

## The "Pop" Concerts.

One of the great nights of the season will be Monday, June 16. It will be Harvard night and a large crowd is sure to be in attendance, and the Harvards will sure to be in a jovial mood, and their frequent lusty yells will be sure to be heard between the numbers, giving great additional interest to the evening's enjoyment. The programme, which is an unusually attractive one, is as follows:

March, "Up the Street" ..... Morse
Overture, "Raymond" ..... Thomas
Waltz, "Estudiantina" ..... Waldteufel
Selection, "Sphinx" ..... Thompson
Overture, "Light Cavalry"" ..... Suppe
Selection, "Messenger Boy" ..... Monckton
Valse Bleue ..... Margis
Pi Eta Production of 1902.
March, "Hail to the Crimson" ..... Henry
March, "Cruiser Harvard" ..... Strube
Waltz, "Jolly Students" ..... Vollstedt
Fair Harvard.
Organ, Mr. John Marshall.
March, "Our Director" ..... Bigelow

---

Boston Journal.

TUESDAY, JUNE 24, 1902.

## HARVARD GRADS.

### A Merry Night at the Pops—Ball Team Enthusiastically Cheered.

Harvard graduates, old and young, rich and poor, filled the floor of Symphony Hall last night. The classes ran from '55, with two gray-haired representatives sitting under their banner, to this spring's graduates. The largest delegation was fom '99, whose triennial reunion was held earlier in the evening at the Hotel Bellevue, together with that of '96. The class of '92 also had a large contingent, who marched in with a big crimson banner waving at the head of the procession, and each man carrying a small flag.

Standards had been raised on the tables with the class numerals on crimson banners. The classes were grouped around these, and as the "grads" at times became a howling mob, when some favorite Harvard air was played, they waved the banners in unison with the music. Later on hats, chairs, programs, and anything or everything were waved in the air. The balconies were decorated with crimson streamers and were filled with ladies who were almost as enthusiastic as the men they were watching below.

Of course the first piece on the program was "Up the Street," and the last was "Fair Harvard." Between were Harvard airs and old-time favorites of student days at the Pop concerts. The "Stein Song," and the "On to Victory," football song, made the biggest hit with the Harvard men. They stood up and joined in the choruses with a will.

Between the numbers and during the intermission the cheers were continuous. One class after another would take a fit of cheering, and everybody, from Henry Lee Higginson to Conductor Strube, was honored. The baseball team, which is to play Yale today, was cheered more than anything else. Benjamin Dibblee, the famous halfback, and Arthur Adams '3d '99, "Jojo" Halliwell, another football hero of times past, and '95. When Major Higginson left, while the "Cruiser Harvard March" was being played, there was a tremendous outburst. During the second [illegible] Neil [illegible] of [illegible] the conductor's [illegible] President [illegible]

---

62 MAIN STREET, CINCINNATI
RAILROAD BUILDING, DENVER
CABLE ADDRESS: CLIPBORO
Home Journal
CLIPPING FROM Boston Mass

DATE 6/14/02

The merry Pop concerts at Symphony Hall continue to attract large numbers of people who want to hear fine music and at the same time partake of those refreshing beverages which nature demands in hot weather. The musical programmes are made up with the good taste and excellence of judgment for which this organization is famous, and there is an ideal proportion of classic and popular music offered each evening.

---

CLIPPING FROM
BOSTON EVENING TRANSCRIPT
DATE June 23 1902.

### Harvard Night at the "Pops"

Monday was "Harvard Night" at the Pop concerts, and Symphony Hall was filled to overflowing, several hundred being turned away. The management, with usual tact, had provided a programme into which extra Harvard music could be interjected at will, and all the gaps were filled before the evening was over. Musically it was a strong programme, for such numbers of Mr. Morse's "Up the Street" and selections from the Pi Eta musical production have a value quite apart from the university association. Manager Comee, being an old Harvard man himself, gathered the Glee Club around him, and they shone resplendently in the choruses. The "Stein Song" came between Mendelssohn's "Spring Song" and selections from the Hasty Pudding opera, and brought out a rousing burst of melody. The closing number, of course, was "Fair Harvard," in which everybody joined, and with class yells, cheers for the crew, the college, Manager Comee and the conductor, the programme came to an end with a decided fortissimo movement.

# SYMPHONY HALL

## Massachusetts and Huntington Avenues

# POPS

## *Seventeenth Season*

EVERY NIGHT EXCEPT SUNDAY

May 5 to June 28, inclusive

## *GRADUATES' NIGHT*

Monday, June 23d


Fall River Line Journal.

A WEEKLY PUBLICATION,
CONTAINING THE
OFFICIAL TIME TABLES AND OTHER
INFORMATION OF THE
FALL RIVER LINE.


SYMPHONY HALL,

BOSTON.

P O P S

50—GRAND ORCHESTRA—50

MAY 5th to JUNE 28th.

Every Evening Except Sunday.

Admission 50c. Reserved Seats, 25c. Extra.


RAILROAD BUILDING, DENVER
CABLE ADDRESS: CLIPBURO
CLIPPING FROM Boston Mass
DATE 6/14/02


The "Pop" Concer

One of the great nights of the season Monday, June 16. It will be Harvard and a large crowd is sure to be in attendance and the Harvards will sure to be in good mood, and their frequent lusty yells will have to be heard between the numbers, giving additional interest to the evening's enjoyment. The programme, which is an unusually attractive one, is as follows:

March, "Up the Street" .....
Overture, "Raymond" .....
Waltz, "Estudiantina" .....
Selection, "Sphinx" .....
Overture, "Light Cavalry" .....
Selection, "Messenger Boy" .....
Valse Bleue .....
Pi Eta Production of 1902.
March, "Hail to the Crimson" .....
March, "Cruiser Harvard" .....
Waltz, "Jolly Students" .....
Fair Harvard.
Organ, Mr. John Marshall.
March, "Our Director" .....


Boston Journal.

TUESDAY, JUNE 24, 1902.


## HARVARD GRADS.

### A Merry Night at the Pops—Ball Team Enthusiastically Cheered.

Harvard graduates, old and young, rich and poor, filled the floor of Symphony Hall last night. The classes ran from '55, with two gray-haired representatives sitting under their banner, to this spring's graduates. The largest delegation was fom '99, whose triennial reunion was held earlier in the evening at the Hotel Bellevue, together with that of '96. The class of '92 also had a large contingent, who marched in with a big crimson banner waving at the head of the procession, and each man carrying a small flag.

Standards had been raised on the tables with the class numerals on crimson banners. The classes were grouped around these, and as the "grads" at times became a howling mob, when some favorite Harvard air was played, they waved the banners in unison with the music. Later on hats, chairs, programs, and anything or everything were waved in the air. The balconies were decorated with crimson streamers and were filled with ladies who were almost as enthusiastic as the men they were watching below.

Of course the first piece on the program was "Up the Street," and the last was "Fair Harvard." Between were Harvard airs and old-time favorites of student days at the Pop concerts. The "Stein Song," and the "On to Victory," football song, made the biggest hit with the Harvard men. They stood up and joined in the choruses with a will.

Between the numbers and during the intermission the cheers were continuous. One class after another would take a fit of cheering, and everybody, from Henry Lee Higginson to Conductor Strube, was honored. The baseball team, which is to play Yale today, was cheered more than anything else. Benjamin Dibblee, the famous halfback, and Arthur Adams led '99. "Jojo" Hallowell, another football hero of times past, led '96. When Major Higginson left, while the "Cruiser Harvard March" was being played, there was a tremendous outburst. During the second intermission Neil Rantoul, '92, of Salem, mounted the conductor's platform and led united cheers for the ball team, the crew, Major Higginson, President Eliot and President Roosevelt.

When the strains of "Fair Harvard" began the whole crowd, both balconies and floor, rose and remained standing until the [illegible] hymn was over.


Home Journal
621 MAIN STREET, CINCINNATI
RAILROAD BUILDING, DENVER
CABLE ADDRESS: CLIPBURO
CLIPPING FROM Boston Mass
DATE 6/14/02

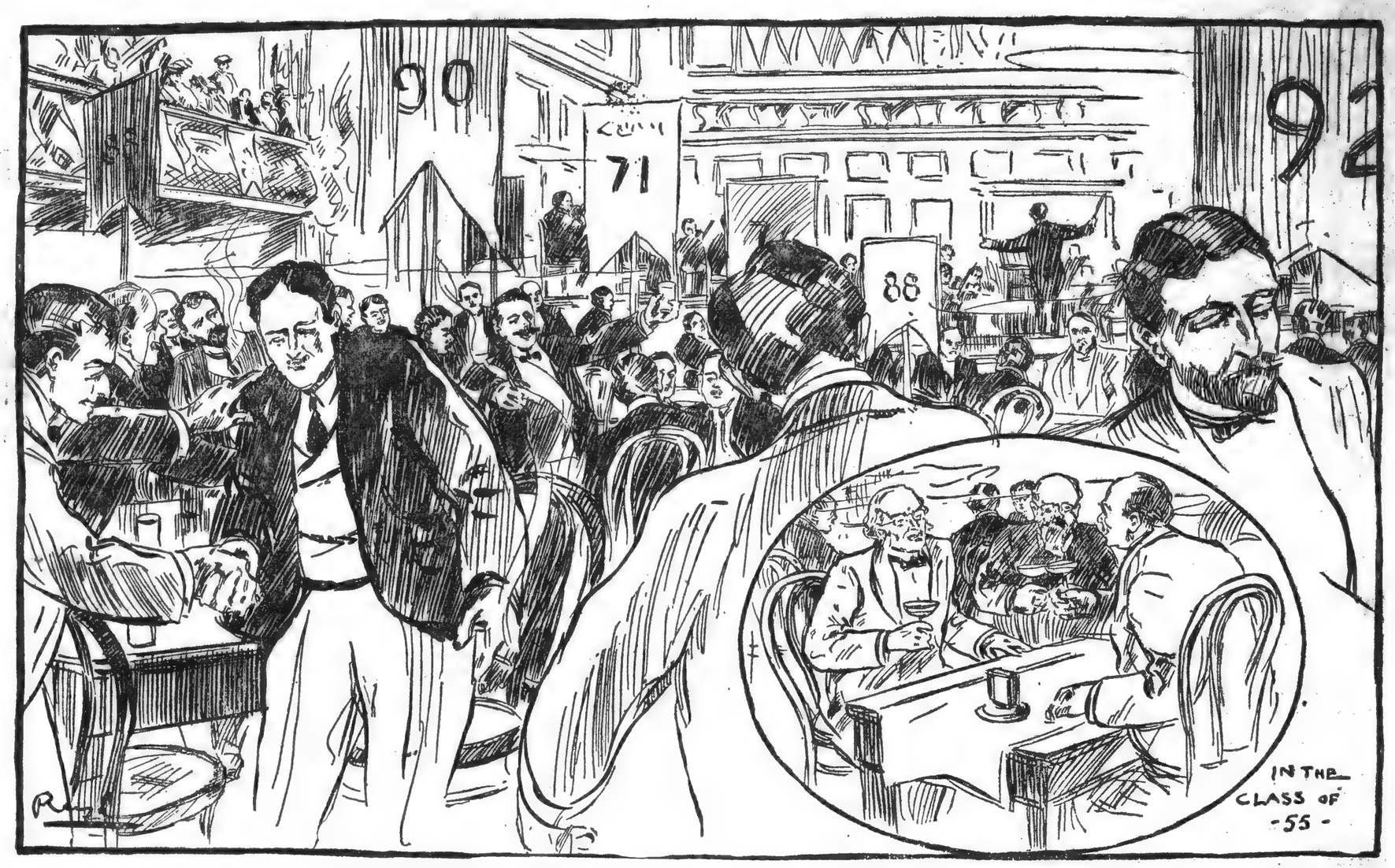

The merry Pop concerts at Symphony Hall continue to attract large numbers of people who want to hear fine music and at the same time partake of those refreshing beverages which nature demands in hot weather. The musical programmes are made up with the good taste and excellence of judgment for which this organization is famous, and there is an ideal proportion of classic and popular music offered each evening.


CLIPPING FROM BOSTON EVENING TRANSCRIPT
DATE


**Harvard Night at the "Pops"**

**Monday was "Harvard Night" at the Pop concerts, and Symphony Hall was filled to overflowing, several hundred being turned away. The management, with usual tact, had provided a programme into which extra Harvard music could be interjected at will, and all the gaps were filled before the evening was over. Musically it was a strong programme, for such numbers of Mr. Morse's "Up the Street" and selections from the Pi Eta musical production have a value quite apart from the university association. Manager Comee, being an old Harvard man himself, gathered the Glee Club around him, and they shone resplendently in the choruses. The "Stein Song" came between Mendelssohn's "Spring Song" and selections from the Hasty Pudding opera, and brought out a rousing burst of melody. The closing number, of course, was "Fair Harvard," in which everybody joined, and with class yells, cheers for the crew, the college, Manager Comee and the conductor, the programme came to an end with a decided fortissimo movement.**

# HARVARD GRADUATES HAVE A "HOT TIME" CHEERING FOR THE CRIMSON AT THE "POPS."




"GRADUATES' NIGHT" AT THE "POPS."

## Classes Vie with One Another in Raising the Roof.

## THE MUSICIANS WILT.

## They Go Out to Rest Their Ear Drums Whenever Chance Offers.

Two thousand Harvard men climbed on to the band wagon in Symphony Hall last evening, held the whip-hand over the prancing pair, Mirth and Melody, and pulled up at the finish 2½ hours later, having passed 12 musical milestones, all painted a deep, decided crimson, on the "hot-time" highway of graduate happiness.

Incidentally, 50 members of the Symphony orchestra were on board, but they served only to fill in the breathing spells. They were mere accessories to the grand and gleeful "sangerfest" presented by the irrepressible 2000. When the gang was not cheering for Harvard, it was shouting for the waiter, toasting the ladies, waving banners, or tattooing the table tops with mutilated "dead soldiers."

With the petticoats banished to the balconies, where they were stowed away like sweet peas in a florist's box, the choir incorrigible had its own sweet will on the floor below. There were plenty of incentives to "rough house" stunts, yet they behaved fairly well. "Harvard" glowed in crimson letters of fire on the organ front, and both balcony rails were plastered all the way round with red banners, bearing the names of the crew, the nine, the track team and the eleven, and with others displaying a big black "H. Pops, 1902."

The story of the evening's doings is more like the record of an athletic event. Told chronologically, these are the bulletins from the ringside:

8:04 P. M.—Orchestra arrives—on the instalment plan. Musicians plug their ear drums and take a hopeful look at accident insurance policies.

8:09—Ninety-nine arrives—in a bunch. Two hundred of the boys who are holding their first triennial, burst through the doors like Texas steers, and, without invitation, go away back and sit down.

8:11—First cheer of the evening is raised by "'99," the largest turnout on the floor.

8:11:30—Orchestra hits up "Up the Street," and the whole gang, whistling, follows on.

8:20—Maj. Higginson, sitting solitary in the shade of a big '55 banner, is cheered by '99. '82 enters the hall, 30 strong, wearing red ribbons in their button holes.

8:25—Hoarse exchange of cheers between '99 and '96, '97 and '99, '99 and '01.

8:27—'99 rises and cheers three times three for Mr. Comee. Not being in the hall, Mr. Comee makes no speech, but sends a waiter in to ask them "what they'll have."

8:30—About 100 "grads," each bearing a red banner and led by a chap with a flag the size of a blanket, suddenly fill the place with noise and color. They march away down front, cheering lustily for '92; '99 and '97 each give them a slogan.

8:40—'99, hoarse but happy, cheers the baseball team, the crew, Swift and Galbraith, '99 men, coaches of the nine and crew.

8:50—Orchestra is heard for the first time. They play the "Serenade." The gang all join in. '99 yells, somewhat irrelevantly, "a-bas '96."

9:01—'99 starts the first song of the evening. It is "Gen. Grant." Before they are through several bottles are out of commission and three or four cane-seated chairs are way to the bad.

9:05—'96 sings its class song—with a quaver, due either to sentiment or spirits.

8:10-9:20—Intermission is scheduled on the programme, but nobody on the floor notices it. Musicians slink away for fresh ear pads and consultation with Pabst. Cheering continues.

9:40—Orchestra has been bravely at work for 20 minutes, but no one minds them. Finally "Florodora" gets a hearing. Grads join in and shiver a few of the incandescents on the ceiling.

9:55—Maj. Higginson leaves the hall, having hewed a path through waving limbs and arms and heavy laden waiters.

10:05—Maj. Higginson reaches the lobby, clothed and in his right mind. The tributes of at least 10 different classes echo in his ears.

10:06—Orchestra plays "On to Victory." To the tune of the "Marsellaise," the whole floor arises and sings this roof-raising paean.

10:10—The band plays on. This time it is "Glory to the Crimson." Every one shouts the words at the top of his lungs. '92, headed by a man with the big banner, marches and counter-marches in the centre aisle. Irresponsible '99 men yell "raus mit 'em."

10:14—The "Stein Song" is sung by the whole crowd. Balconies join in.

10:19—'99 makes a hit by cheering the ladies. Twenty boxes of gloves ripped in grateful applause.

10:30—Intermission. Neal Rantoul, '92, an old crew man, takes front centre stage. With a frog in his throat, he calls for three cheers for Maj. Higginson, the whole floor giving the patron saint of Harvard a rousing oratorio effort. Likewise, they cheer for the crew and the nine. Then comes a cheer for Roosevelt, and this honored son of Harvard is equally favored.

10:23—'99 tries to plant its banner on top of two tables and a chair. Manager Ellis, assisted by Mr. Mudgett and Mr. Roby, acting as special police, order it down. Prolonged groans from '99.

10:27—Orchestra plays "The Star Spangled Banner." Everybody attempts to sing.

10:32—'96 lifts its banner on to the tables and chairs, piled into a tower of Babel. Special police appear and remove the obstacle.

10:34—Old chap from way down front wanders through the aisles calling for three times three for Clarkson, waves his hands and does a solo cheer. Tries three times more and gets the laugh all round.

10:36—"Our Director" is sung by the crowd, preceded by a return engagement of "Up the Street."

10:38—"Fair Harvard," with the organ joining, is sung by the whole floor and both balconies. A '99 man puts his hoof through a cane-bottomed chair.

10:42—"Under the Double Eagle"—signal for lights out and "Auf Wiedersehen."

The remaining five programmes are very attractive. They promise no novelties, but nearly all have solo numbers, and on Saturday night there will be performed one of the strongest and most diversified of the whole season.

## ...ry Lively Time at the Pop Concert.

### Cheering, Singing, Waving of Banners, Some of the Features.

### Pretty Girls in Dainty Gowns Enjoyed the Sport.

It was the hottest kind of a hot night at the pop concert in Symphony hall last evening.

It was "Harvard night"—red, red, red! It was pandemonium at times in the hall, and it is safe to say that there are at least 1000 young men and about the same number of—well, old young men—whose voices are in the husky, whisper condition this morning.

It was one continuous yell from 8 o'clock until 10:30. It was a yell of classes from '55 to '01. It was a yell and a rah! rah! rah! from tenor to bass and at times in staccato of the fiercest type, all mingled with song, music and that sort of hilarity in which college men are wont to indulge when they meet in a "bunch," and when the vocal organs have been properly irrigated for the occasion.

Gustav Strube was the conductor of the orchestra, but his baton was not the only one that cut through the thick atmosphere during the evening. There were others. Each class had its baton artist and each one of these artists could give Mr Strube big and little casino on body movements when it came to waving a baton.

These young men were of the strenuous order and the manner in which they led their different classes in cheering bespoke not only great physical and gymnastic ability, but also remarkable lung power and facial expression.

They did not spare themselves and they were not feeling in a mood to be spared. They stood on chairs and tables whenever the opportunity came and waved and yelled until it seemed as if tired human nature could stand it no longer.

Maj Higginson was there with the "boys" and perhaps he didn't get an ovation. He may not have gotten all that was coming to him, but if he can stand much more he certainly is a wonder. He got a rousing reception early in the evening and when he left the hall about 9:45 he got another.

The hall was a sight. Each class had a large crimson banner on a pole planted in the center of a group of tables as a general thing, although there were a few of the older classes that had at the most two tables. Maj Higginson and one or two others sat by themselves under the banner of the class of '55. Then came '71, and the line of classes was pretty well filled up to '01. This year's class was holding a banquet down town in the meantime.

The floor was given up entirely to Harvard men, but the galleries were completely filled with the "sisters, cousins and aunts" of those on the floor, and these women were all splendidly gowned and their appearance added very materially to the picturesqueness of the entire affair.

Over the great organ was the word "Harvard" in crimson electric lights, and this great glow of color when added to the cream and gold decorations, the crimson banners, the beauty of the galleries and the antics of the "boys" on the floor, made it a scene long to be remembered.

Of course Harvard was cheered to the echo, President Roosevelt was cheered, and as has been said, Maj Higginson got his usual ovation. Then the classes began throwing "bouquets" at each other in the shape of cheers, then songs were sung and other songs called for. One class wanted "Our Director," and wanted it very badly; another wanted "Up the Street," and got it, to the relief of all, and others wanted other things, some of which they got and some of which they did not get.

But that made no difference, for good nature was the order of the evening. Every time a class cheered the banner

June 23
6

BOSTON POST,
The Representative Democratic Paper
OF NEW ENGLAND.

## HARVARD NIGHT AT THE "POPS"

"It's always fair weather when good fellows get together," as the "Stein Song" goes, aptly describes the scene in Symphony Hall last night when the Harvard "grads" from '55 down to '01 gathered for their annual "Pops" reunion.

A year ago the "grads" enjoyed a limited amount of "rough house" demonstrations. The danger of a similar time prompted those in charge to protest against unlimited freedom, but there was rein enough allowed to make the night a memorable one.

"Rouse mit him," hoarsely cried out '06 to '99 and back went the answer "Abus '86." These two classes fought for the honors of the night and an impartial judge called it a draw.

Cheer after cheer, song after song, flags waving, everyone singing and everyone living again in the atmosphere of John Harvard, all contributed to a jollification meeting difficult to adequately describe.

The classes were assignd to various sections and the management furnished crimson banners with class numbers. Every seat was taken and several hundred "grads" failed to find room. The galleries were crowded and there was crimson enouhg to make the Harvard men imagine themselves at Soldiers' Field on football day.

"If Teddy" were here," said an '80 man. The "if" was enough to start a wild cheer for President Roosevelt, and the echoes were almost as deafening as the cheers.

Major H. L. Higginson was alone in holding fort for '55. He was the favorite of the hour, and a mighty cheer was tendered hi mas he left the hall. "Ben" Dibblee led the cheering for '99, and he did it well. There were 162 '99 men present, and Dibblee kept them busy.

The '00 and '01 men were a little shy.

Ninety-eight started out well and so did '97, but after an hour '99 and '96 were supreme. They started to hoist the colors, and got as far as two tables and a chair, when the management said nay, and all good-naturedly acquiesced.

Manager Comee was praised on all sides for his assistance, and the orchestra worked like slaves in keeping the singing up to the top notch.

"Up the Street," "Hail to th eCrimson," the "Stein Song," "Fair Harvard" and the "Star-Spangled Banner" brought out the greatest enthusiasm, though '99 made "We Fit" with General Grant" popular and inspiring.

BOSTON HERALD

E June 22 19..

...ed. Afterward he was handed a bouquet of crimson roses.

Tuesday night, at the Pops, Miss Roosevelt was in Mr. and Mrs. A. H. Higginson's party. Her gown was of white mousseline de soie, with a bertha of lace, pale blue sash and stock and diamond horse-shoe pin at throat. Her hat was a large black affair with a sweeping plume and taffeta ends drooping to the shoulder. Her wrap was rather Quakerish, a long dark gray cape with one shoulder cape and black silk hood. She had a fine time with the pretzels, which were new to her. Mrs. Higginson also wore white muslin with much lace, the yoke and short sleeves unlined, a black sash and flat black hat with drooping taffeta ends. Mrs. George Lee, in a party nearby, was in deep cream veiling with a white lace bodice and a violet toque. Mrs. Chester Bliss, who came in very late, wore black and white figured silk with applications of white lace. Her toque was of violet straw with white and purple lilacs. Thursday Mr. Kenneth Horton had one of the largest parties, and at Mr. and Mrs. Carteret Fenno's table was Miss Carrie Dabney in black point d'esprit over black taffeta. There were touches of light blue and a corsage bouquet of Jacqueminot roses; black picture hat. Tomorrow night is graduates' night, which means that there will be a crush of Harvard boys and any amount of Harvard demonstration. It will be something for the participants worth remembering.

CABLE ADDRESS: CLIPBURO
BOSTON POST
DATE June 22 19..

# The Social Side

With the closing of the week, the Boston season, socially speaking at least, may be said to be practically ended. Certain it is that the finish was characterized by a burst of glory, and every day was marked by something of importance. On the two opening days of the week the Country Club races claimed especial attention, the President's daughter gracing both occasions with her presence, while Harvard night, Monday, at the Pops, will go down in history as one of the most convivial and successful affairs ever known. Wednesday, St. Paul's Church in Brookline was beautifully adorned for the largest wedding of the season in that suburb, Miss Anne Blake and Mr. Frederick Richardson being united in the presence of many fashionables. The weather proved all that might be desired, so that the largely al fresco reception which followed at the Blake residence was charming. The gifts bestowed upon the fortunate young people are almost numberless, and so valuable as to aggregate in themselves a small fortune. One fiasco only characterized the triumphal course of the week, and that was the postponement of the Harvard-Yale ball game on Thursday, necessitated by the downpour. Society was out in full force for the fray, people being determined to see the contest if it materialized. Numberless ruined gowns and depleted hats bear mute evidence to the unkindness of the elements on that occasion. Harvard festivities, of all kinds and descriptions, combined to make the late week pass merrily, and class day passed off with unexcelled eclat, the young hosts fairly outdoing themselves in the number and elaborateness of their entertainments. As usual, it was at Beck Hall where the ultra-fashionable set congregated, and society had a splendid representation at the Hasty Pudding Club and at the Hemenway Gymnasium, where the Pi Eta spread took place. Past graduates of Harvard were met at every turn in the street, renewing old friendships and forming new. Dinners have been given almost without number, and the hotels have reaped a harvest. The reception given by President and Mrs. Eliot at their dignified and spacious home was even more of a crush than heretofore, the number of cards issued and acceptances received being far in excess of the usual number. In the city little remains to interest society except the Pops, which have still a week to run, and the Back Bay is strongly suggestive of Goldsmith's "Deserted Village." On all the aristocratic boulevards scarcely a house remains open. Shutters are up and the doors boarded securely against possible intrusion. Boston festivities will be a thing of the past until crisp October days drive people back to town and the winter season opens.

CLIPPING FROM BOSTON TRANSCRIPT
DATE June 21 19..

### The "Pops"

One week from tonight the "Pop" season of concerts at Symphony Hall is at an end. Monday evening will be "Graduates" night and for this night only every seat on the floor has been reserved for the graduates of Harvard College. There will be no ladies on the floor, but provision has been made and seats reserved in the balconies. The advance sale of tickets indicates the largest audience of the season, and this always means much enthusism. Conductor Strube has taken much care in arranging the closing programmes as will be seen by the programme which follows for this evening:

| | |
|---|---|
| March, "Radetzky" | Strauss |
| Overture, "Stradella" | Flotow |
| Waltz, "Les Patineurs" | Waldteufel |
| Selection, "Faust" | Gounod |
| Hungarian Rhapsody in D | Lizst |
| Valse Lente and Pizzicato, from "Sylvia" | Délibes |
| Prelude, act i., "Lohengrin" | Wagner |
| Overture, "Freischütz" | Weber |
| Waltz, "Blue Danube" | Strauss |
| Entr'acte, "La Colombe" | Gounod |
| Ronde d'Amour | Westerhout |
| March, "Teufel" | Suppé |

PPING FROM BOSTON GLOBE
TE June 22 19..

### TABLE GOSSIP.

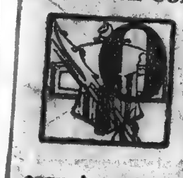
—There have been some delightful evenings at the Pops the past week, so many visitors from other cities have been in Boston for the races and class-day exercises, and found this a pleasant way of passing the evenings. On Tuesday evening Miss Alice Roosevelt came with Mr and Mrs Mumford of Chestnut hill, the latter an aunt of Miss Roosevelt, and others. Miss Roosevelt wore white lace over white silk, with pale blue sash, and a black picture hat. Mr and Mrs Carteret Fenno brought Miss Marion Peabody, Miss Marian Fenno and others with them on Thursday evening. Mrs Fenno was in pale gray veiling, the bodice done with white lace. Her hat was crimson, straw and flowers. Miss Peabody was in a gown of thin black material, with insertions of black lace put on in diamond form, and a black plumed hat. Miss Fenno was in black taffeta, the coat opening over white, and trimmed with gold embroidery. All the ladies at the table wore corsage bouquets of crimson roses. Mr Kenneth Horton was one of a large party having two tables, and Dr Frederic L. Jack was with a party of gentlemen. The concerts will close next Saturday evening, a fact much to be regretted by stay-at-homes.

CLIPPING FROM BOSTON HERALD
DATE June 22 19..

### IN THE WORLD OF MUSIC.

#### Last Week of "Pop" Concerts in Symphony Hall.

**Interesting Programmes Prepared by Conductor Strube—Debut in London of Herr Heinrich Meyn, Who Sang Several Songs by American Composers—Musical Notes.**



N Saturday evening will come to its end the seventeenth season of the "Pop" concerts. In no previous year have all the conditions been so favorable, and the success in every respect so great. There has been almost no unpleasant night to impede easy attendance, and none when the hall has been close or hot, no matter how crowded the attendance or how ardent and demonstrative the concourse. The programmes have been intrinsically excellent and elastically adapted to the temper of the public on any general or particular holiday night, and the performances have been worthy of the Symphony men and yet tempered lightly with the freedom and laisser-aller which they cannot indulge in during the winter season. Mr. Strube is preparing for his last week a series of concerts that will give delight, evening by evening, and be worth remembering later on as standards whereby to measure other popular entertainments. The best and most favorite things in the ample repertory—classics, novelties, solidities, levities, and bits of sparkling solo—will be found arrayed in the six remaining programmes.

[137]

...ston Daily Globe.

...UESDAY, JUNE 24, 1902.

# HARVARD NIGHT.

## ...ery Lively Time at the Pop Concert.

## Cheering, Singing, Waving of Banners, Some of the Features.

### Pretty Girls in Dainty Gowns Enjoyed the Sport.

It was the hottest kind of a hot night at the pop concert in Symphony hall last evening.

It was "Harvard night"—red, red, red!

It was pandemonium at times in the hall, and it is safe to say that there are at least 1000 young men and about the same number of—well, old young men—whose voices are in the husky whisper condition this morning.

It was one continuous yell from 8 o'clock until 10:30. It was a yell of classes from '55 to '01. It was a yell and a rah! rah! rah! from tenor to bass and at times in staccato of the fiercest type, all mingled with song, music and that sort of hilarity in which college men are wont to indulge when they meet in a "bunch," and when the vocal organs have been properly irrigated for the occasion.

Gustav Strube was the conductor of the orchestra, but his baton was not the only one that cut through the thick atmosphere during the evening. There were others. Each class had its baton artist and each one of these artists could give Mr Strube big and little casino on body movements when it came to waving a baton.

These young men were of the strenuous order and the manner in which they led their different classes in cheering bespoke not only great physical and gymnastic ability, but also remarkable lung power and facial expression.

They did not spare themselves and they were not feeling in a mood to be spared. They stood on chairs and tables whenever the opportunity came and waved and yelled until it seemed as if tired human nature could stand it no longer.

Maj Higginson was there with the "boys" and perhaps he didn't get an ovation. He may not have gotten all that was coming to him, but if he can stand much more he certainly is a wonder. He got a rousing reception early in the evening and when he left the hall about 9:45 he got another.

The hall was a sight. Each class had a large crimson banner on a pole planted in the center of a group of tables as a general thing, although there were a few of the older classes that had at the most two tables. Maj Higginson and one or two others sat by themselves under the banner of the class of '55. Then came '71, and the line of classes was pretty well filled up to '01. This year's class was holding a banquet down town in the meantime.

The floor was given up entirely to Harvard men, but the galleries were completely filled with the "sisters, cousins and aunts" of those on the floor, and these women were all splendidly gowned and their appearance added very materially to the picturesqueness of the entire affair.

Over the great organ was the word "Harvard" in crimson electric lights, and this great glow of color when added to the cream and gold decorations, the crimson banners, the beauty of the galleries and the antics of the "boys" on the floor, made it a scene long to be remembered.

Of course Harvard was cheered to the echo, President Roosevelt was cheered, and as has been said, Maj Higginson got his usual ovation. Then the classes began throwing "bouquets" at each other in the shape of cheers, then songs were sung and other songs called for. One class wanted "Our Director," and wanted it very badly; another wanted "Up the Street," and got it, to the relief of all, and others wanted other things, some of which they got and some of which they did not get.

But that made no difference, for good nature was the order of the evening.

Every time a class cheered the banner

---

June 23

6

BOSTON POST,
The Representative Democratic Paper
OF NEW ENGLAND.

# HARVARD NIGHT AT THE "POPS"

"It's always fair weather when good fellows get together," as the "Stein Song" goes, aptly describes the scene in Symphony Hall last night when the Harvard "grads" from '55 down to '01 gathered for their annual "Pops" reunion.

A year ago the "grads' enjoyed a limited amount of "rough house' demonstrations. The danger of a similar time prompted those in charge to protest against unlimited freedom, but there was rein enough allowed to make the night a memorable one.

"Rouse mit him," hoarsely cried out '96 to '99 and back went the answer "Abus '96." These two classes fought for the honors of the night and an impartial judge called it a draw.

Cheer after cheer, song after song, flags waving, everyone singing and everyone living again in the atmosphere of John Harvard, all contributed to a jollification meeting difficult to adequately describe.

The classes were assignd to various sctions and the management furnished crimson banners with class numbers. Every seat was taken and several hundred "grads" failed to find room. The galleries were crowded and there was crimson enouhg to make the Harvard men imagine thmselves at Soldiers' Field on football day.

"If 'Teddy' were here," said an '80 man. The "if" was enough to start a wild cheer for President Roosevelt, and the echoes were almost as deafening as the cheers.

Major H. L. Higginson was alone in holding fort for '55. He was the favorite of the hour, and a mighty cheer was tendered hi mas he left the hall. "Ben" Dibblee led the cheering for '99, and he did it well. There were 152 '99 men present, and Dibblee kept them busy.

The '00 and '01 men were a little shy.

Ninety-eight started out well and so did '97, but after an hour '99 and '96 were supreme. They started to hoist the colors, and got as far as two tables and a chair, when the management said nay, and all good-naturedly acquiesced.

Manager Comee was praised on all sides for his assistance, and the orchestra worked like slaves in keeping the singing up to the top notch.

"Up the Street," "Hail to th eCrmison," the "Stein Song," "Fair Harvard" and the "Star Spangled Banner" brought out the greatest enthusiasm, though '99 made "We 'Fit' with General Grant" popular and inspiring.

---

BOSTON HERALD

E June 22

...applauded. Afterward he was handed a bouquet of crimson roses.

Tuesday night, at the Pops, Miss Roosevelt was in Mr. and Mrs. A. H. Higginson's party. Her gown was of white mousseline de soie, with a bertha of lace, pale blue sash and stock and diamond horse-shoe pin at throat. Her hat was a large black affair with a sweeping plume and taffeta ends drooping to the shoulder. Her wrap was rather Quakerish, a long dark gray cape with one shoulder cape and black silk hood. She had a fine time with the pretzels, which were new to her. Mrs. Higginson also wore white muslin with much lace, the yoke and short sleeves unlined, a black sash and flat black hat with drooping taffeta ends. Mrs. George Lee, in a party nearby, was in deep cream veiling with a white lace bodice and a violet toque. Mrs. Chester Bliss, who came in very late, wore black and white figured silk with applications of white lace. Her toque was of violet straw with white and purple lilacs. Thursday Mr. Kenneth Horton had one of the largest parties, and at Mr. and Mrs. Carteret Fenno's table was Miss Carrie Dabney in black point d'esprit over black taffeta. There were touches of light blue and a corsage bouquet of Jacqueminot roses; black picture hat. Tomorrow night is graduates' night, which means that there will be a crush of Harvard boys and any amount of Harvard demonstration. It will be something for the participants worth remembering.

...Miss Edith Washburn of Beacon and

---

CABLE ADDRESS: CLIPBURO

CLIPPING FROM POST

DATE June 22 1902.

# The Social Side

With the closing of the week, the Boston season, socially speaking at least, may be said to be practically ended. Certain it is that the finish was characterized by a burst of glory, and every day was marked by something of importance. On the two opening days of the week the Country Club races claimed especial attention, the President's daughter gracing both occasions with her presence, while Harvard night, Monday, at the Pops, will go down in history as one of the most convivial and successful affairs ever known. Wednesday, St. Paul's Church in Brookline was beautifully adorned for the largest wedding of the season in that suburb, Miss Anne Blake and Mr. Frederick Richardson being united in the presence of many fashionables. The weather proved all that might be desired, so that the largely al fresco reception which followed at the Blake residence was charming. The gifts bestowed upon the fortunate young people are almost numberless, and so valuable as to aggregate in themselves a small fortune. One fiasco only characterized the triumphal course of the week, and that was the postponement of the Harvard-Yale ball game on Thursday, necessitated by the downpour. Society was out in full force for the fray, people being determined to see the contest if it materialized. Numberless ruined gowns and depleted hats bear mute evidence to the unkindness of the elements on that occasion. Harvard festivities, of all kinds and descriptions, combined to make the late week pass merrily, and class day passed off with unexcelled eclat, the young hosts fairly outdoing themselves in the number and elaborateness of their entertainments. As usual, it was at Beck Hall where the ultra-fashionable set congregated, and society had a splendid representation at the Hasty Pudding Club and at the Hemenway Gymnasium, where the Pi Eta spread took place. Past graduates of Harvard were met at every turn in the street, renewing old friendships and forming new. Dinners have been given almost without number, and the hotels have reaped a harvest. The reception given by President and Mrs. Eliot at their dignified and spacious home was even more of a crush than heretofore, the number of cards issued and acceptances received being far in excess of the usual number. In the city little remains to interest society, except the Pops, which have still a week to run, and the Back Bay is strongly suggestive of Goldsmith's "Deserted Village." On all the aristocratic boulevards scarcely a house remains open. Shutters are up and the doors boarded securely against possible intrusion. Boston festivities will be a thing of the past until crisp October days drive people back to town and the winter season opens.

---

CLIPPING FROM BOSTON TRANSCRIPT

DATE June 21

### The "Pops"

One week from tonight the "Pop" season of concerts at Symphony Hall is at an end Monday evening will be "Graduates" night and for this night only every seat on the floor has been reserved for the graduates of Harvard College. There will be no ladies on the floor, but provision has been made and seats reserved in the balconies. The advance sale of tickets indicates the largest audience of the season, and this always means much enthusism. Conductor Strube has taken much care in arranging the closing programmes as will be seen by the programme which follows for this evening:

| | |
|---|---|
| March, "Radetzky" | Strauss |
| Overture, "Stradella" | Flotow |
| Waltz, "Les Patineurs" | Waldteufel |
| Selection, "Faust" | Gounod |
| Hungarian Rhapsody in D | Lizst |
| Valse Lente and Pizzicato, from "Sylvia" | Délibes |
| Prelude, act i., "Lohengrin" | Wagner |
| Overture, "Freischütz" | Weber |
| Waltz, "Blue Danube" | Strauss |
| Entr'acte, "La Colombe" | Gounod |
| Ronde d'Amour | Westerhout |
| March, "Teufel" | Suppé |

CLIPPING FROM BOSTON GLOBE

DATE June 22

### TABLE GOSSIP.

—There have been some delightful evenings at the Pops the past week, so many visitors from other cities have been in Boston for the races and class-day exercises, and found this a pleasant way of passing the evenings. On Tuesday evening Miss Alice Roosevelt came with Mr and Mrs Mumford of Chestnut hill, the latter an aunt of Miss Roosevelt, and others. Miss Roosevelt wore white lace over white silk, with pale blue sash, and a black picture hat. Mr and Mrs Carteret Fenno brought Miss Marion Peabody, Miss Marian Fenno and others with them on Thursday evening. Mrs Fenno was in pale gray veiling, the bodice done with white lace. Her hat was crimson, straw and flowers. Miss Peabody was in a gown of thin black material, with insertions of black lace put on in diamond form, and a black plumed hat. Miss Fenno was in black taffeta, the coat opening over white, and trimmed with gold embroidery. All the ladies at the table wore corsage bouquets of crimson roses. Mr Kenneth Horton was one of a large party having two tables, and Dr Frederic L. Jack was with a party of gentlemen. The concerts will close next Saturday evening, a fact much to be regretted by stay-at-homes.

Mr and Mrs Allen ...

---

CLIPPING FROM BOSTON HERALD

DATE 22

### IN THE WORLD OF MUSIC.

## Last Week of "Pop" Concerts in Symphony Hall.

**Interesting Programmes Prepared by Conductor Strube—Debut in London of Herr Heinrich Meyn, Who Sang Several Songs by American Composers—Musical Notes.**

N Saturday evening will come to its end the seventeenth season of the "Pop" concerts. In no previous year have all the conditions been so favorable, and the success in every respect so great. There has been almost no unpleasant night to impede easy attendance, and none when the hall has been close or hot, no matter how crowded the attendance or how ardent and demonstrative the concourse. The programmes have been intrinsically excellent and elastically adapted to the temper of the public on any general or particular holiday night, and the performances have been worthy of the Symphony men and yet tempered lightly with the freedom and laisser-aller which they cannot indulge in during the winter season. Mr. Strube is preparing for his last week a series of concerts that will give delight, evening by evening, and be worth remembering later on as standards whereby to measure other popular entertainments. The best and most favorite things in the ample repertory—classics, novelties, solidities, levities, and bits of sparkling solo—will be found arrayed in the six remaining programmes.

[137]

BOSTON POST
DATE June 22 1902.

## Miss Roosevelt Attends Pops

...ing the numerous coun-
...ons of the week, which
... filled to repletion with all
..., that are good, the Pops have
... more than their share of patron-
...e and on more than one occasion
very table has been taken and every
seat occupied. Harvard night passed
off with the accustomed eclat, and with
numerous pleasant features. The au-
dience was composed largely of the
students and their young friends, but
a number of people who were at the
Country Club races earlier in the day,
stopped for a time at Symphony Hall,
en route for home. Among them were
Mr. and Mrs. Alexander Henry Hig-
ginson, the latter in a stylish toilette
of linen, in princess effect, with bands
of Persian embroidery and a large
black picture hat. Mr. and Mrs. Jo-
seph S. Bigelow and Mr. and Mrs.
Thomas P. Beale, who attended tthe
races on the Bigelow coach, made up
a party at one of the tables. Mrs.
Bigelow was in gray with black toque,
and Mrs. Beale entirely in black. Mr.
and Mrs. William F. Apthorp were at
the concert Monday evening, having
several friends with them. Mrs. Ap-
thorp wore a black skirt with pretty
ty white bodice and white hat with
black and white trimmings. Miss
Hannah Stevenson was noted with a
group of people on the floor, looking
very chic in navy blue foulard, dotted
with white, with pointed yoke of white
lace and white lace girdle. Her hat
was of navy blue straw. Miss Mary
Richardson enjoyed the programme
from the balcony, wearing a pretty
costume of pink and white foulard
with white trimmings and a large
white picture hat laden with pink
roses. Of those present Tuesday even-
ing, Miss Alice Roosevelt was by far
the most interesting figure. Few were
aware of her presence and the eldest
daughter of the White House enjoyed
herself unobserved and had no end of
a good time with her pretzels and in
listening to the music, the Bohemian
atmosphere evidently suiting her per-
fectly. Miss Roosevelt discarded be-
fore she entered the hall a very
unique wrap, which, by reason of its
Quakerish simplicity, stood forth in
effective contrast to the more elabo-
rate chiffon and lace affairs of her
young friends. It was of dark gray
cloth in cape shape, reaching to the
ground, finished with a short shoulder
cape and a hood lined with black silk.
Her gown of white mousseline de soie
was enriched with lace and had a nar-
row bertha of lace and elbow sleeves.
The stock and sash were of light blue,
while a horse-shoe pin of diamonds
sparkled at the throat, and her hat
was entirely black, round in shape,
encircled with a rich plume and long
taffeta ends. Mr. and Mrs. Alexander
Henry Higginson entered with Miss
Roosevelt, Mrs. Higginson wearing
white muslin with incrustations and
trimmings of lace and a black sash
about her slender waist. Her hat was
black, with taffeta ends drooping be-
hind, held down with two round
buckles of cut steel. Mrs. George Lee
was present Tuesday, wearing a love-
ly frock of deep cream veiling with
white lace on the bodice, and a flat
toque of violet in the pastel tints, with
crown of flowers. Mrs. Chester Bliss
was in black and white foulard, with
white front and bands of white lace
over white silk on both skirt and
bodice. She wore pearls and a toque
of lilac straw with white lilacs, pur-
ple lilacs and leaves around the brim.
Tomorrow ushers in the final week
of the Pops and some splendid pro-
grammes have been arranged for the
concluding evenings.

BOSTON POST
DATE June 22

## Last Nights of the Pops

There remain six more nights in which to enjoy the "Pops" at Symphony Hall. The past week has been very successful from every standpoint, and special mention should be made of the excellent selections given by the orchestra under the direction of Mr. Gustav Strube. Monday will be "graduates" night, when every seat on the floor has been set apart for the graduates of Harvard University; the balconies being reserved for the ladies and their friends. The remaining concerts are full of interest and the advance sale of tickets indicates brilliant audiences for every performance.

The programme for tomorrow evening will be: March, "Up the Street," Morse; overture, "Tobasco," Chadwick; "Valse Bleue," Margis; selection, "Serenade," Herbert; "Through the Yard at Harvard," Hosmer; "Hail to the Crimson," Henry; selection, "Florodora," Stuart; "Stein Song," Bullard; "Cruiser Harvard," Strube; selection, "San Toy," Jones; American fantasy, Herbert; waltz, "Traumwelt," Spaulding; "Fair Harvard"; march, "Under the Double Eagle," Wagner.

CLIPPING FROM BOSTON JOURNAL
DATE June 22

**LAST NIGHTS OF THE "POPS."**

There remain only six more nights in which to enjoy the "Pops" at Symphony Hall. The past [redacted] been a very successful one from every standpoint, and special mention should be made of the excellent selections rendered by the orchestra under the direction of Mr. Gustav Strube. Tomorrow (Monday) is "Graduates'" night, when every seat on the floor has been set apart for the graduates of Harvard University, the balconies being reserved for the ladies and their friends. The remaining concerts are full of interest, and the advance sale of tickets indicates brilliant audiences for every performance. The program for tomorrow evening is:

March, "Up the Street".....Morse
Overture, "Tabasco".....Chadwick
"Valse Bleue".....Margis
Selection, "Serenade".....Herbert
(a) "Through the Yard at Harvard"..Hosmer
(b) "Hail to the Crimson".....Henry
Selection, "Florodora".....Stuart
(a) "Stein Song".....Bullard
(b) "Cruiser Harvard".....Strube
Selection, "San Toy".....Jones
American Fantasy".....Herbert
Waltz, "Traumwelt".....Spalding
"Fair Harvard."
Organ, Mr. John Marshall.
March, "Under the Double Eagle"[illegible]

CLIPPING FROM BOSTON GLOBE
DATE June 22 1902.

**LAST WEEK OF THE "POPS."**

There remains only six more nights in which to enjoy the "pops" at Symphony hall. The past week has been a very successful one from every standpoint, and special mention should be made of the excellent selections rendered by the orchestra under the direction of Mr Gustav Strube. Tomorrow will be "graduates'" night, when every seat on the floor has been set apart for the graduates of Harvard university, the balconies being reserved for ladies and their escorts.

The program for Monday evening is as follows:

March, Up the Street.....Morse
Overture, Tabasco.....Chadwick
Valse Bleue.....Margis
Selection, Serenade.....Herbert
Through the Yard at Harvard.....Hosmer
Hail to the Crimson.....Henry
Selection, Florodora.....Stuart
Stein song.....Bullard
Cruiser Harvard.....Strube
Selection, San Toy.....Jones
American fantasy.....Herbert
Waltz, Blue Danube.....Strauss
Fair Harvard, organ, Mr John Marshall.
March, Under the Double Eagle.....Wagner

[illegible] RECOLLECTION.

TUESDAY, JUNE [illegible]

## A Red Night at Sym[illegible]

**Harvard Graduates Took Possession of the Floor, and the Orchestra Might as Well Have Gone Home**

Just before eight o'clock the quiet color shades of Symphony Hall were shocked by banners of glaring crimson. They hung from both balcony railings, they were laid on the even rows of tables, they waved from staffs all through the hall, and a great crimson Harvard in incandescent lights flashed from the organ-front. But just before ten most of this red—except for the red Harvard over the stage, and the mass of waving '92 flags at the front of the hall—had disappeared. The banners on the balconies were rolled up in the gloved hands of the ladies, the banners on the floor had been torn from the place and were in the pockets of some of the two thousand graduates who had turned the tables and chairs topsy-turvy and were making the hall echo with cheers.

It was Harvard graduates' night—the annual occasion when the Pops are given over to men, and noise counts for more than music. Classes were there all the way from 1855 to 1901—the former represented by Major Higginson, the man whom all Harvard men love; and 1901 by a handful of beardless graduates who kept very silent and let their elders make the noise. They left Cambridge as seniors only a year ago, but they were the freshmen of this gathering.

The classes who owned the hall—and everybody else acknowledged their right—were '92, '96 and '99; '92 is celebrating its decennial; '96 its second triennial and '99 its first triennial—the initial reunion of a series which will continue for many years. '92, more than a hundred strong, sat in the front of the hall on the right of the main aisle. A banner the size of a blanket was kept waving over them all the evening, and every man had a miniature of it in his hand. '96, almost as numerous, sat behind them; and back of all was '99, with largest numbers of all, and the strongest voices. It occupied a large part of the evening in the interchange of cheers with '96—a thrice-repeated "a-bas '96!" would be answered by a "Ha, ha, ha! ha, ha, ha! ha, ha, ha! '99!"

The programme which the orchestra played (when it had a chance) was such as kept the crowd singing or whistling most of the time. "Up the Street" made every man's mouth pucker; and "On to Victory" (the Marseillaise) and "Down with Yale" (Our Director) brought the men to their feet and on the tables. The "Stein Song" had to be repeated, and the ladies in the balcony joined in. The men cheered everybody beginning with Major Higginson and Manager Comee, and ending with President Roosevelt. The evening ended, as all good Harvard evenings do, with "Fair Harvard"—hats off and everybody on his feet.

BOSTON POST
DATE June 22

## Miss Roosevelt Attends Pops

...ing the numerous coun-...ons of the week, which ... filled to repletion with all ..., that are good, the Pops have ... more than their share of patron-...e and on more than one occasion very table has been taken and every seat occupied. Harvard night passed off with the accustomed eclat, and with numerous pleasant features. The audience was composed largely of the students and their young friends, but a number of people who were at the Country Club races earlier in the day, stopped for a time at Symphony Hall, en route for home. Among them were Mr. and Mrs. Alexander Henry Higginson, the latter in a stylish toilette of linen, in princess effect, with bands of Persian embroidery and a large black picture hat. Mr. and Mrs. Joseph S. Bigelow and Mr. and Mrs. Thomas P. Beale, who attended tthe races on the Bigelow coach, made up a party at one of the tables. Mrs. Bigelow was in gray with black toque, and Mrs. Beale entirely in black. Mr. and Mrs. William F. Apthorp were at the concert Monday evening, having several friends with them. Mrs. Apthorp wore a black skirt with pretty white bodice and white hat with black and white trimmings. Miss Hannah Stevenson was noted with a group of people on the floor, looking very chic in navy blue foulard, dotted with white, with pointed yoke of white lace and white lace girdle. Her hat was of navy blue straw. Miss Mary Richardson enjoyed the programme from the balcony, wearing a pretty costume of pink and white foulard with white trimmings and a large white picture hat laden with pink roses. Of those present Tuesday evening, Miss Alice Roosevelt was by far the most interesting figure. Few were aware of her presence and the eldest daughter of the White House enjoyed herself unobserved and had no end of a good time with her pretzels and in listening to the music, the Bohemian atmosphere evidently suiting her perfectly. Miss Roosevelt discarded before she entered the hall a very unique wrap, which, by reason of its Quakerish simplicity, stood forth in effective contrast to the more elaborate chiffon and lace affairs of her young friends. It was of dark gray cloth in cape shape, reaching to the ground, finished with a short shoulder cape and a hood lined with black silk. Her gown of white mousseline de soie was enriched with lace and had a narrow bertha of lace and elbow sleeves. The stock and sash were of light blue, while a horse-shoe pin of diamonds sparkled at the throat, and her hat was entirely black, round in shape, encircled with a rich plume and long taffeta ends. Mr. and Mrs. Alexander Henry Higginson entered with Miss Roosevelt, Mrs. Higginson wearing white muslin with incrustations and trimmings of lace and a black sash about her slender waist. Her hat was black, with taffeta ends drooping behind, held down with two round buckles of cut steel. Mrs. George Lee was present Tuesday, wearing a lovely frock of deep cream veiling with white lace on the bodice, and a flat toque of violet in the pastel tints, with crown of flowers. Mrs. Chester Bliss was in black and white foulard, with white front and bands of white lace over white silk on both skirt and bodice. She wore pearls and a toque of lilac straw with white lilacs, purple lilacs and leaves around the brim. Tomorrow ushers in the final week of the Pops and some splendid programmes have been arranged for the concluding evenings.

BOSTON POST
DATE June 22

## Last Nights of the Pops

There remain six more nights in which to enjoy the "Pops" at Symphony Hall. The past week has been very successful from every standpoint, and special mention should be made of the excellent selections given by the orchestra under the direction of Mr. Gustav Strube. Monday will be "graduates" night, when every seat on the floor has been set apart for the graduates of Harvard University; the balconies being reserved for the ladies and their friends. The remaining concerts are full of interest and the advance sale of tickets indicates brilliant audiences for every performance.

The programme for tomorrow evening will be: March, "Up the Street," Morse; overture, "Tobasco," Chadwick; "Valse Bleue," Margis; selection, "Serenade," Herbert; "Through the Yard at Harvard," Hosmer; "Hail to the Crimson," Henry; selection, "Florodora," Stuart; "Stein Song," Bullard; "Cruiser Harvard," Strube; selection, "San Toy," Jones; American fantasy, Herbert; waltz, "Traumwelt," Spaulding; "Fair Harvard"; march, "Under the Double Eagle," Wagner.

CLIPPING FROM BOSTON JOURNAL
DATE June 22

## LAST NIGHTS OF THE "POPS."

There remain only six more nights in which to enjoy the "Pops" at Symphony Hall. The past [illegible] been a very successful one from every standpoint, and special mention should be made of the excellent selections rendered by the orchestra under the direction of Mr. Gustav Strube. Tomorrow (Monday) is "Graduates'" night, when every seat on the floor has been set apart for the graduates of Harvard University, the balconies being reserved for the ladies and their friends. The remaining concerts are full of interest, and the advance sale of tickets indicates brilliant audiences for every performance. The program for tomorrow evening is:

March, "Up the Street".....Morse
Overture, "Tabasco".....Chadwick
"Valse Bleue".....Margis
Selection, "Serenade".....Herbert
(a) "Through the Yard at Harvard"..Hosmer
(b) "Hail to the Crimson".....Henry
Selection, "Florodora".....Stuart
(a) "Stein Song".....Bullard
(b) "Cruiser Harvard".....Strube
Selection, "San Toy".....Jones
"American Fantasy".....Herbert
Waltz, "Traumwelt".....Spalding
"Fair Harvard."
Organ, Mr. John Marshall.
March, "Under the Double Eagle"...Wagner

BOSTON GLOBE
DATE June 22

## LAST WEEK OF THE "POPS."

There remains only six more nights in which to enjoy the "pops" at Symphony hall. The past week has been a very successful one from every standpoint, and special mention should be made of the excellent selections rendered by the orchestra under the direction of Mr Gustav Strube. Tomorrow will be "graduates'" night, when every seat on the floor has been set apart for the graduates of Harvard university, the balconies being reserved for ladies and their escorts.

The program for Monday evening is as follows:

March, Up the Street.....Morse
Overture, Tabasco.....Chadwick
Valse Bleue.....Margis
Selection, Serenade.....Herbert
Through the Yard at Harvard.....Hosmer
Hail to the Crimson.....Henry
Selection, Florodora.....Stuart
Stein song.....Bullard
Cruiser Harvard.....Strube
Selection, San Toy.....Jones
American fantasy.....Herbert
Waltz, Blue Danube.....Strauss
Fair Harvard, organ, Mr John Marshall.
March, Under the Double Eagle.....Wagner

NICKELODEON.

# Boston Transcript

TUESDAY, JUNE 24, 1902

## A Red Night at Symphony Hall

### Harvard Graduates Took Possession of the Floor, and the Orchestra Might as Well Have Gone Home

Just before eight o'clock the quiet color shades of Symphony Hall were shocked by banners of glaring crimson. They hung from both balcony railings, they were laid on the even rows of tables, they waved from staffs all through the hall, and a great crimson Harvard in incandescent lights flashed from the organ-front. But just before ten most of this red—except for the red Harvard over the stage, and the mass of waving '92 flags at the front of the hall—had disappeared. The banners on the balconies were rolled up in the gloved hands of the ladies, the banners on the floor had been torn from the place and were in the pockets of some of the two thousand graduates who had turned the tables and chairs topsy-turvy and were making the hall echo with cheers.

It was Harvard graduates' night—the annual occasion when the Pops are given over to men, and noise counts for more than music. Classes were there all the way from 1855 to 1901—the former represented by Major Higginson, the man whom all Harvard men love; and 1901 by a handful of beardless graduates who kept very silent and let their elders make the noise. They left Cambridge as seniors only a year ago, but they were the freshmen of this gathering.

The classes who owned the hall—and everybody else acknowledged their right—were '92, '96 and '99; '92 is celebrating its decennial; '96 its second triennial and '99 its first triennial—the initial reunion of a series which will continue for many years. '92, more than a hundred strong, sat in the front of the hall on the right of the main aisle. A banner the size of a blanket was kept waving over them all the evening, and every man had a miniature of it in his hand. '96, almost as numerous, sat behind them; and back of all was '99, with largest numbers of all, and the strongest voices. It occupied a large part of the evening in the interchange of cheers with '96—a thrice-repeated "à-bas '96!" would be answered by a "Ha, ha, ha! ha, ha, ha! ha, ha, ha! '99!"

The programme which the orchestra played (when it had a chance) was such as kept the crowd singing or whistling most of the time. "Up the Street" made every man's mouth pucker; and "On to Victory" (the Marseillaise) and "Down with Yale" (Our Director) brought the men to their feet and on the tables. The "Stein Song" had to be repeated, and the ladies in the balcony joined in. The men cheered everybody beginning with Major Higginson and Manager Comee, and ending with President Roosevelt. The evening ended, as all good Harvard evenings do, with "Fair Harvard"—hats off and everybody on his feet.

[138]

# 1903.

1st issue.

SYMPHONY
HALL
POPS

EIGHTEENTH SEASON
Nineteen Hundred & Three

2d issue.

PHONY
ALL
OPS

ENTH SEASON
Hundred & Three

1903

1st issue.

2d issue.

# ~ ~ BILL OF FARE ~ ~

## ▲ LUNCH ▲

### SANDWICHES.

| | |
|---|---|
| Ham | 10 |
| Tongue | 10 |
| Chicken | 15 |
| Swiss Cheese | 15 |
| Roquefort Cheese | 15 |
| Brie Cheese | 15 |
| Neufchatel Cheese | 15 |
| American Cheese | 15 |
| Sardine | 15 |

### ICE-CREAM.

| | |
|---|---|
| Vanilla | 20 |
| Strawberry | 20 |
| Chocolate | 20 |
| Harlequin | 25 |
| Cake | 15 |

### PER PLATE.

| | |
|---|---|
| Cold Ham | 25 |
| Cold Smoked Tongue | 30 |
| Cold Chicken | 30 |
| Swiss Cheese and Water Crackers | 25 |
| Roquefort " " " " | 25 |
| Brie " " " " | 25 |
| Sardines | 30 |
| Pretzels | 10 |

### SALADS.

| | |
|---|---|
| Lobster | 40 |
| Chicken | 40 |

### CONFECTIONS.

**Winthrop M. Baker's Boston Chocolates.**

| | |
|---|---|
| One pound package | 60 |
| One-half pound package | 30 |

**Winthrop M. Baker's Princess Chocolates.**

| | |
|---|---|
| One pound package | 80 |
| One-half pound package | 40 |

## ▲ ▲ CIGARS ▲ ▲

(All Cigars will be enclosed in sealed envelopes, with the price printed thereon.)

| | | |
|---|---|---|
| Barrister, Perfecto | From Daniel Frank & Co. | 10c., 3 for 25c. |
| Barrister, Conchas | | 10c., 3 for 25c. |
| N. S., Londres | | 10c., 3 for 25c. |
| Celebridad, Perfecto | | 10c. each |
| The American, Puritanos Finos | | 15c., 2 for 25c. |
| The American, Concha Fina Especial | | 10c., 3 for 25c. |
| The American, Perfecto Fino | | 20c., 3 for 50c. |
| Knight Tempter, Puritanos Finos | | 15c., 2 for 25c. |
| Garcia, D. F. & Co., Conchas Especiales | | 10c. each |
| Marguerite, Conchas | From Estabrook & Eaton. | 10c., 3 for 25c. |
| Union League Club, Rockefellers | | 10c., 3 for 25c. |
| El Principe de Gales, Londres Grande (All Havana) | | 10c. straight |
| Salerosa, Ideals | | 10c. straight |
| E. & E., Invincibles | | 15c., 2 for 25c. |
| Manuel Garcia, Stilettos (Imported) | | 15c., 2 for 25c. |
| Bock & Co., Especiales de E. & E. (Imported) | | 20c., 5 for $1.00 |
| El Roble Conchas Especiales | From S. S. Pierce Co. | 10c., 3 for 25c. |
| Buscador Rothschild | | 15c., 2 for 25c. |
| Pembina Bouquet | | 10c., 3 for 25c. |
| Overland Perfecto | | 15c., 2 for 25c. |
| Manuel Garcia Regalia Chiquita | | 15c., 2 for 25c. |
| Iberia Bacheler | | 15c., 2 for 25c. |
| Iberia Claveles | | 15c. straight |
| Cosmopolitana Perfecto Extra | | 25c. " |
| El Blason Bouquet Extra | | 20c., 3 for 50c. |
| Iberia Mercedes | | 20c., 3 for 50c. |
| Iberia Americans | | 25c. |
| Iberia Regalia Fina Especial | | 20c., 3 for 50c. |
| Punch Perfectos | | 25c. |
| Ginita Deliciosos Extra | From C. B. Perkins & Co. | 10c., 3 for 25c. |
| Matilde Londres Fino (All Havana) | | 10c. each |
| Matilde Rothschilds Extra (All Havana) | | 15c., 2 for 25c. |
| Matilde Perfecto Fino (All Havana) | | 20c., 3 for 50c. |
| Otero Brevas (All Havana) | | 15c., 2 for 25c. |
| Elena Puritanos | | 15c. each |
| Monte Rosa Violetas | | 20c. each |
| Sweet Caporal Cigarettes (Twenties) 15c. | | |
| Egyptian Deities, No. 1 (Pkgs. of 10) 35c. | | |
| " " " 3 " 25c. | | |
| " " " 3, Cork Tip" 25c. | | |
| Mah Mal No. 5 15c. | | |
| Mah Mal No. 3 25c. | | |
| Mogul Extra (Packages of 10) 20c. | | |
| " " Cork Tip " 20c. | | |
| Mogul " 15c. | | |
| " Cork Tip " 15c. | | |
| Mah Mal No. 1 30c. | | |
| Mah Mal Gold Tip 25c. | | |

**PATRONS WILL PLEASE PAY WAITERS.**

*To secure satisfactory service, patrons are URGED by the Management to report PROMPTLY any inattention. Complaints made so late that patrons cannot recall either the number of the table or the waiter are obviously useless.*

## ▲ LIST OF DRINKS ▲

| | |
|---|---|
| SCHLITZ BREWING CO., Milwaukee Beer on draught | 10 |
| BERGNER & ENGEL Philadelphia Ale on draught | 10 |
| Claret | 15 |
| Rhine Wine | 15 |
| Claret Punch | 20 |
| Claret Cobbler | 20 |
| Rhine Wine Cobbler | 20 |
| Plain Soda | 10 |
| Plain Lemonade | 10 |
| Lemonade with Wine | 15 |
| Soda Lemonade | 15 |
| Soda Lemonade with Wine | 20 |
| Egg Lemonade | 20 |
| White Rock Lemonade | 15 |
| Apollinaris Lemonade | 20 |
| Pureoxia Soda Lemonade | 15 |

### FOREIGN AND DOMESTIC ALES AND LAGER BEER.

| | PT. |
|---|---|
| Bass & Co.'s Pale Ale (Foster's Bottling) | 25 |
| Bass & Co.'s Pale Ale, White Label | 25 |
| " " " " Dog's Head | 25 |
| Van Nostrand's P. B. Ale | 20 |
| Guinness' Stout | 25 |
| Muir's Scotch Ale | 25 |
| Pilsener Beer | 25 |
| Culmbacher Beer | 25 |
| Schlitz Milwaukee Beer | 20 |
| Schlitz Milwaukee Export Beer | 25 |
| Schlitz Milwaukee Pale Beer | 25 |
| Schlitz Milwaukee Dark Beer | 25 |
| Boston Club Lager (Van Nostrand) | 20 |
| Anheuser Beer (Anheuser-Busch Brew. Ass'n) | 20 |
| Norlolk Cabinet Beer | 20 |
| Original Budweiser Beer (Anheuser-Busch Brew. Ass'n) | 25 |
| Tannhaeuser Export Beer (Brewery Bottling) | 20 |
| St. Louis A. B. C. Bohemian Beer | 20 |
| King's Bohemian Beer | 20 |
| Red Fox Ale | 20 |
| Frank Jones India Pale Ale | 20 |
| Frank Jones Homestead Ale | 20 |
| Ginger Ale (C. & C.) | 25 |
| Schweppe's Ginger Ale | 25 |
| S. S. Pierce's Cider....Half Pints | 15 |
| Tally Ho Ginger Ale | 15 |
| Gosman's Sarsaparilla | 15 |
| Gosman's Ginger Ale | 15 |
| Pureoxia Dry Ginger Ale ...Pints | 15 |
| Pureoxia Dry Ginger Ale, Half Pints | 10 |

### RHINE WINES.

| | | QT. | PT. |
|---|---|---|---|
| Table Wine | | 1.00 | |
| Zeltinger (Moselle), 1895 | D. Lieden & Co. | 1.50 | .75 |
| Niersteiner, 1893 | | 1.50 | .75 |
| Liebfraumilch, 1893 | | 2.00 | |
| Johannisberger Cabinet, Yellow Seal, 1886 | | 2.50 | |
| Sparkling Hock | | 2.50 | 1.25 |
| Sparkling Moselle | | 2.50 | 1.25 |
| Zeltinger (Moselle), Saarbachs | | 1.50 | .75 |
| Liebfraumilch " | | 2.00 | 1.00 |
| Asmannhauser Red Sparkling | | 2.50 | 1.25 |
| Rudesheim (Deinhard & Co.) | | 1.50 | .75 |
| Niersteiner Riesling (Deinhard & Co.) | | 1.50 | .75 |

### CLARETS.

| | QT. | PT. |
|---|---|---|
| Ordinaire | .80 | .40 |
| Inglenook Claret, Black Letter Label (Codman & Hall Co.) | .75 | .40 |
| Inglenook Extra Table Claret, Red Letter Label (Codman & Hall Co.) | 1.00 | .60 |
| Medoc (N. Johnston & Sons)....(Codman & Hall Co.) | 1.00 | .60 |
| Chateau d'Arsac (Codman & Hall Co.), 1893 | 1.50 | .75 |
| St. Julien, Barton et Guestier (Codman & Hall Co.) | 1.50 | .75 |
| Medoc Magnums (A. de Luze & Fils), 1893 | 1.00 | .50 |
| Pontet Canet (A. de Luze & Fils), 1895 | 1.50 | .75 |
| Chateau La Rose (A. de Luze & Fils), 1895 | 2.00 | 1.00 |
| Chateau Lafite (A. de Luze & Fils), 1895 | 2.50 | |

### SAUTERNES.

| | QT. | PT. |
|---|---|---|
| Inglenook Sauterne (Codman & Hall Co.) | .75 | .40 |
| Inglenook Hock (Codman & Hall Co.) | 1.00 | .60 |
| Sauterne, Barton et Guestier (Codman & Hall Co.) | 1.25 | .65 |
| Barsac (A. de Luze & Fils), 1881 | 1.00 | .50 |
| Sauterne (A. de Luze & Fils), 1893 | 1.50 | .75 |
| Haut Sauterne (A. de Luze & Fils), 1878 | 2.00 | 1.00 |

### MINERAL WATERS.

| | QT. | PT. |
|---|---|---|
| White Rock Water | Splits | 10 |
| White Rock Water | 35 | .20 |
| Apollinaris | 35 | .20 |
| Apollinaris | Splits | 10 |
| Pureoxia Siphons of Seltzer | | 20 |
| Pureoxia Siphons, Carbonic | | 20 |
| Pureoxia Club Soda | | 20 |

[PHONY
[ALL
)PS

ENTH SEASON
Hundred & Three

[139]

1903

1st issue.

2d issue.

# SYMPHONY HALL POPS

EIGHTEENTH SEASON
Nineteen Hundred & Three

1903

1st issue.

2d issue.

# ~ ~ BILL OF FARE ~ ~

## ▲ LUNCH ▲

### SANDWICHES.

| | |
|---|---|
| Ham | 10 |
| Tongue | 10 |
| Chicken | 15 |
| Swiss Cheese | 15 |
| Roquefort Cheese | 15 |
| Brie Cheese | 15 |
| Neufchatel Cheese | 15 |
| American Cheese | 15 |
| Sardine | 15 |

### ICE-CREAM.

| | |
|---|---|
| Vanilla | 20 |
| Strawberry | 20 |
| Chocolate | 20 |
| Harlequin | 25 |
| Cake | 15 |

### PER PLATE.

| | |
|---|---|
| Cold Ham | 25 |
| Cold Smoked Tongue | 30 |
| Cold Chicken | 30 |
| Swiss Cheese and Water Crackers | 25 |
| Roquefort " " " " | 25 |
| Brie " " " " | 25 |
| Sardines | 30 |
| Pretzels | 10 |

### SALADS.

| | |
|---|---|
| Lobster | 40 |
| Chicken | 40 |

### CONFECTIONS.

**Winthrop M. Baker's Boston Chocolates.**

| | |
|---|---|
| One pound package | 60 |
| One-half pound package | 30 |

**Winthrop M. Baker's Princess Chocolates.**

| | |
|---|---|
| One pound package | 80 |
| One-half pound package | 40 |

## ▲ ▲ CIGARS ▲ ▲

(All Cigars will be enclosed in sealed envelopes, with the price printed thereon.)

| | | |
|---|---|---|
| Barrister, Perfecto | From Daniel Frank & Co. | 10c., 3 for 25c. |
| Barrister, Conchas | | 10c., 3 for 25c. |
| N. S., Londres | | 10c., 3 for 25c. |
| Celebridad, Perfecto | | 10c. each |
| The American, Puritanos Finos | | 15c., 2 for 25c. |
| The American, Concha Fina Especial | | 10c., 3 for 25c. |
| The American, Perfecto Fino | | 20c., 3 for 50c. |
| Knight Tempter, Puritanos Finos | | 15c., 2 for 25c. |
| Garcia, D. F. & Co., Conchas Especiales | | 10c. each |
| Marguerite, Conchas | | 10c., 3 for 25c. |
| Union League Club, Rockefellers | | 10c., 3 for 25c. |
| El Principe de Gales, Londres Grande (All Havana) | From Estabrook & Eaton. | 10c. straight |
| Salerosa, Ideals | | 10c. straight |
| E. & E., Invincibles | | 15c., 2 for 25c. |
| Manuel Garcia, Stilettos (Imported) | | 15c., 2 for 25c. |
| Bock & Co., Especiales de E. & E. (Imported) | | 20c., 5 for $1.00 |
| El Roble Conchas Especiales | From S. S. Pierce Co. | 10c., 3 for 25c. |
| Buscador Rothschild | | 15c., 2 for 25c. |
| Pembina Bouquet | | 10c., 3 for 25c. |
| Overland Perfecto | | 15c., 2 for 25c. |
| Manuel Garcia Regalia Chiquita | | 15c., 2 for 25c. |
| Iberia Bacheler | | 15c., 2 for 25c. |
| Iberia Claveles | | 15c. straight |
| Cosmopolitana Perfecto Extra | | 25c. " |
| El Blason Bouquet Extra | | 20c., 3 for 50c. |
| Iberia Mercedes | | 20c., 3 for 50c. |
| Iberia Americans | | 25c. |
| Iberia Regalia Fina Especial | | 20c., 3 for 50c. |
| Punch Perfectos | | 25c. |
| Ginita Deliciosos Extra | From C. B. Perkins & Co. | 10c., 3 for 25c. |
| Matilde Londres Fino (All Havana) | | 10c. each |
| Matilde Rothschilds Extra (All Havana) | | 15c., 2 for 25c. |
| Matilde Perfecto Fino (All Havana) | | 20c., 3 for 50c. |
| Otero Brevas (All Havana) | | 15c., 2 for 25c. |
| Elena Puritanos | | 15c. each |
| Monte Rosa Violetas | | 20c. each |

| | | | |
|---|---|---|---|
| Sweet Caporal Cigarettes (Twenties) | 15c. | Mogul Extra | (Packages of 10) 20c. |
| Egyptian Deities, No. 1 | (Pkgs. of 10) 35c. | " " Cork Tip | " 20c. |
| " " " 3 | " 25c. | Mogul | " 15c. |
| " " " 3, Cork Tip | " 25c. | " Cork Tip | " 15c. |
| Mah Mal No. 5 | 15c. | Mah Mal No. 1 | 30c. |
| Mah Mal No. 3 | 25c. | Mah Mal Gold Tip | 25c. |

**PATRONS WILL PLEASE PAY WAITERS.**

*To secure satisfactory service, patrons are URGED by the Management to report PROMPTLY any inattention. Complaints made so late that patrons cannot recall either the number of the table or the waiter are obviously useless.*

## ▲ LIST OF DRINKS ▲

| | |
|---|---|
| SCHLITZ BREWING CO., Milwaukee Beer on draught | 10 |
| BERGNER & ENGEL Philadelphia Ale on draught | 10 |
| Claret | 15 |
| Rhine Wine | 15 |
| Claret Punch | 20 |
| Claret Cobbler | 20 |
| Rhine Wine Cobbler | 20 |
| Plain Soda | 10 |
| Plain Lemonade | 10 |
| Lemonade with Wine | 15 |
| Soda Lemonade | 15 |
| Soda Lemonade with Wine | 20 |
| Egg Lemonade | 20 |
| White Rock Lemonade | 15 |
| Apollinaris Lemonade | 20 |
| Pureoxia Soda Lemonade | 15 |

### FOREIGN AND DOMESTIC ALES AND LAGER BEER.

| | PT. | | PT. |
|---|---|---|---|
| Bass & Co.'s Pale Ale (Foster's Bottling) | 25 | Original Budweiser Beer (Anheuser-Busch Brew. Ass'n) | 25 |
| Bass & Co.'s Pale Ale, White Label | 25 | Tannhaeuser Export Beer (Brewery Bottling) | 20 |
| " " " " Dog's Head | 25 | St. Louis A. B. C. Bohemian Beer | 20 |
| Van Nostrand's P. B. Ale | 20 | King's Bohemian Beer | 20 |
| Guinness' Stout | 25 | Red Fox Ale | 20 |
| Muir's Scotch Ale | 25 | Frank Jones India Pale Ale | 20 |
| Pilsener Beer | 25 | Frank Jones Homestead Ale | 20 |
| Culmbacher Beer | 25 | Ginger Ale (C. & C.) | 25 |
| Schlitz Milwaukee Beer | 20 | Schweppe's Ginger Ale | 25 |
| Schlitz Milwaukee Export Beer | 25 | S. S. Pierce's Cider....Half Pints | 15 |
| Schlitz Milwaukee Pale Beer | 25 | Tally Ho Ginger Ale | 15 |
| Schlitz Milwaukee Dark Beer | 25 | Gosman's Sarsaparilla | 15 |
| Boston Club Lager (Van Nostrand) | 20 | Gosman's Ginger Ale | 15 |
| Anheuser Beer (Anheuser-Busch Brew. Ass'n) | 20 | Pureoxia Dry Ginger Ale ...Pints | 15 |
| Norfolk Cabinet Beer | 20 | Pureoxia Dry Ginger Ale, Half Pints | 10 |

### RHINE WINES.

| | | QT. | PT. |
|---|---|---|---|
| Table Wine | | 1.00 | |
| Zeltinger (Moselle), 1895 | D. Lieden & Co. | 1.50 | .75 |
| Niersteiner, 1893 | | 1.50 | .75 |
| Liebfraumilch, 1893 | | 2.00 | |
| Johannisberger Cabinet, Yellow Seal, 1886 | | 2.50 | |
| Sparkling Hock | | 2.50 | 1.25 |
| Sparkling Moselle | | 2.50 | 1.25 |
| Inglenook Hock (Codman & Hall Co.) | | 1.00 | .60 |
| Zeltinger (Moselle), Saarbachs | | 1.50 | .75 |
| Liebfraumilch " | | 2.00 | 1.00 |
| Asmannhauser Red Sparkling | | 2.50 | 1.25 |
| Rudesheim (Deinhard & Co.) | | 1.50 | .75 |
| Niersteiner Riesling (Deinhard & Co.) | | 1.50 | .75 |

### CLARETS.

| | QT. | PT. |
|---|---|---|
| Ordinaire | .80 | .40 |
| Inglenook Claret, Black Letter Label (Codman & Hall Co.) | .75 | .40 |
| Inglenook Extra Table Claret, Red Letter Label (Codman & Hall Co.) | 1.00 | .60 |
| Medoc (N. Johnston & Sons)....(Codman & Hall Co.) | 1.00 | .60 |
| Chateau d'Arsac (Codman & Hall Co.), 1893 | 1.50 | .75 |
| St. Julien, Barton et Guestier (Codman & Hall Co.) | 1.50 | .75 |
| Pontet Canet (Genoud, Pere et Fils, Bordeaux) | 1.25 | .75 |
| Medoc Magnums (A. de Luze & Fils), 1893 | 1.00 | .50 |
| Pontet Canet (A. de Luze & Fils), 1895 | 1.50 | .75 |
| Chateau La Rose (A. de Luze & Fils), 1895 | 2.00 | 1.00 |
| Chateau Lafite (A. de Luze & Fils), 1895 | 2.50 | |

### SAUTERNES.

| | QT. | PT. |
|---|---|---|
| Inglenook Sauterne (Codman & Hall Co.) | .75 | .40 |
| Haut Sauterne, Barton et Guestier (Codman & Hall Co.) | 2 00 | 1.00 |
| Sauterne, Barton et Guestier (Codman & Hall Co.) | 1.25 | .65 |
| Haut Sauterne (Genoud, Pere et Fils, Bordeaux) | 1.25 | .75 |
| Barsac (A. de Luze & Fils), 1881 | 1.00 | .50 |
| Sauterne (A. de Luze & Fils), 1893 | 1.50 | .75 |
| Haut Sauterne (A. de Luze & Fils), 1878 | 2.00 | 1.00 |

### MINERAL WATERS.

| | QT. | PT. | | PT. |
|---|---|---|---|---|
| White Rock Water | Splits | 10 | Pureoxia Siphons of Seltzer | 20 |
| White Rock Water | 35 | 20 | Pureoxia Siphons, Carbonic | 20 |
| Apollinaris | 35 | 20 | Pureoxia Club Soda | 20 |
| Apollinaris | Splits | 10 | | |

COLORED PAPER

# Symphony Hall "Pops."

C. A. ELLIS
Manager

F. R. COMEE
Assistant Manager

SEASON 1903

1483

ADMIT ONE

SYMPHONY HALL.
Huntington and Massachusetts Aves.
Monday Evening, May 4
4 "POPS"
PRICE, 75 CTS.
CHAS. A. ELLIS, Mgr. F. R. COMEE, Asst. Mgr
4 EVE. MAY 4 Retain This Check
TABLE B FLOOR

SYMPHONY HALL.
Huntington and Massachusetts Aves.
Monday Evening, May 4
4 "POPS"
PRICE, 75 CTS.
CHAS. A. ELLIS, Mgr. F. R. COMEE, Asst. Mgr
4 EVE. MAY 4 Retain This Check
TABLE C FLOOR

SYMPHONY HALL.
Huntington and Massachusetts Aves.
Monday Evening, May 4
4 "POPS"
PRICE, 75 CTS.
CHAS. A. ELLIS, Mgr. F. R. COMEE, Asst. Mgr
4 EVE. MAY 4 Retain This Check
TABLE D FLOOR

SYMPHONY HALL.
Huntington and Massachusetts Aves.
Monday Evening, May 4
4 "POPS"
PRICE, 75 CTS.
CHAS. A. ELLIS, Mgr. F. R. COMEE, Asst. Mgr
4 EVE. MAY 4 Retain This Check
RIGHT B Balcony 1

SYMPHONY HALL.

Promenade Concerts

Admit Mr.

Fred R. Comee

- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

# THE "POPS." SYMPHONY HALL.

**Boston, Monday, May 4, 1903. Eighteenth Season. Summer 1903.**

Published by C. A. ELLIS. Vol. I. No. 1.

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.

Mr. T. ADAMOWSKI, Conductor.

## MONDAY, MAY 4.

### PROGRAMME.

1. OVERTURE, "The Mastersingers of Nuremberg" . . . Wagner
2. INTERMEZZO, "Contes d'Hoffmann" . . . . . Offenbach
   (First time)
3. SUITE FROM BALLET, "La Belle au Bois Dormant," Tschaikowski
   *a.* Introduction, "La Fée des Lilas"
   *b.* Adagio, "Pas d'Action"
   *c.* Valse
   (First time)
4. CONCERT OVERTURE, "In Bohemia" . . . . H. K. Hadley
   (First time)

5. FANTASIA on "La Bohème" . . . . . Puccini
   (First time)
6. SUITE, "Henry VIII." . . . . . Saint-Saëns
   *a.* "Danse de la Gipsy"
   *b.* Gigue and Finale
7. HYMN TO ST. CECILIA . . . . . Gounod
   Violin Solo, Mr. KARL ONDRICEK
   Organ, Mr. SNOW
8. FESTIVAL MARCH . . . . . R. Strauss
   (First time)

9. SALUT D'AMOUR . . . . . Ed. Elgar
   (First time)
10. ESPANA . . . . . Chabrier
11. OVERTURE, "Fledermaus" . . . . . Joh. Strauss
12. CORONATION MARCH . . . . . Ed. German
    (First time)

CLOTHING
CARPETS
RUGS
PORTIERES
BLANKETS
DRAPERIES
FEATHERS
GLOVES
LACE CURTAINS
REAL LACES ETC
CLEANSED OR
DYED
AND REFINISHED
PROPERLY BY

LEWANDO'S

17 Temple Place
284 Boylston Street

Also New York Philadelphia Newport Hartford New Haven Providence Lynn Watertown Cambridge

Teams Telephones

We also do more Fine Laundry Work than any other establishment

THE MOST POPULAR CONCERT SONGS IN AMERICA AND ENGLAND

"The Japanese Love Song." *By Clayton Thomas*
"Toy Land." *By same composer*
"Because." *By Guy D'Hardelot.* Keys, A-flat, B-flat, and C

(1)

BOOSEY & CO., 9 East 17th Street, - NEW YORK

ON SALE IN THE LOBBY
OR MAY BE
ORDERED of the WAITER

*Artistic & Delicate & Pure*

Winthrop M. Baker

BOSTON
CHOCOLATES

One pound package . 60 cents
One-half pound package, 30 cents

PRINCESS
CHOCOLATES

*The most exquisite symphony of confections*

One pound package . 80 cents
One-half pound package, 40 cents

MADE BY

Winthrop M. Baker

545 ATLANTIC AVENUE
BOSTON

BIGELOW, KENNARD AND CO.

Bronzes from the foundries of Barbedienne, Colin & others

Classic Subjects Ancient & Modern by European & American Sculptors

511 WASHINGTON STREET, CORNER WEST STREET.

- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

# THE "POPS." SYMPHONY HALL.

Boston, Tuesday, May 5, 1903. Eighteenth Season. Summer 1903.
Published by C. A. ELLIS. Vol. I. No. 2.
C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.
Mr. T. ADAMOWSKI, Conductor.

New York, New Haven and Hartford Railroad.

BOSTON TO NEW YORK
VIA RAIL LINES.

**Week-day Service.**

| Leave Boston. | Leave Back Bay. | Via | Arrive New York. |
|---|---|---|---|
| 8.00 a.m. | 8.04 a.m. | Hartford | 1.59 p.m. |
| 10.00 " B.S. | 10.04 " | Shore Line | 3.00 " |
| 10.03 " | 10.07 " | " " | 4.29 " |
| 1.00 p.m. K.L. | 1.04 p.m. | " " | 5.57 " |
| 1.03 " | 1.07 " | " " | 6.58 " |
| 2.00 " | 2.04 " | Hartford | 7.57 " |
| 3.00 " | 3.04 " | Shore Line | 9.00 " |
| 5.00 " | 5.04 " | " " | 11.00 " |
| 12.00 m'nt. | 12.04 a.m. | " " | 7.03 a.m. |
| 12.03 a.m. | 12.07 " | " " | 7.08 " |

B.S. Bay State Limited Train, carrying Parlor Cars only. Limited in its equipment, and will receive passengers only to extent of seating capacity. Special tickets required.

K.L. Knickerbocker Limited Train. Parlor Cars only Limited in its equipment, and will receive passengers only to extent of seating capacity. Special tickets required.

**Sunday Service.**

| Leave Boston. | Leave Back Bay. | Via | Arrive New York. |
|---|---|---|---|
| 10.03 a.m. | 10.07 a.m. | Shore Line | 4.29 p.m. |
| 1.03 p.m. | 1.07 p.m. | " " | 6.58 " |
| 3.00 " | 3.04 " | " " | 9.00 " |
| 5.00 " | 5.04 " | " " | 11.00 " |
| 12.00 m'nt. | 12.04 a.m. | " " | 7.03 a.m. |
| 12.03 a.m. | 12.07 " | " " | 7.08 " |

**Equipment.**

Vestibuled Buffet Parlor Cars and Coaches on Day Trains.
Stateroom and Sleeping Cars on Night Trains.
Dining Cars on trains leaving BOSTON at 3.00 p.m. and 5.00 p.m.

VIA FALL RIVER LINE.

Steamboat Express Train, Vestibuled Parlor Cars and Coaches, leaves Boston Terminal daily, including Sundays, 6.00 p.m., Back Bay, 6.04 p.m., connecting at Fall River with steamer "Pilgrim" or "Puritan," touching at Newport, and due New York, Pier 19, North River, 7.00 a.m.

TICKET OFFICES, BOSTON:
3 Old State House. Terminal Station.
Back Bay Station.

## TUESDAY, MAY 5.

**PROGRAMME.**

1. MARCH, "Souvoroff" . . . . . Arensky
   (First time)
2. SUITE, "Scènes Pittoresques" . . . . . Massenet
   *a.* March *c.* Angelus
   *b.* Air de Ballet *d.* Fête Bohème
3. VALSE FROM OPERA, "Eugene Onegin" . . Tschaikowsky
   (First time)
4. OVERTURE, "Ondine" . . . . . Alexis Luoff
   (First time)

5. CONTRASTES DE GAVOTTE, A.D. 1700 AND 1900 . Ed. Elgar
   (First time)
6. MARCH, "Tannhäuser" . . . . . Wagner
7. THE DELUGE . . . . . Saint-Saëns
   Violin, Mr. KARL ONDRICEK
   Organ, Mr. SNOW
8. FANTASIE on "Manru" . . . . . Paderewski
   (First time)

9. PRELUDE TO THE OPERA, "Die Hexe" . . . A. Enna
   (First time)
10. OVERTURE, "Zampa" . . . . . Hérold
11. WALTZ, "Morgenblätter" . . . . . Joh. Strauss
12. TAMBOUR BATTANT . . . . . Messager
    (First time)

President Suspenders
BEAT THE BAND
Better than a Belt
Their construction gives most
Comfort and Service
Try them warm days
Any store, 50c. and $1

Tally-Ho Ginger Ale

Sold at these Concerts

S. S. Pierce Company
BOSTON
BROOKLINE

C. C. HARVEY & COMPANY

144 BOYLSTON STREET

*Representatives of*

KNABE PIANOS

We unhesitatingly assert that the New Knabe Mignon Grand is by far the best small grand piano yet produced by any maker.

THE KNABE PIANO

Is a high-grade, artistic product, suited to the every-day requirements of the American public.

RENTAL DEPARTMENT. We will rent any grade, new or second-hand piano at lower prices than any other house. We make a specialty of *summer rentals*, and can please you with the *quality of our stock*.

Sole representatives of the ANGELUS PIANO PLAYER. Large circulating music library

C. C. HARVEY & CO., 144 BOYLSTON STREET
TELEPHONE, 134 OXFORD

- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

# THE "POPS." SYMPHONY HALL.


**Foster's Bottling**

**Bass Ale**

**Sold at these concerts**



**Boston, Wednesday, May 6, 1903. Eighteenth Season. Summer 1903.**

Published by C. A. ELLIS. Vol. I. No. 3.

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.

Mr. T. ADAMOWSKI, Conductor.


## WEDNESDAY, MAY 6.

### PROGRAMME.

1. FESTIVAL MARCH . . . . . Strauss
2. SUITE FROM BALLET, "BOABDIL" (First time) . . . Moszkowski
   *a.* Valse. *b.* Malaguena.
3. PRELUDES TO "Lohengrin" . . . . . Wagner
   *a.* Act I. *b.* Act III.
4. VALSE GRACIEUSE . . . . . E. German (First time)
5. OVERTURE, "Thalia" . . . . . G. W. Chadwick
6. SUITE FROM HULSAY'S OPERA, "The Tramp," Mueller–Berghaus (First time)
7. AIR FROM SUITE . . . . . Bach Organ, Mr. Snow
8. FOUR ENGLISH DANCES . . . . . F. Cowen (First time)
9. OVERTURE, "Orpheus" . . . . . Offenbach
10. ONE HOUR IN A RUSSIAN VILLAGE . . Artemieff (First time)
11. KAISER WALTZ . . . . . Joh. Strauss
12. MARCH, "Queen of Sheba" . . . . . Gounod


SYMPHONY HALL, BOSTON

SEASON 1903–1904

AUCTION SALES OF SEASON TICKETS

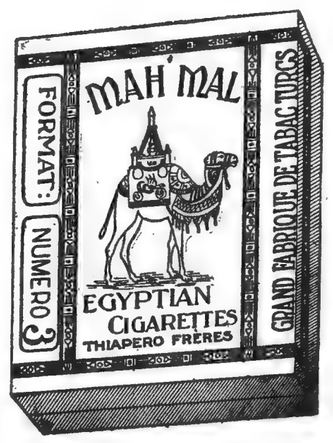
FOR THE

24 { FRIDAY AFTERNOONS / SATURDAY EVENINGS

BY THE

Boston Symphony Orchestra

Monday and Tuesday, September 28, 29 } 1903
Thursday and Friday, October 1, 2 }




**MahMal**

**EGYPTIAN CIGARETTES**

**Sold at these Concerts**

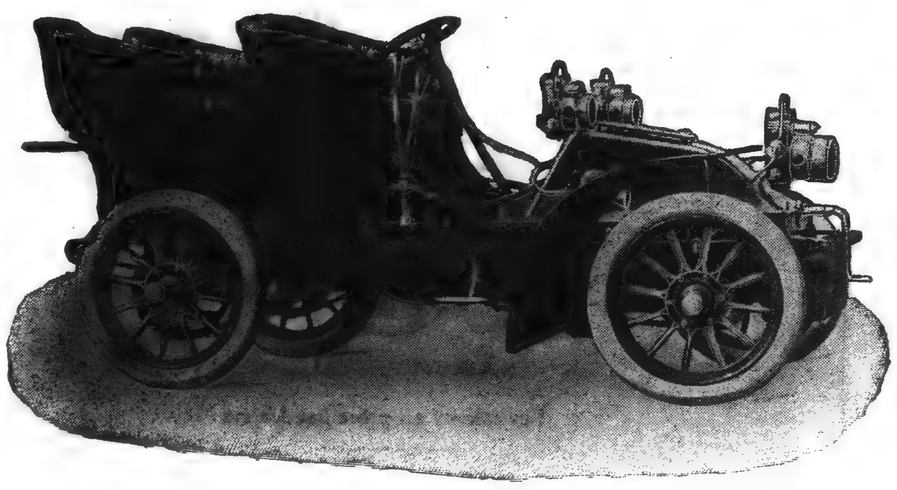
| | |
|---|---|
| No. 5s . . | 15 cents per box |
| No. 3s . . | 25 cents per box |
| No. 1s . . | 30 cents per box |
| Gold Tip . . | 25 cents per box |

Also sold by

S. S. PIERCE CO.

BOSTON, BROOKLINE

# The Auto's the Thing



TOLEDO Touring Cars

WAVERLEY Electrics

CADILLAC { $750 Runabouts / $850 Touring Cars

W. E. ELDRIDGE

AGENT

POPE BUILDING, 223 COLUMBUS AVENUE

- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

# THE "POPS." SYMPHONY HALL.

Boston, Thursday, May 7, 1903. Eighteenth Season. Summer 1903.
Published by C. A. ELLIS. Vol. I. No. 4.
C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.
Mr. T. ADAMOWSKI, Conductor.

## THE BOSTON SYMPHONY ORCHESTRA PROGRAMME

**For the twenty-four Boston Concerts, with Historical and Descriptive Notes by Philip Hale.**

Bound copies of the Programme for the entire season can be had at $1.50 by applying to

**F. R. COMEE,**
**Symphony Hall,**
**Boston.**

## THURSDAY, MAY 7.

### PROGRAMME.

1. CORONATION MARCH . . . . . Meyerbeer
2. SUITE, "A Argenteau" . . . . . César Cui
   *a.* Sérénade *b.* Petite Guerre (First time) *c.* Le Rocher
3. OVERTURE, "Mignon" . . . . . A. Thomas
4. CHANSON DE MATIN . . . . . Ed. Elgar (First time)
5. GYPSY SUITE . . . . . E. German
   *a.* Valse *b.* The Dance *c.* Love Duet *d.* Tarantella (First time)
6. RIDE OF THE VALKYRIES . . . . . Wagner
7. LE DERNIER SOMMEIL DE LA VIERGE . . . Massenet
8. CONCERT OVERTURE, "In Bohemia" . . . H. K. Hadley
9. OVERTURE, "Galatea" . . . . . Suppé
10. MAZOUR FROM OPERA "Halka" . . . . . Moniuszko
11. WALTZ, "Frühlingstimmen" . . . . . Joh. Strauss
12. MARCH, "Zaragaza" . . . . . Ortega (First time)

**Egyptian Deities Cigarettes**

*Plain Cork or... Straw Tip*

**No better Turkish Cigarette can be made**

THE B&E B.Co

**Sol's Philadelphia Ale** on draught
AND
**Tannhaeuser Export** in bottles
**Sold at These Concerts**
ARE FURNISHED BY
SOL. BACHARACH
508-510 Atlantic Avenue
Telephone, 3805 Main

**Charles B. Perkins & Co.**

The following choice selection of our **CIGARS** Always on sale at Pop Concerts:

| | |
|---|---|
| Ginita Deliciosos Extra, | 10c., 3 for 25c. |
| Matilde Londres Fino (all Havana), | 10c. each. |
| Matilde Rothschilds Extra (all Havana), | 15c., 2 for 25c. |
| Matilde Perfecto Fino (all Havana), | 20c., 3 for 50c. |
| Otero Brevas (all Havana), | 15c., 2 for 25c. |
| Elena Puritanos, | 15c. each. |
| Monte Rosa Violetas, | 20c. each. |

WHITE ROCK MINERAL SPRING CO. WAUKESHA WIS.

*Awarded the only Gold Medal at the Paris Exposition, 1900*

**WHITE ROCK LITHIA WATER**
PURE—HEALTHFUL—SPARKLING
**"ITS EQUAL IS UNKNOWN"**
Sold by Grocers, Liquor Dealers, and Druggists Everywhere

DARLING & HOLMES, New England Agents
410 Board of Trade Building, Boston

"Gosman's Ginger Ale is eminently deserving of hygienic commendation on account of the intrinsic purity of its composition, and the fact that the ingredients are so intelligently chosen and so happily blended as to guarantee protection to the health of those using this beverage."—*American Journal of Health.*

GOSMAN'S GINGER ALE
HIGHLY AROMATIC — The Gosman Ginger Ale Co. BALTIMORE MD — FREE FROM ALCOHOL
TRADE MARK

SARSAPARILLA

For sale by all principal dealers

DARLING & HOLMES, *New England Agents*
410 BOARD OF TRADE BUILDING, BOSTON

- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

# THE "POPS." SYMPHONY HALL.

SYMPHONY HALL "POP" PROGRAMME.

PUBLISHED EVERY EVENING DURING THE SUMMER SEASON.

**Notice to Advertisers.**

The advertising columns in the programme are controlled SOLELY by F. R. COMBE, Symphony Hall, to whom all communications should be addressed.

In order to thoroughly enjoy the Concerts, smoke

**Daniel Frank & Co.'s**

Barrister Perfecto . . . 10c.
3 for 25c.
Barrister Conchas . . . 10c.
3 for 25c.
N. S. Londres . . . . 10c.
3 for 25c.
Celebridad Perfecto, 10c. each.
Garcia, D. F. & Co., Conchas, . . . 10c. each.
The American Puritanos Finos . . . . . 15c.
2 for 25c.
The American Concha Fina Especial . . . . . 10c.
3 for 25c.
The American Perfecto Fino . . . . . 20c.
3 for 50c.
Knight Tempter Puritanos Finos . . . . . 15c.
2 for 25c.

**On sale at the "Pops"**

Boston, Friday, May 8, 1903. Eighteenth Season. Summer 1903.

Published by C. A. ELLIS. Vol. I. No. 5.

C. A. ELLIS, Manager. F. R. COMBE, Assistant Manager.

Mr. T. ADAMOWSKI, Conductor.

## FRIDAY, MAY 8.

### PROGRAMME.

1. POMP AND CIRCUMSTANCE . . . . . Ed. Elgar
2. ENTR'ACTE from "La Basoche" (First time) . . . . . Messager
3. SUITE, "Peer Gynt" . . . . . Grieg
4. WALTZ from "Sleeping Beauty" (First time) . . . . F. H. Cowen

---

5. FANTASIA ON "La Bohème" . . . . . Puccini
6. OVERTURE, "Flying Dutchman" . . . . Wagner
7. INDIAN SERENADE (First time) . . . . . F. S. Converse
8. SUITE from Ballet, "La Belle au Bois Dormant" . Tschaikowsky

---

9. MENUETTE (First time) . . . . . Paderewski
10. SELECTION, "Carmen" . . . . . Bizet
11. WALTZ, "In lauschiger Nacht" (First time) . . . . . Ziehrer
12. MARCH, "Tambour Battant" . . . . . Messager

TWENTY-THIRD SEASON, 1903–1904

**Boston Symphony Orchestra**

WILHELM GERICKE, Conductor

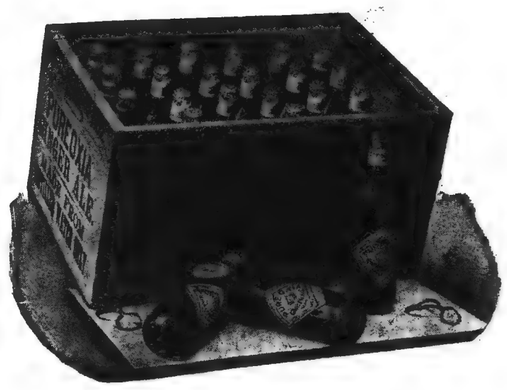
OPENING CONCERT

Saturday Evening, October 17, 1903

**NORFOLK CABINET LAGER BEER**

THE large sales of Norfolk Cabinet at the "Pops" during past years are entirely due to the sound footing of confidence which experience inspires. Brewed from the highest grades of malt and hops, thoroughly aged, and properly sterilized, in delicacy of flavor and purity it is the ideal table beer.

**Massachusetts Breweries Co.**
**17 Otis Street, Boston**



*PUREOXIA*

*DRY GINGER ALE*

MADE FROM DISTILLED WATER UNDER PERFECT HYGIENIC CONDITIONS

- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

# THE "POPS." SYMPHONY HALL.

Boston, Saturday, May 9, 1903. Eighteenth Season. Summer 1903.

Published by C. A. ELLIS. Vol. I. No. 6.

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.

Mr. T. ADAMOWSKI, Conductor.

ESTABROOK AND EATON.
IMPORTERS OF CIGARS. 222-224 WASHINGTON ST. BOSTON.

MARGUERITE,
Conchas, . 10c., 3 for 25c.

UNION LEAGUE CLUB,
Rockefellers, 10c., 3 for 25c.

EL PRINCIP DE GALES,
Londres Grande, 10c. straight.

SALEROSA,
Ideals, . . . 10c. straight.

E. & E.,
Invincibles, . 15c., 2 for 25c.

MANUEL GARCIA, imported
Stilettos, . 15c., 2 for 25.

BOCK & CO., imported
Especiales de E. & E.,
20c., 5 for $1.00.

On sale at the "Pops."

Estabrook & Eaton.

## SATURDAY, MAY 9.

### PROGRAMME.

1. MARCH, "Queen of Sheba" . . . . . Gounod
2. OVERTURE, "Richard III." . . . . . E. German
3. CHANSON DE NUIT (First time) . . . . . Ed. Elgar
4. OVERTURE, "Martha" (First time) . . . . . Flotow

5. OVERTURE, "Sakuntala" . . . . . Goldmark
6. SLAVONIC DANCES . . . . . Dvorák
7. LARGO . . . . . Handel
   Solo Violin, Mr. KARL ONDRICEK
   Organ, Mr. SNOW
8. OVERTURE, "Merry Wives of Windsor" . . . . Nicolai

9. SALUT D'AMOUR . . . . . Elgar
10. SELECTION, "Gondoliers" . . . . . Sullivan
11. EL TURIA, "Valse Espagnole" . . . . . Granado
12. TANNHAEUSER MARCH (First time) . . . . . Wagner

COAT ROOM A,

HUNTINGTON AVENUE ENTRANCE.

Garments, Umbrellas, AND Bicycles

CHECKED FREE.

MOGUL
Egyptian
Cigarettes

*Plain*
*or...*
*Cork Tip*

**Superior to most**
**Equal to any**

RED FOX ALE

Unquestionably the finest ale sold to-day.

Red Fox Ale combines delicacy of flavor with highly nourishing qualities.

If hitherto wedded to English brews, try RED FOX ALE.

Massachusetts Breweries Co.
17 Otis Street, Boston

The only Beer on draught served at these Concerts is the Schlitz Brewing Co.'s Milwaukee

JOS. GAHM & SON, New England Agents
125 Purchase Street

- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

# THE "POPS." SYMPHONY HALL.

Ask the man behind the bar to make your rickey or cocktail of

**BURROUGH'S**
**London Dry Gin.**

You never will regret it, as this gin is in a class by itself.

**CODMAN & HALL CO.,**
DEWEY SQUARE.

**Boston, Monday, May 11, 1903. Eighteenth Season. Summer 1903.**
Published by C. A. ELLIS. Vol. I. No. 7.
C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.
Mr. T. ADAMOWSKI, Conductor.

## MONDAY, MAY 11.

PROGRAMME.

| | | |
|---|---|---|
| 1. | MARCH, "Souvoroff" | Arensky |
| 2. | INVITATION TO DANCE | Weber |
| 3. | BALLET MUSIC, "Coppelia" | Delibes |
| 4. | EVENING SONG | Ed. Elgar |
| 5. | FANTASIA on "La Bohème" | Puccini |
| 6. | SUITE, "Henry VIII." | Saint-Saëns |
| 7. | HYMN TO ST. CECILIA<br>Violin Solo, Mr. KARL ONDRICEK<br>Organ, Mr. SNOW | Gounod |
| 8. | FESTIVAL MARCH | R. Strauss |
| 9. | OVERTURE, "Semiramide" | Rossini |
| 10. | KOMARINSKAJA | Glinka |
| 11. | WALTZ, "Thousand and One Nights" | Strauss |
| 12. | RAKOCZY MARCH | Berlioz |

BÜRGERLICHES BRÄUHAUS
**PILSNER AND MÜNCHNER HOF BRÄU BIERS**
IN BOTTLES
ON SALE AT THESE CONCERTS
AND BY THE
**Harrison Bottling Company, 162 State Street**
Telephone, Richmond 1119
ALSO SOLE NEW ENGLAND AGENTS FOR
Königliches Hofbräuhaus, München, Bavaria. Bürgerliches Bräuhaus, Würzburg, Bavaria.
William A. Miles & Co.'s New York Croton Brewery Ales.
Iroquois Brewing Co. Buffalo (N.Y.) Beers.

American Brewing Co.
**ST. LOUIS**
**A.**
**B.**
**C.**
**BEER.**

Try a pint and notice the fine hop flavor.

The perfection of American brewing.

**CODMAN & HALL CO.,**
DEWEY SQUARE.

**Frank Jones'**
India Pale Ale.
Homestead Ale.
Nourishing Stout.
**Bottled at the Brewery**
**Portsmouth, N. H.**

"Life is but a journey — Live well upon the way."

SOLD AT
These Concerts
AS WELL AS
BY THE PRINCIPAL BOSTON DEALERS

Boston and Albany
N.Y.C. & H.R.R.R. CO. LESSEE

Luxurious Travel
TO THE
**WEST.**
THE POINTS
Of excellence in a Railway Journey are
Good Roadbeds
Fast Schedules
Comfortable Coaches
Palatial Sleepers
Efficient Dining-car Service
and these are some of the points in which the
Boston & Albany R.R.
excels in its train service from Boston and the New England territory to the West.

**9 TRAINS A DAY**
Leave BOSTON for the WEST
via
NEW YORK CENTRAL LINES.

| | |
|---|---|
| 5†00 A M | "Albany Local." Connections for points in New York State. |
| 8†30 A M | "Albany Express." For Saratoga and points in New York State. |
| 10†15 A M | "Berkshire Express." Albany, Utica, Syracuse, Rochester, Buffalo. |
| 10*45 A M | "Chicago Special," via Lake Shore, Cleveland, Toledo, Chicago; also Pittsburg, Cincinnati, St. Louis. |
| 2*00 P M | "North Shore Limited," via Michigan Central, Detroit, Grand Rapids, Chicago. Cleveland. |
| 4†15 P M | "Western Express." Buffalo, Niagara Falls, Detroit, Cleveland, Chicago. |
| 6*00 P M | "Southwestern Express." Cincinnati, Detroit, and Chicago. |
| 8*00 P M | "Pacific Express." Buffalo and Chicago. |
| 11†15 P M | "Albany Local." Points in New York State. |

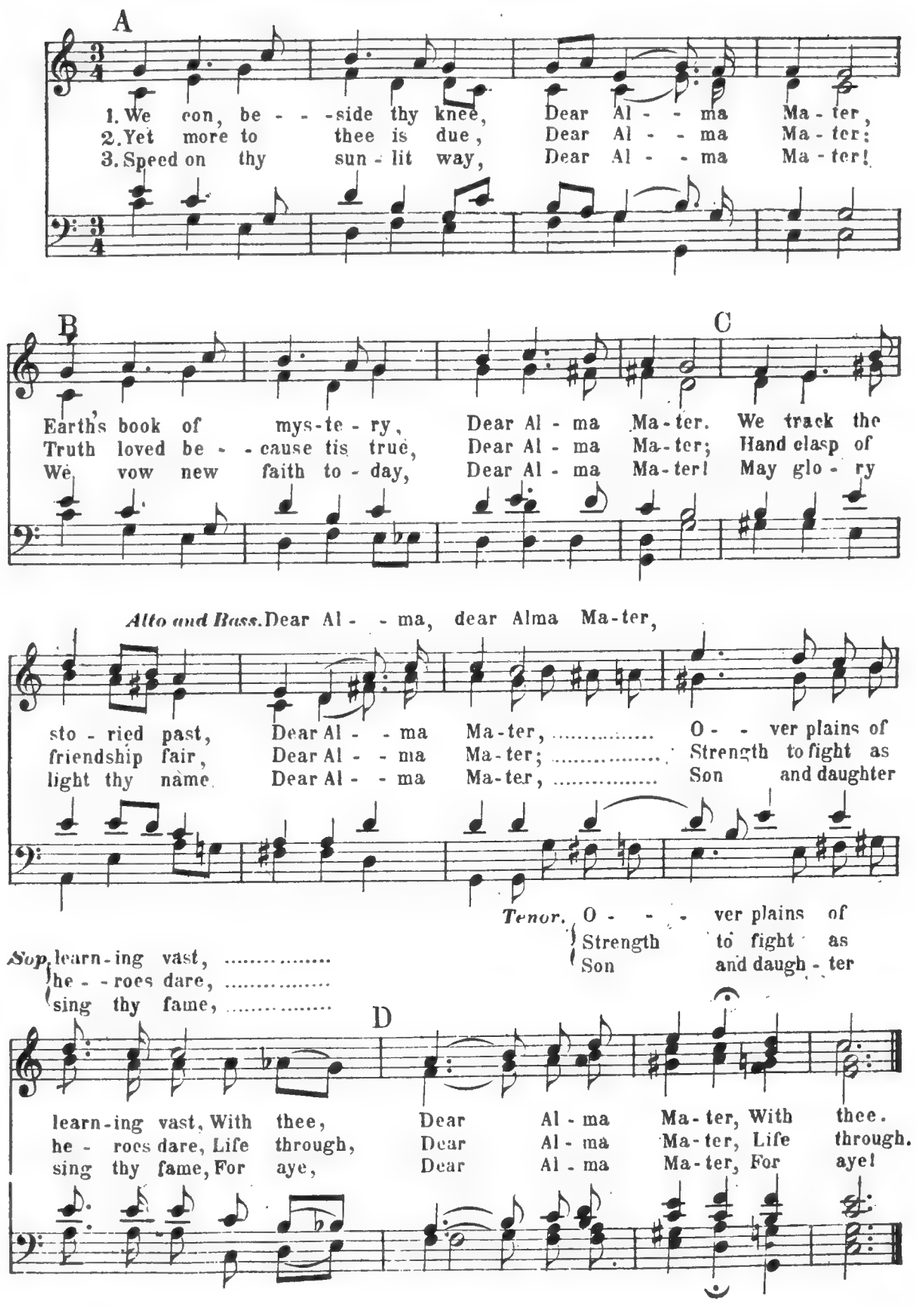
* Daily. † Except Sunday.
Through Sleeping-car and Dining-car Service complete.

4 THROUGH EXPRESS TRAINS A DAY, BOSTON TO NEW YORK, via "SPRINGFIELD LINE." Leave South Station 9 A.M., 12 noon, 4 P.M., 11.15 P.M. Equipped with Day Coaches, Parlor and Sleeping Cars built by the PULLMAN COMPANY expressly for this service.

J. L. WHITE, C. T. A., 366 Washington St. A. S. HANSON, G. P. A., Boston

# Dear Alma Mater.

For Full Chorus.




Reprinted from "Tufts Songs," by permission.

(OVER)

## WORDS OF THE CAMPUS SONG.

1.

Give a rouse, then, in the May time
For a life that knows no fear!
Turn night-time into day-time
With the sunshine of good cheer;
For it 's always fair weather
When Tufts fellows get together
On the old College Campus,
With a good song ringing clear.

2.

Oh, we're all frank and twenty
When the spring is in the air;
And we've faith and hope a plenty,
And we've life and love to spare;
And it 's birds of a feather
When Tufts fellows get together
On the old College Campus,
For the heart is youthful there.

3.

For we know the world is glorious,
And the goal a golden thing,
And that God is not censorious
When his children have their fling;
And life slips its tether
When Tufts fellows get together
On the old College Campus,
And of Alma Mater sing.

---

Adapted from "A Stein Song" by Richard Hovey; the music by Frederic Field Bullard. Published by the Oliver Ditson Company. The edition in B-flat is the most available for general use.

(OVER)

- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES


# THE "POPS." SYMPHONY HALL.

Boston, Tuesday, May 12, 1903. Eighteenth Season. Summer 1903.

Published by C. A. ELLIS. Vol. I. No. 8.

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.

Mr. T. ADAMOWSKI, Conductor.


## TUESDAY, MAY 12.

### TUFTS NIGHT.

Orchestration of the Tufts numbers by N. Ingalls, 1900, and W. A. Willis, 1901.

### PROGRAMME.

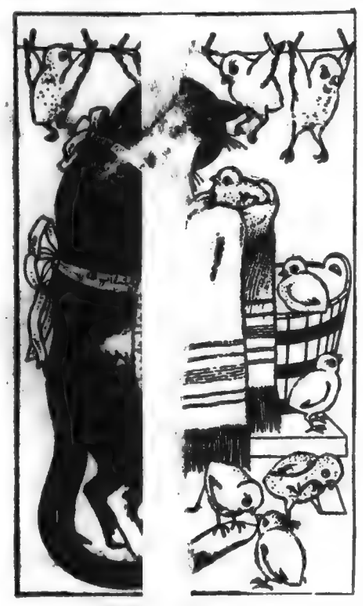
1. POMP AND CIRCUMSTANCE . . . . . Elgar
2. OVERTURE, "Zampa" . . . . . Hérold
3. ESPANA . . . . . Chabrier
4. *a.* "FOR TUFTS HURRAH" . . . . . Class Song
   *b.* "SWORD OF FERRARA" . . . . . F. F. Bullard
5. SONGS OF TUFTS
   *a.* "Brown and Blue" . . . E. W. Newton, '90
   *b.* "The Barnum Song" } From "Tufts Songs"
   *c.* "Charlie Tufts His College" }
6. OVERTURE, "Rienzi" . . . . . Wagner
7. LARGO . . . . . Handel
   Solo Violin, Mr. KARL ONDRICEK
   Organ, Mr. SNOW
8. OLD FAVORITES AT TUFTS
   *a.* Campus Song (Stein Song) . . . . F. F. Bullard
   *b.* "Dear Alma Mater," with Organ . . . L. R. Lewis, '87
9. OVERTURE, "Orpheus" . . . . . Offenbach
10. SELECTIONS, "Fortune-teller" . . . . . Herbert
11. WALTZ, "Wine, Woman, and Song" . . . . . Strauss
12. MARCH, "Fatinitza" . . . . . Suppé


*Good English songs are plentiful if you know what to ask your dealer for. The latest successes in America and England are:*

"LOVE'S POWER" } *H. Bunning*
"HUMILITY" }
"WING TEE WEE" } *Clayton Thomas*
"MECHANICAL DOLL" }
"BUTTERFLY GAY" . . . . . *Stephen Adams*
"HEART, O MY HEART" . . . . . *Victor Harris*
"O BLEST REDEEMER" . . . . . *Ernest Newton*
"GREEK LOVE SONG" . . . . . *Liza Lehmann*
"ABSENT" . . . . . *Tirindelli*

To be had of all dealers or from the publishers

BOOSEY & CO., 9 East 17th Street, - NEW YORK (4)



CLOTH G
CARPE
RUGS
PORTI ES
BLANI TS
DRAPI ES
FEATH RS
GLOVE
LACE URTAINS
REAL ACES ETC
CLEAN D OR
DYED
AND I INISHED
PROPE Y BY

LEW NDO'S

17 Ten Place
284 Bo ton Street

Also New Yo hiladelphia Newport
Hartford New H n Providence Lynn
Watertown Cam ge

Teams Telephones

We also do m Fine Laundry Work
than any other lishment

ON SALE IN THE LOBBY
OR MAY BE
ORDERED of the WAITER

*Artistic Delicate Pure*

Winthrop M. Baker

BOSTON CHOCOLATES

One pound package . 60 cents
One-half pound package, 30 cents

PRINCESS CHOCOLATES

*The most exquisite symphony of confections*

One pound package . 80 cents
One-half pound package, 40 cents

MADE BY

Winthrop M. Baker

545 ATLANTIC AVENUE
BOSTON

B GELOW, KENNARD AND CO.

Br nzes from the foundries of Barbedienne, Colin & others

Classic Subjects Ancient & Modern by European & American Sculptors

311 WASHINGTON STREET, CORNER WEST STREET.

- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

# THE "POPS." SYMPHONY HALL.

Boston, Wednesday, May 13, 1903. Eighteenth Season. Summer 1903.

Published by C. A. ELLIS. Vol. I. No. 9.

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.

Mr. T. ADAMOWSKI, Conductor.

**New York, New Haven and Hartford Railroad.**

## BOSTON TO NEW YORK

**VIA RAIL LINES.**

**Week-day Service.**

| Leave Boston. | Leave Back Bay. | Via | Arrive New York. |
|---|---|---|---|
| 8.00 a.m. | 8.04 a.m. | Hartford | 1.59 p.m. |
| 10.00 " B.S. | 10.04 " | Shore Line | 3.00 " |
| 10.03 " | 10.07 " | " " | 4.29 " |
| 1.00 p.m. K.L. | 1.04 p.m. | " " | 5.57 " |
| 1.03 " | 1.07 " | " " | 6.58 " |
| 2.00 " | 2.04 " | Hartford | 7.57 " |
| 3.00 " | 3.04 " | Shore Line | 9.00 " |
| 5.00 " | 5.04 " | " " | 11.00 " |
| 12.00 m'nt. | 12.04 a.m. | " " | 7.03 a.m. |
| 12.03 a.m. | 12.07 " | " " | 7.08 " |

B.S. Bay State Limited Train, carrying Parlor Cars only. Limited in its equipment, and will receive passengers only to extent of seating capacity. Special tickets required.

K.L. Knickerbocker Limited Train. Parlor Cars only. Limited in its equipment, and will receive passengers only to extent of seating capacity. Special tickets required.

**Sunday Service.**

| Leave Boston. | Leave Back Bay. | Via | Arrive New York. |
|---|---|---|---|
| 10.03 a.m. | 10.07 a.m. | Shore Line | 4.29 p.m. |
| 1.03 p.m. | 1.07 p.m. | " " | 6.58 " |
| 3.00 " | 3.04 " | " " | 9.00 " |
| 5.00 " | 5.04 " | " " | 11.00 " |
| 12.00 m'nt. | 12.04 a.m. | " " | 7.03 a.m. |
| 12.03 a.m. | 12.07 " | " " | 7.08 " |

**Equipment.**

Vestibuled Buffet Parlor Cars and Coaches on Day Trains.
Stateroom and Sleeping Cars on Night Trains.
Dining Cars on trains leaving BOSTON at 3.00 p.m. and 5.00 p.m.

**VIA FALL RIVER LINE.**

Steamboat Express Train, Vestibuled Parlor Cars and Coaches, leaves Boston Terminal daily, including Sundays, 6.00 p.m., Back Bay, 6.04 p.m., connecting at Fall River with steamer "Pilgrim" or "Puritan," touching at Newport, and due New York, Pier 19, North River, 7.00 a.m.

**TICKET OFFICES, BOSTON:**

362 Washington Street. Terminal Station. Back Bay Station.

## WEDNESDAY, MAY 13.

**PROGRAMME.**

1. CORONATION MARCH . . . . . German
2. FANTASIA on "Manru" . . . . . Paderewski
3. OVERTURE, "Mignon" . . . . . Thomas
4. SALUT D'AMOUR . . . . . Elgar

5. FUNERAL MARCH OF MARIONETTES . . . Gounod
6. OVERTURE, "Sakuntala" . . . . . Goldmark
7. INDIAN SERENADE . . . . . Converse
8. PRELUDE TO ACT III., "Lohengrin" . . . Wagner

9. FANTASIA ON "La Bohème" . . . . . Puccini
10. SELECTION, "Grand Duchess" . . . . . Offenbach
11. WALTZ, "In lauschiger Nacht" . . . . . Ziehrer
12. TAMBOUR BATTANT . . . . . Messager

**President Suspenders**

**BEAT THE BAND**

**Better than a Belt**

**Their construction gives most**

**Comfort and Service**

**Try them warm days**

**Any store, 50c. and $1**

**Tally-Ho Ginger Ale**

**Sold at these Concerts**

**Veuve Chaffard**

**PURE OLIVE OIL**

In Honest Bottles

# C. C. HARVEY & COMPANY

## 144 BOYLSTON STREET

*Representatives of*

# KNABE PIANOS

We unhesitatingly assert that the New Knabe Mignon Grand is by far the best small grand piano yet produced by any maker.

# THE KNABE PIANO

Is a high-grade, artistic product, suited to the every-day requirements of the American public.

RENTAL DEPARTMENT. We will rent any grade, new or second-hand piano at lower prices than any other house. We make a specialty of *summer rentals*, and can please you with the *quality of our stock*.

Sole representatives of the ANGELUS PIANO PLAYER. Large circulating music library

**C. C. HARVEY & CO.,** 144 BOYLSTON STREET
TELEPHONE, 134 OXFORD

- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES


# THE "POPS." SYMPHONY HALL.

**Boston, Thursday, May 14, 1903. Eighteenth Season. Summer 1903.**

Published by C. A. ELLIS. Vol. I. No. 10.

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.

Mr. T. ADAMOWSKI, Conductor.


## THURSDAY, MAY 14.

### PROGRAMME.

1. OVERTURE, "Traviata" . . . . . Verdi
2. ENGLISH DANCES . . . . . F. Cowen
3. SUITE FROM BALLET, "Sylvia" . . . . . Delibes
4. OVERTURE, "Raymond" . . . . . A. Thomas

5. WALTZ FROM OPERA, "Eugene Onegin" . . Tschaikowsky
6. OVERTURE, "Tannhäuser" . . . . . Wagner
7. *a.* PETITE VALSE LENTE } . . . . . Clayton Johns
   *b.* PROMENADE } (First time)
8. OVERTURE, "Tabasco" . . . . . Chadwick

9. OVERTURE, "Dichter und Bauer" . . . . . Suppé
10. SELECTION, "Gondoliers" . . . . . Sullivan
11. WALTZ, Barcarole . . . . . Waldteufel
12. MARCH, "Hoch Hapsburg" . . . . . Kral


Grand Vin

Chateau Lafite, 1895

SOLD HERE

Pontet Canet AND Haut Sauternes

From Genoud, Pere et Fils,
BORDEAUX, FRANCE,

Are sold here at $1.25 per quart and 75 cents per pint. You can get them for your home, clubs, hotels, and restaurants at **wholesale price** from the direct importers,

THE FRENCH-AMERICAN WINE COMPANY,
28 ESSEX STREET, BOSTON, MASS.

MahMal

EGYPTIAN CIGARETTES

Sold at these Concerts

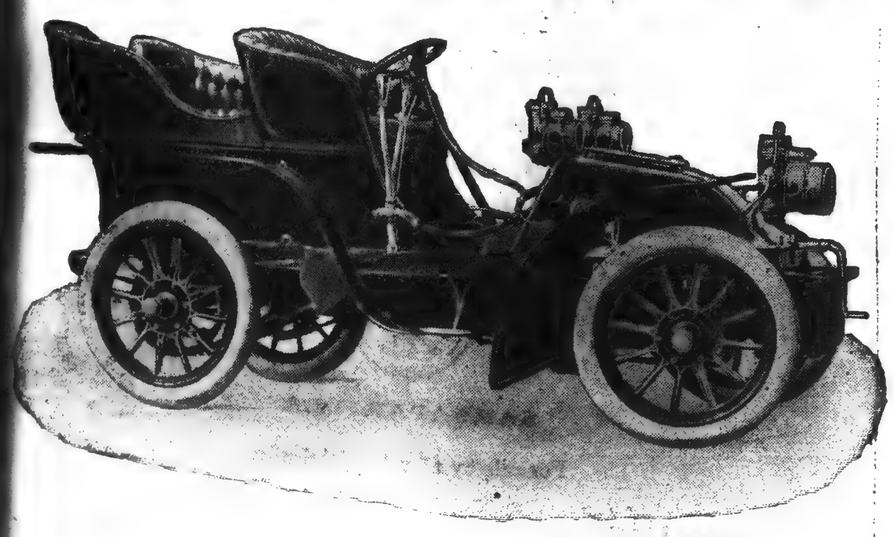
| | |
|---|---|
| No. 5s | 15 cents per box |
| No. 3s | 25 cents per box |
| No. 1s | 30 cents per box |
| Gold Tip | 25 cents per box |

Also sold by

S. S. PIERCE CO.

BOSTON, BROOKLINE

The Auto's the Thing



TOLEDO Touring Cars

WAVERLEY Electrics

CADILLAC { $750 Runabouts
$850 Touring Cars

W. E. ELDRIDGE

AGENT

POPE BUILDING, 223 COLUMBUS AVENUE

- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES


# THE "POPS." SYMPHONY HALL.

Boston, Friday, May 15, 1903. Eighteenth Season. Summer 1903.

Published by C. A. ELLIS. Vol. I. No. 11.

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.

Mr. T. ADAMOWSKI, Conductor.


## THE BOSTON SYMPHONY ORCHESTRA PROGRAMME

**For the twenty-four Boston Concerts, with Historical and Descriptive Notes by Philip Hale.**

Bound copies of the Programme for the entire season can be had at $1.50 by applying to

**F. R. COMEE,**
**Symphony Hall,**
**Boston.**

## FRIDAY, MAY 15.

### PROGRAMME.

1. RAKOCZY MARCH . . . . . Berlioz
2. SCENE AND WALTZ, "Gretna Green" (First time) . . . . Guiraud
3. SELECTION, "Aïda" . . . . . Verdi
4. SUITE No. 1 . . . . . Moszkowski

5. CONTRASTES GAVOTTE, 1700–1900 . . . . Elgar
6. TANNHAEUSER MARCH . . . . . Wagner
7. INTERMEZZO, "Contes d'Hoffmann" . . . . Offenbach
8. SUITE, "La Belle au Bois Dormant" . . . . Tschaikowsky

9. OVERTURE, "Zampa" . . . . . Hérold
10. SELECTION, "Fortune-teller" . . . . . Herbert
11. WALTZ, "Wiener Blut" . . . . . Strauss
12. MARCH, "Tambour Battant" . . . . . Messager

**Sol's Philadelphia Ale on draught**

AND

**Tannhaeuser Export in bottles**

**Sold at These Concerts**

ARE FURNISHED BY

**SOL. BACHARACH**

508–510 Atlantic Avenue
Telephone, 3805 Main

**Charles B. Perkins & Co.**

The following choice selection of our **CIGARS** Always on sale at Pop Concerts:

| | |
|---|---|
| Ginita Deliciosos Extra, | 10c., 3 for 25c. |
| Matilde Londres Fino (all Havana), | 10c. each. |
| Matilde Rothschilds Extra (all Havana), | 15c., 2 for 25c. |
| Matilde Perfecto Fino (all Havana), | 20c., 3 for 50c. |
| Otero Brevas (all Havana), | 15c., 2 for 25c. |
| Elena Puritanos, | 15c. each. |
| Monte Rosa Violetas, | 20c. each. |

**Egyptian Deities Cigarettes**

*Plain Cork or... Straw Tip*

**No better Turkish Cigarette can be made**

*Awarded the only Gold Medal at the Paris Exposition, 1900*

**WHITE ROCK LITHIA WATER**

PURE—HEALTHFUL—SPARKLING

**"ITS EQUAL IS UNKNOWN"**

**Sold by Grocers, Liquor Dealers, and Druggists Everywhere**

**DARLING & HOLMES, New England Agents**
**410 Board of Trade Building, Boston**

"Gosman's Ginger Ale is eminently deserving of hygienic commendation on account of the intrinsic purity of its composition, and the fact that the ingredients are so intelligently chosen and so happily blended as to guarantee protection to the health of those using this beverage."—*American Journal of Health.*

**SARSAPARILLA**

For sale by all principal dealers

DARLING & HOLMES, *New England Agents*
410 BOARD OF TRADE BUILDING, BOSTON

- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

# THE "POPS." SYMPHONY HALL.

SYMPHONY HALL "POP" PROGRAMME.

PUBLISHED EVERY EVENING DURING THE SUMMER SEASON.

**Boston, Saturday, May 16, 1903. Eighteenth Season. Summer 1903.**

Published by C. A. ELLIS. Vol. I. No. 12.

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.

**Mr. T. ADAMOWSKI, Conductor.**

## SATURDAY, MAY 16.

### PROGRAMME.

1. POLONAISE . . . . . Chopin
2. ENTR'ACTE from "La Basoche" . . . . . Messager
3. OVERTURE, "Mignon" . . . . . A. Thomas
4. BALLET MUSIC, "Coppelia" . . . . . Delibes

5. SELECTION, "Carmen" . . . . . Bizet
6. OVERTURE, "Tannhäuser" . . . . . Wagner
7. PRELUDE to "The Mastersingers of Nuremberg" . . Wagner
8. THE DELUGE . . . . . Saint-Saëns

9. GRACEFUL DANCE . . . . . Sullivan
10. OVERTURE, "Orpheus aux Enfers" . . . . . Offenbach
11. WALTZ, "Blue Danube" . . . . . Strauss
12. CORONATION MARCH . . . . . Meyerbeer

TWENTY-THIRD SEASON, 1903–1904

## Boston Symphony Orchestra

WILHELM GERICKE, Conductor

OPENING CONCERT

Saturday Evening, October 17, 1903

In order to thoroughly enjoy the Concerts, smoke

**Daniel Frank & Co.'s**

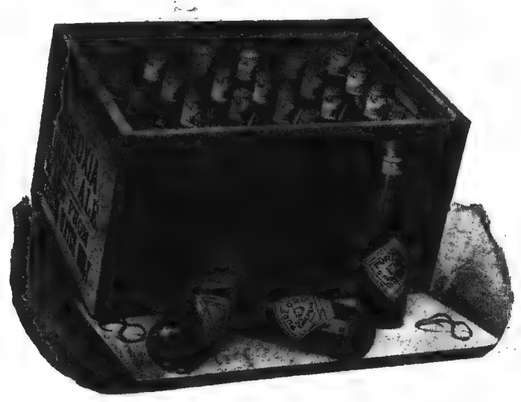
Barrister Perfecto . . . 10c.
3 for 25c.
Barrister Conchas . . . 10c.
3 for 25c.
N. S. Londres . . . . 10c.
3 for 25c.
Celebridad Perfecto, 10c. each.
Garcia, D. F. & Co.,
Conchas, . . . 10c. each.
The American Puritanos
Finos . . . . . 15c.
2 for 25c.
The American Concha Fina
Especial . . . . . 10c.
3 for 25c.
The American Perfecto
Fino . . . . . 20c.
3 for 50c.
Knight Tempter Puritanos
Finos . . . . . 15c.
2 for 25c.

**On sale at the "Pops"**

**NORFOLK CABINET LAGER BEER**

THE large sales of Norfolk Cabinet at the "Pops" during past years are entirely due to the sound footing of confidence which experience inspires. Brewed from the highest grades of malt and hops, thoroughly aged, and properly sterilized, in delicacy of flavor and purity it is the ideal table beer.

**Massachusetts Breweries Co.**
**17 Otis Street, Boston**



**PUREOXIA**

**DRY GINGER ALE**

MADE FROM DISTILLED WATER UNDER PERFECT HYGIENIC CONDITIONS

- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

# THE "POPS." SYMPHONY HALL.


ESTABROOK AND EATON.
IMPORTERS OF CIGARS. 222-224 WASHINGTON ST. BOSTON

MARGUERITE,
Conchas, . 10c., 3 for 25c.

UNION LEAGUE CLUB,
Rockefellers, 10c., 3 for 25c.

EL PRINCIP DE GALES,
Londres Grande, 10c. straight.

SALEROSA,
Ideals, . . . 10c. straight.

E. & E.,
Invincibles, . 15c., 2 for 25c.

MANUEL GARCIA, imported
Stilettos, . 15c., 2 for 25.

BOCK & CO., imported
Especiales de E. & E.,
20c., 5 for $1.00.

On sale at the "Pops."

Estabrook & Eaton.



**Boston, Monday, May 18, 1903. Eighteenth Season. Summer 1903.**

Published by C. A. ELLIS. Vol. I. No. 13.

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.

Mr. T. ADAMOWSKI, Conductor.


## MONDAY, MAY 18.

### PROGRAMME.

1. MARCH, "Souvoroff" . . . . . Arensky
2. BALLET MUSIC, "Faust" . . . . . Gounod
3. OVERTURE, "Martha" . . . . . Flotow
4. SUITE from Ballet, "La Belle au Bois Dormant" . Tschaikowski
5. OVERTURE, "Fra Diavalo" . . . . . Auber
6. PRELUDE TO ACT III. DANCE OF APPRENTICES } "The Mastersingers of Nuremberg" . . Wagner
7. LARGE . . . . . Handel
   Solo Violin, Mr. KARL ONDRICEK
   Organ, Mr. SNOW
8. WALTZ, "Gretna Green" . . . . . Guiraud
9. CHANSON SANS PAROLES . . . . . Tschaikowski
10. OVERTURE, "Galatea" . . . . . Suppé
11. WALTZ, "Morgenblätter" . . . . . Joh. Strauss
12. RAKOCZY MARCH . . . . . Berlioz


## Mr. WM. L. WHITNEY

PRESENT HEAD OF THE NEW ENGLAND CONSERVATORY, VOICE DEPARTMENT,
ANNOUNCES FOR SEPTEMBER 17 THE OPENING OF AN

**INTERNATIONAL TRAINING SCHOOL FOR VOCALISTS**

FLORENCE, 16 Via S. Agostino — BOSTON, Huntington Avenue — PARIS, 18 Rue Débarcadère

One method of voice production and management **OLD ITALIAN METHOD** for all schools of vocal music, Italian, French, English, German, etc.

ENTRANCE EXAMINATION, SEPTEMBER 1, 2, 3, 8, 9, 10, 14, 15, 16

SUPPLEMENTARY STUDIES

LANGUAGES, DICTION, SOLFEGGIO, PIANO, ORATORIO CLASS, ENSEMBLE, **The BACH-BRAHMS**, CLASS, CONCERT CLASS, OPERA, **Sig. ORESTE BIMBONI**, CLASS

TWO OPERA SCHOLARSHIPS — ONLY SCHOOL OF THE KIND IN EXISTENCE — FOUR VOICE SCHOLARSHIPS

MOGUL
Egyptian
Cigarettes

*Plain*
*or...*
*Cork Tip*

**Superior to most**
**Equal to any**

RED FOX ALE

Unquestionably the finest ale sold to-day.

Red Fox Ale combines delicacy of flavor with highly nourishing qualities.

If hitherto wedded to English brews, try RED FOX ALE.

Massachusetts Breweries Co.
17 Otis Street, Boston

DRINK

HIGHEST AWARD FOR PURITY.

JOS. GAHM & SON, New England Agents
125 Purchase Street

**The only Beer on draught served at these Concerts is the Schlitz Brewing Co.'s Milwaukee.**

- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES


# THE "POPS." SYMPHONY HALL.

Boston, Tuesday, May 19, 1903. Eighteenth Season. Summer 1903.

Published by C A. ELLIS. Vol. I. No. 14.

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.

Mr. T. ADAMOWSKI, Conductor.


## TUESDAY, MAY 19.

### PROGRAMME.

1. CORONATION MARCH . . . . . Meyerbeer
2. OVERTURE, "Semiramide" . . . . . Rossini
3. SELECTION, "Poor Jonathan" . . . . . Millöcker
4. OVERTURE, "Di Ballo" . . . . . Sullivan

5. SCENES PITTORESQUES . . . . . Massenet
6. ENGLISH DANCES . . . . . Cowen
7. DELUGE . . . . . Saint-Saëns
   Solo Violin, Mr. KARL ONDRICEK
8. OVERTURE, "Raymond" . . . . . Thomas

9. OVERTURE, "Rienzi" . . . . . Wagner
10. SELECTION, "Aïda" . . . . . Verdi
11. WALTZ, "Wine, Woman, and Song" . . . . . Strauss
12. MARCH, "Hoch Habsburg" . . . . . Kral


Ask the man behind the bar to make your rickey or cocktail of

**BURROUGH'S**
**London Dry Gin.**

You never will regret it, as this gin is in a class by itself.

**CODMAN & HALL CO.,**
DEWEY SQUARE.

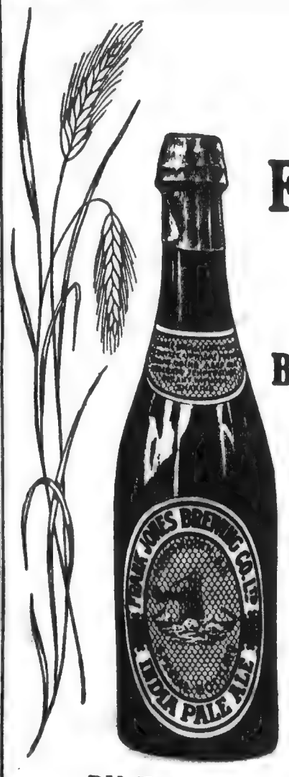
BÜRGERLICHES BRÄUHAUS
**PILSNER AND MÜNCHNER HOF BRÄU BIERS**
IN BOTTLES
ON SALE AT THESE CONCERTS
AND BY THE
**Harrison Bottling Company, 162 State Street**
Telephone, Richmond 1119
ALSO SOLE NEW ENGLAND AGENTS FOR
Königliches Hofbräuhaus, München, Bavaria. Bürgerliches Bräuhaus, Würzburg, Bavaria.
William A. Miles & Co.'s New York Croton Brewery Ales.
Iroquois Brewing Co. Buffalo (N.Y.) Beers.

American Brewing Co.
**ST. LOUIS**
**A.**
**B.**
**C.**
**BEER.**

Try a pint and notice the fine hop flavor.

The perfection of American brewing.

**CODMAN & HALL CO.,**
DEWEY SQUARE.




**Frank Jones'**
India Pale Ale.
Homestead Ale.
Nourishing Stout.
**Bottled at the Brewery**
**Portsmouth, N. H.**

"Life is but a journey—
Live well upon the way."

SOLD AT
These Concerts
AS WELL AS
BY THE PRINCIPAL BOSTON DEALERS

Boston and Albany
N.Y.C. & H.R.R.R. CO. LESSEE

**Luxurious Travel**
TO THE
**WEST.**
THE POINTS
Of excellence in a Railway Journey are
Good Roadbeds
Fast Schedules
Comfortable Coaches
Palatial Sleepers
Efficient Dining-car Service
and these are some of the points in which the
**Boston & Albany R.R.**
excels in its train service from Boston and the New England territory to the West.

**9 TRAINS A DAY**
Leave BOSTON for the WEST
via
NEW YORK CENTRAL LINES.

| | |
|---|---|
| 5†00 A M | "Albany Local." Connections for points in New York State. |
| 8†30 A M | "Albany Express." For Saratoga and points in New York State. |
| 10†15 A M | "Berkshire Express." Albany, Utica, Syracuse, Rochester, Buffalo. |
| 10*45 A M | "Chicago Special," via Lake Shore, Cleveland, Toledo, Chicago; also Pittsburg, Cincinnati, St. Louis. |
| 2*00 P M | "North Shore Limited," via Michigan Central, Detroit, Grand Rapids, Chicago, Cleveland. |
| 4†15 P M | "Western Express." Buffalo, Niagara Falls, Detroit, Cleveland, Chicago. |
| 6*00 P M | "Southwestern Express." Cincinnati, Detroit, and Chicago. |
| 8*00 P M | "Pacific Express." Buffalo and Chicago. |
| 11†15 P M | "Albany Local." Points in New York State. |

*Daily. †Except Sunday.
Through Sleeping-car and Dining-car Service complete.

4 THROUGH EXPRESS TRAINS A DAY, BOSTON TO NEW YORK, via "SPRINGFIELD LINE." Leave South Station 9 A.M., 12 noon, 4 P.M., 11.15 P.M. Equipped with Day Coaches, Parlor and Sleeping Cars built by the PULLMAN COMPANY expressly for this service.

J. L. WHITE, C. T. A., 366 Washington St. A. S. HANSON, G. P. A., Boston

- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

# THE "POPS." SYMPHONY HALL.

CLOTHING
CARPETS
RUGS
PORTIERES
BLANKETS
DRAPERIES
FEATHERS
GLOVES
LACE CURTAINS
REAL LACES ETC
CLEANSED OR
DYED
AND REFINISHED
PROPERLY BY

LEWANDO'S

17 Temple Place
284 Boylston Street

Also New York Philadelphia Newport Hartford New Haven Providence Lynn Watertown Cambridge

Teams Telephones

We also do more Fine Laundry Work than any other establishment



Boston, Wednesday, May 20, 1903. Eighteenth Season. Summer 1903.

Published by C. A. ELLIS. Vol. I. No. 15.

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.


Mr. T. ADAMOWSKI, Conductor.

## WEDNESDAY, MAY 20.

### PROGRAMME.

1. POMP AND CIRCUMSTANCE . . . . . Elgar
2. SUITE, "Boabdil" . . . . . Moszkowski
   *a.* Valse *b.* Malaguena
3. OVERTURE, "Stradella" . . . . . Flotow
4. SALUT D'AMOUR . . . . . Elgar

5. PRELUDE TO ACT III. AND DANCE OF APPRENTICES, from "The Mastersingers of Nuremberg" . Wagner
6. DANCE OF THE SUN FEAST . . . . . Waller
7. LARGO . . . . . Handel
   Solo Violin, Mr. ONDRICEK
   Organ, Mr. SNOW
8. DANSE MACABRE . . . . . Saint-Saëns

9. OVERTURE, "Poet and Peasant" . . . . . Suppé
10. SELECTION, "Gondoliers" . . . . . Sullivan
11. SINGEN-LADEN-TANZEN WALTZ . . . . Ziehrer
12. POLONAISE . . . . . Chopin


THE MOST POPULAR CONCERT SONGS IN AMERICA AND ENGLAND

"The Japanese Love Song." *By Clayton Thomas*
"Toy Land." *By same composer*
"Because." *By Guy D'Hardelot.* Keys, A-flat, B-flat, and C

BOOSEY & CO., 9 East 17th Street, - NEW YORK

(1)

ON SALE IN THE LOBBY
OR MAY BE
ORDERED of the WAITER

*Artistic* *Delicate* *Pure*

Winthrop M. Baker

BOSTON
CHOCOLATES

One pound package . 60 cents
One-half pound package, 30 cents

PRINCESS
CHOCOLATES

*The most exquisite symphony of confections*

One pound package . 80 cents
One-half pound package, 40 cents

MADE BY

Winthrop M. Baker

545 ATLANTIC AVENUE
BOSTON

BIGELOW, KENNARD AND CO.

Bronzes from the foundries of Barbedienne, Colin & others

Classic Subjects Ancient & Modern by European & American Sculptors

511 WASHINGTON STREET, CORNER WEST STREET.

- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES


# THE "POPS." SYMPHONY HALL.

Boston, Thursday, May 21, 1903. Eighteenth Season. Summer 1903.

Published by C. A. ELLIS. Vol. I. No. 16.

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.

Mr. T. ADAMOWSKI, Conductor.



New York, New Haven and Hartford Railroad.

**BOSTON TO NEW YORK**

VIA RAIL LINES.

**Week-day Service.**

| Leave Boston. | Leave Back Bay. | Via | Arrive New York. |
|---|---|---|---|
| 8.00 a.m. | 8.04 a.m. | Hartford | 1.59 p.m. |
| 10.00 " B.S. | 10.04 " | Shore Line | 3.00 " |
| 10.03 " | 10.07 " | " " | 4.29 " |
| 1.00 p.m. K.L. | 1.04 p.m. | " " | 5.57 " |
| 1.03 " | 1.07 " | " " | 6.58 " |
| 2.00 " | 2.04 " | Hartford | 7.57 " |
| 3.00 " | 3.04 " | Shore Line | 9.00 " |
| 5.00 " | 5.04 " | " " | 11.00 " |
| 12.00 m'nt. | 12.04 a.m. | " " | 7.03 a.m. |
| 12.03 a.m. | 12.07 " | " " | 7.08 " |

B.S. Bay State Limited Train, carrying Parlor Cars only. Limited in its equipment, and will receive passengers only to extent of seating capacity. Special tickets required.

K.L. Knickerbocker Limited Train. Parlor Cars only. Limited in its equipment, and will receive passengers only to extent of seating capacity. Special tickets required.

**Sunday Service.**

| Leave Boston. | Leave Back Bay. | Via | Arrive New York. |
|---|---|---|---|
| 10.03 a.m. | 10.07 a.m. | Shore Line | 4.29 p.m. |
| 1.03 p.m. | 1.07 p.m. | " " | 6.58 " |
| 3.00 " | 3.04 " | " " | 9.00 " |
| 5.00 " | 5.04 " | " " | 11.00 " |
| 12.00 m'nt. | 12.04 a.m. | " " | 7.03 a.m. |
| 12.03 a.m. | 12.07 " | " " | 7.08 " |

**Equipment.**

Vestibuled Buffet Parlor Cars and Coaches on Day Trains.
Stateroom and Sleeping Cars on Night Trains.
Dining Cars on trains leaving BOSTON at 3.00 p.m. and 5.00 p.m.

VIA FALL RIVER LINE.

Steamboat Express Train, Vestibuled Parlor Cars and Coaches, leaves Boston Terminal daily, including Sundays, 6.00 p.m., Back Bay 6.04 p.m., connecting at Fall River with steamer "Pilgrim" or "Puritan," touching at Newport, and due New York, Pier 19, North River, 7.00 a.m.

TICKET OFFICES, BOSTON:
362 Washington Street. Terminal Station. Back Bay Station.


## THURSDAY, MAY 21.

**PROGRAMME.**

1. POLONAISE . . . . . Liszt
2. SELECTION, "Faust" . . . . . Gounod
3. OVERTURE, "Martha" . . . . . Flotow
4. EVENING SONG . . . . . Elgar

5. FANTASIA on "La Bohème" . . . . . Puccini
6. MENUET . . . . . Paderewski
7. SUITE, "La Belle au Bois Dormant" . . . . . Tschaikowsky
   *a.* "La Fée des Lilas" *b.* Adagio, "Pas d'Action" *c.* Valse
8. OVERTURE, "William Tell" . . . . . Rossini

9. SELECTION, "La Grande Duchesse" . . . . . Offenbach
10. SELECTION, "Fortune-teller" . . . . . Herbert
11. WALTZ, "Amoureuse" . . . . . Berger
12. MARCH, "Hoch Habsburg" . . . . . Kral


**President Suspenders**
**BEAT THE BAND**
**Better than a Belt**
**Their construction gives most**
**Comfort and Service**
**Try them warm days**
**Any store, 50c. and $1**

Tally-Ho Ginger Ale

**Sold at these Concerts**

**S. S. Pierce Company**

BOSTON
BROOKLINE

# C. C. HARVEY & COMPANY

144 BOYLSTON STREET

*Representatives of*

# KNABE PIANOS

We unhesitatingly assert that the New Knabe Mignon Grand is by far the best small grand piano yet produced by any maker.

## THE KNABE PIANO

Is a high-grade, artistic product, suited to the every-day requirements of the American public.

RENTAL DEPARTMENT. We will rent any grade, new or second-hand piano at lower prices than any other house. We make a specialty of *summer rentals*, and can please you with the *quality of our stock*.

Sole representatives of the ANGELUS PIANO PLAYER. Large circulating music library

**C. C. HARVEY & CO.,** 144 BOYLSTON STREET
TELEPHONE, 194 OXFORD

- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES


# THE "POPS." SYMPHONY HALL.

Boston, Friday, May 22, 1903. Eighteenth Season. Summer 1903.

Published by C A. ELLIS. Vol. I. No. 17.

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.

Mr. T. ADAMOWSKI, Conductor.


## FRIDAY, MAY 22.

### PROGRAMME.

1. LES DRAGONS DE VILLARS . . . . . Maillard
2. ENTR'ACTE, "Philémon et Baucis" . . . . . Gounod
3. SELECTION, "The Brigands" . . . . . Offenbach
4. TANNHAEUSER MARCH . . . . . Wagner

5. MIDSUMMER NIGHT'S DREAM MUSIC . . Mendelssohn
   *a.* Nocturne *b.* Scherzo *c.* Wedding March
6. DANCE OF THE SUN FEAST / DANCE OF SIOUX INDIANS . . . . Henry Waller
7. SELECTION, "Carmen" . . . . . Bizet
8. OVERTURE, "Fledermaus" . . . . . Joh. Strauss

9. SERENADE . . . . . Moszkowski
10. SELECTION, "Wizard of the Nile" . . . . . Herbert
11. WALTZ, "Les Patineurs" . . . . . Waldteufel
12. MARCH, "Boccaccio" . . . . . Suppé


**Foster's Bottling**

**Bass Ale**

**Sold at these concerts**

WE CANNOT SELL YOU HERE

**ROUALET DRY IMPERIAL,**

The best American Champagne,
**but you can get it**
at your club, hotel, restaurant,
**or order it**
from your grocer or wine merchant.

It costs only $12.00 per case of twelve quarts and $14.00 per case of twenty-four pints, and it is worth three times as much.

**MahMal**

**EGYPTIAN CIGARETTES**

**Sold at these Concerts**

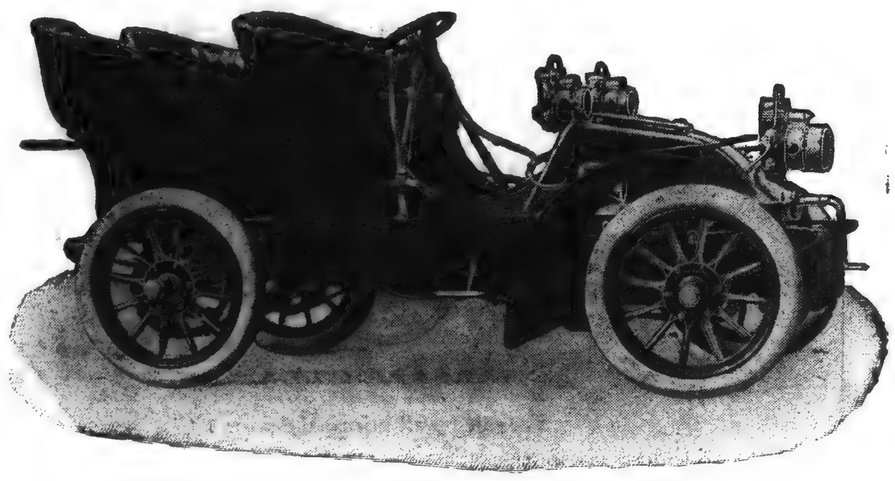
| | |
|---|---|
| No. 5s | 15 cents per box |
| No. 3s | 25 cents per box |
| No. 1s | 30 cents per box |
| Gold Tip | 25 cents per box |

Also sold by

S. S. PIERCE CO.

BOSTON, BROOKLINE

**The Auto's the Thing**



TOLEDO Touring Cars

WAVERLEY Electrics

CADILLAC { $750 Runabouts / $850 Touring Cars

**W. E. ELDRIDGE**

AGENT

POPE BUILDING, 223 COLUMBUS AVENUE


[157]

- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

# THE "POPS." SYMPHONY HALL.

Boston, Saturday, May 23, 1903. Eighteenth Season. Summer 1903.

Published by C A. ELLIS. Vol. I. No. 18.

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.

Mr. T. ADAMOWSKI, Conductor.

THE BOSTON SYMPHONY ORCHESTRA PROGRAMME

For the twenty-four Boston Concerts, with Historical and Descriptive Notes by Philip Hale.

Bound copies of the Programme for the entire season can be had at $1.50 by applying to

F. R. COMEE,
Symphony Hall,
Boston.

## SATURDAY, MAY 23.

PROGRAMME.

1. PERSIAN MARCH . . . . . Joh. Strauss
2. OVERTURE, "Phèdre" . . . . . Massenet
3. SELECTION, "Faust" . . . . . Gounod
4. INTERMEZZO, "Naila" . . . . . Delibes

5. WALTZ, "Gretna Green" . . . . . Guiraud
6. OVERTURE, "Tannhäuser" . . . . . Wagner
7. HYMN TO ST. CECILIA . . . . . Gounod
   Solo Violin, Mr. KARL ONDRICEK
   Organ, Mr. SNOW
8. PRELUDE, ACT III., "Lohengrin" . . . . . Wagner

9. NARCISSUS . . . . . Nevin
10. SELECTION, "Country Girl" . . . . . Monkton
11. WALTZ, "Espana" . . . . . Waldteufel
12. TAMBOUR BATTANT . . . . . Messager

Egyptian Deities Cigarettes

Plain Cork or... Straw Tip

No better Turkish Cigarette can be made

Sol's Philadelphia Ale on draught

AND

Tannhaeuser Export in bottles

Sold at These Concerts

ARE FURNISHED BY

SOL. BACHARACH

508-510 Atlantic Avenue

Telephone, 3805 Main

Charles B. Perkins & Co.

The following choice selection of our CIGARS Always on sale at Pop Concerts:

| | |
|---|---|
| Ginita Deliciosos Extra, | 10c., 3 for 25c. |
| Matilde Londres Fino (all Havana), | 10c. each. |
| Matilde Rothschilds Extra (all Havana), | 15c., 2 for 25c. |
| Matilde Perfecto Fino (all Havana), | 20c., 3 for 50c. |
| Otero Brevas (all Havana), | 15c., 2 for 25c. |
| Elena Puritanos, | 15c. each. |
| Monte Rosa Violetas, | 20c. each. |

Awarded the only Gold Medal at the Paris Exposition, 1900

WHITE ROCK LITHIA WATER

PURE—HEALTHFUL—SPARKLING

"ITS EQUAL IS UNKNOWN"

Sold by Grocers, Liquor Dealers, and Druggists Everywhere

DARLING & HOLMES, New England Agents
410 Board of Trade Building, Boston

"Gosman's Ginger Ale is eminently deserving of hygienic commendation on account of the intrinsic purity of its composition, and the fact that the ingredients are so intelligently chosen and so happily blended as to guarantee protection to the health of those using this beverage."—*American Journal of Health.*

GOSMAN'S GINGER ALE
HIGHLY AROMATIC — The Gosman Ginger Ale Co. — FREE FROM ALCOHOL
BALTIMORE MD.
TRADE MARK

SARSAPARILLA

For sale by all principal dealers

DARLING & HOLMES, *New England Agents*
410 BOARD OF TRADE BUILDING, BOSTON

[158]

- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

# THE "POPS." SYMPHONY HALL.

SYMPHONY HALL "POP" PROGRAMME.

PUBLISHED EVERY EVENING DURING THE SUMMER SEASON.

**Notice to Advertisers.**

The advertising columns in the programme are controlled SOLELY by F. R. COMEE, Symphony Hall, to whom all communications should be addressed.

In order to thoroughly enjoy the Concerts, smoke

**Daniel Frank & Co.'s**

Barrister Perfecto . . . 10c.
3 for 25c.
Barrister Conchas . . . 10c.
3 for 25c.
N. S. Londres . . . . 10c.
3 for 25c.
Celebridad Perfecto, 10c. each.
Garcia, D. F. & Co.,
Conchas, . . . 10c. each.
The American Puritanos
Finos . . . . . 15c.
2 for 25c.
The American Concha Fina
Especial . . . . . 10c.
3 for 25c.
The American Perfecto
Fino . . . . . 20c.
3 for 50c.
Knight Tempter Puritanos
Finos . . . . . 15c.
2 for 25c.

On sale at the "Pops"

Boston, Monday, May 25, 1903. Eighteenth Season. Summer 1903.

Published by C. A. ELLIS. Vol. I. No. 19.

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.

Mr. T. ADAMOWSKI, Conductor.

## MONDAY, MAY 25.

### PROGRAMME.

1. OVERTURE, "Semiramide" . . . . . Rossini
2. SELECTION, "Aïda" . . . . . Verdi
3. ENTR'ACTE, "Philémon et Baucis" . . . . . Gounod
4. OVERTURE, "The Bartered Bride" . . . . . Smetana

5. PRELUDE TO ACT III., "Lohengrin" . . . Wagner
6. FUNERAL MARCH OF A MARIONETTE . . Gounod
7. EVENING SONG . . . . . Elgar
8. OVERTURE, "Phèdre" . . . . . Massenet

9. OVERTURE, "Light Cavalry" . . . . . Suppé
10. SELECTION, "The Brigands" . . . . . Offenbach
11. WALTZ, "Violets" . . . . . Waldteufel
12. MARCH, "Poor Jonathan" . . . . . Suppé

### THE THIRD PUBLIC PERFORMANCE OF THE NEW ENGLAND CONSERVATORY SCHOOL OF OPERA

Will take place on Friday, June 5, at 2 P.M., in the Boston Theatre, under the direction of **Sig. ORESTE BIMBONI.** Tickets, $1.50, $1.00, 75 cents, 50 cents. Subscriptions will be received at the Conservatory until May 30.

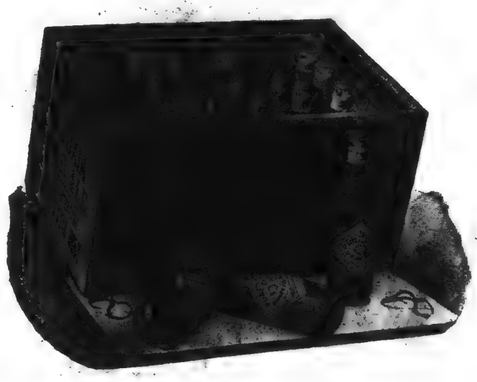
The Conservatory management takes special pleasure in announcing the re-engagement of Sig. Oreste Bimboni as Director of the New England Conservatory School of Opera for a term of three years. Sig. Bimboni will in addition become a member of the regular vocal school faculty. During the term of this engagement Sig. Bimboni will conduct no operatic performances except those given by the Conservatory Opera School.

The splendid new auditorium (Jordan Hall) will be used for the work of the Opera School, and every facility will be afforded for the most complete training in operatic performance.

## NORFOLK CABINET LAGER BEER

THE large sales of Norfolk Cabinet at the "Pops" during past years are entirely due to the sound footing of confidence which experience inspires. Brewed from the highest grades of malt and hops, thoroughly aged, and properly sterilized, in delicacy of flavor and purity it is the ideal table beer.

**Massachusetts Breweries Co.**
**17 Otis Street, Boston**



## PUREOXIA
### DRY GINGER ALE

MADE FROM DISTILLED WATER UNDER PERFECT HYGIENIC CONDITIONS

- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES


# THE "POPS." SYMPHONY HALL.

Boston, Tuesday, May 26, 1903. Eighteenth Season. Summer 1903.

Published by C. A. ELLIS. Vol. I. No. 20.

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.

Mr. T. ADAMOWSKI, Conductor.


## TUESDAY, MAY 26.

### PROGRAMME.

1. OVERTURE, "Le Roi d'Ys" . . . . . Lalo
2. BALLET MUSIC, "Boabdil" . . . . . Moszkowski
3. SALUT D'AMOUR . . . . . Elgar
4. OVERTURE, "Freischütz" . . . . . Weber

5. VALSE LENTE . . . . . German
6. HUNGARIAN RHAPSODY . . . . . Liszt
7. LEGATO . . . . . Strube
8. OVERTURE, "Rienzi" . . . . . Wagner

9. BOLERO . . . . . Carl Merrill
10. SELECTION, "Emerald Isle" (First time) . . . . . Sullivan
11. WALTZ, "Gros Wien" . . . . . Strauss
12. PERSIAN MARCH . . . . . Strauss

**Tuesday, June 9 . . . . . TECHNOLOGY NIGHT**


ESTABROOK AND EATON. IMPORTERS OF CIGARS. 222-224 WASHINGTON ST. BOSTON

MARGUERITE,
Conchas, . 10c., 3 for 25c.

UNION LEAGUE CLUB,
Rockefellers, 10c., 3 for 25c.

EL PRINCIP DE GALES,
Londres Grande, 10c. straight.

SALEROSA,
Ideals, . . . 10c. straight.

E. & E.,
Invincibles, . 15c., 2 for 25c.

MANUEL GARCIA, imported
Stilettos, . 15c., 2 for 25.

BOCK & CO., imported
Especiales de E. & E.,
20c., 5 for $1.00.

On sale at the "Pops."

Estabrook & Eaton.

Mr. WM. L. WHITNEY

PRESENT HEAD OF THE NEW ENGLAND CONSERVATORY, VOICE DEPARTMENT,
ANNOUNCES FOR SEPTEMBER 17 THE OPENING OF AN

INTERNATIONAL TRAINING SCHOOL FOR VOCALISTS

FLORENCE, 16 Via S. Agostino — BOSTON, Huntington Avenue — PARIS, 18 Rue Débarcadère

One method of voice production and management — OLD ITALIAN METHOD — for all schools of vocal music, Italian, French, English, German, etc.

ENTRANCE EXAMINATION, SEPTEMBER 1, 2, 3, 8, 9, 10, 14, 15, 16

SUPPLEMENTARY STUDIES

LANGUAGES DICTION SOLFEGGIO PIANO

ORATORIO CLASS ENSEMBLE The BACH-BRAHMS CLASS CONCERT CLASS

OPERA CLASS

TWO OPERA SCHOLARSHIPS — ONLY SCHOOL OF THE KIND IN EXISTENCE — FOUR VOICE SCHOLARSHIPS

MOGUL
Egyptian
Cigarettes

*Plain*
*or...*
*Cork Tip*

**Superior to most**
**Equal to any**

RED FOX ALE

Unquestionably the finest ale sold to-day.

Red Fox Ale combines delicacy of flavor with highly nourishing qualities.

If hitherto wedded to English brews, try RED FOX ALE.

Massachusetts Breweries Co.
17 Otis Street, Boston

DRINK

HIGHEST AWARD FOR PURITY.

JOS. GAHM & SON, New England Agents
125 Purchase Street

- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

# THE "POPS." SYMPHONY HALL.

Ask the man behind the bar to make your rickey or cocktail of

**BURROUGH'S**
**London Dry Gin.**

You never will regret it, as this gin is in a class by itself.

**CODMAN & HALL CO.,**
DEWEY SQUARE.

**Boston, Wednesday, May 27, 1903. Eighteenth Season. Summer 1903.**
Published by C. A. ELLIS. Vol. I. No. 21.
C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.
Mr. T. ADAMOWSKI, Conductor.

## WEDNESDAY, MAY 27.

### PROGRAMME.

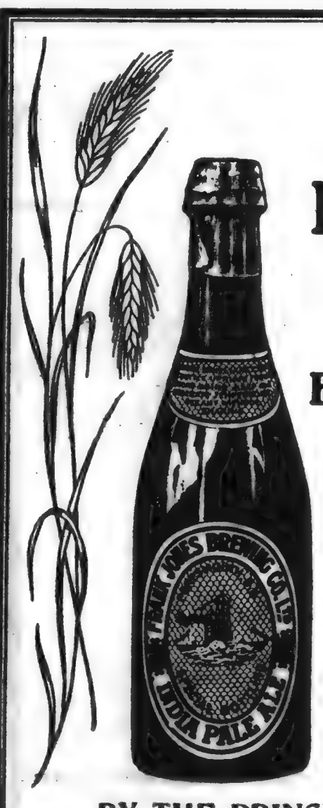
1. MARCH, "Cruiser Harvard" . . . . . Strube
2. OVERTURE, "Martha" . . . . . Flotow
3. FANTASIA on "La Bohème" . . . . . Puccini
4. WALTZ, "Simplicieuse" . . . . . J. Strauss
5. FIRE-CHARM, from "Die Walküre" . . . . . Wagner
6. OVERTURE, "Sakuntala" . . . . . Goldmark
7. THE SPINNING-WHEEL OF OMPHALE . . Saint-Saëns
8. OVERTURE, "Fledermaus" . . . . . J. Strauss
9. INTERMEZZO, "Contes d'Hoffmann" . . . . Offenbach
10. WALTZ, "El Turia" . . . . . Granado
11. SELECTION, "Gondoliers" . . . . . Sullivan
12. MARCH, "Hoch Habsburg" . . . . . Kral

**Tuesday, June 9** . . . . . **TECHNOLOGY NIGHT**

BÜRGERLICHES BRÄUHAUS
**PILSNER AND MÜNCHNER HOF BRÄU BIERS**
IN BOTTLES
ON SALE AT THESE CONCERTS
AND BY THE
**Harrison Bottling Company, 162 State Street**
Telephone, Richmond 1119
ALSO SOLE NEW ENGLAND AGENTS FOR
Königliches Hofbräuhaus, München, Bavaria. Bürgerliches Bräuhaus, Würzburg, Bavaria.
William A. Miles & Co.'s New York Croton Brewery Ales.
Iroquois Brewing Co. Buffalo (N.Y.) Beers.

American Brewing Co.
**ST. LOUIS**
**A.**
**B.**
**C.**
**BEER.**
Try a pint and notice the fine hop flavor.
The perfection of American brewing.

**CODMAN & HALL CO.,**
DEWEY SQUARE.




**Frank Jones'**
India Pale Ale.
Homestead Ale.
Nourishing Stout.
**Bottled at the Brewery**
**Portsmouth, N. H.**

"Life is but a journey — Live well upon the way"

SOLD AT
These Concerts
AS WELL AS
BY THE PRINCIPAL BOSTON DEALERS

Boston and Albany
NYC&HRRD LESSEE

Luxurious Travel
TO THE
WEST.
THE POINTS
Of excellence in a Railway Journey are
Good Roadbeds
Fast Schedules
Comfortable Coaches
Palatial Sleepers
Efficient Dining-car Service
and these are some of the points in which the
Boston & Albany R.R.
excels in its train service from Boston and the New England territory to the West.

**9 TRAINS A DAY**
Leave BOSTON for the WEST
via
NEW YORK CENTRAL LINES.

| | |
|---|---|
| 5†00 A M | "Albany Local." Connections for points in New York State. |
| 8†30 A M | "Albany Express." For Saratoga and points in New York State. |
| 10†15 A M | "Berkshire Express." Albany, Utica, Syracuse, Rochester, Buffalo. |
| 10*45 A M | "Chicago Special," via Lake Shore, Cleveland, Toledo, Chicago; also Pittsburg, Cincinnati, St. Louis. |
| 2*00 P M | "North Shore Limited," via Michigan Central, Detroit, Grand Rapids, Chicago, Cleveland. |
| 4†15 P M | "Western Express." Buffalo, Niagara Falls, Detroit, Cleveland, Chicago. |
| 6*00 P M | "Southwestern Express." Cincinnati, Detroit, and Chicago. |
| 8*00 P M | "Pacific Express." Buffalo and Chicago. |
| 11†15 P M | "Albany Local." Points in New York State. |

*Daily. †Except Sunday.
Through Sleeping-car and Dining-car Service complete.

4 THROUGH EXPRESS TRAINS A DAY, BOSTON TO NEW YORK, via "SPRINGFIELD LINE." Leave South Station 9 A.M., 12 noon, 4 P.M., 11.15 P.M. Equipped with Day Coaches, Parlor and Sleeping Cars built by the PULLMAN COMPANY expressly for this service.

J. L. WHITE, C. T. A., 366 Washington St. A. S. HANSON, G. P. A., Boston

[161]

- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

# THE "POPS." SYMPHONY HALL.

Boston, Thursday, May 28, 1903. Eighteenth Season. Summer 1903.

Published by C. A. ELLIS. Vol. I. No. 22.

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.

Mr. T. ADAMOWSKI, Conductor.

## THURSDAY, MAY 28.

### PROGRAMME.

1. OVERTURE, "The Bartered Bride" . . . . . Smetana
2. SELECTION, "Faust" . . . . . Gounod
3. SUITE No. 1 . . . . . Moszkowski
4. WALTZ, "Espana" . . . . . Waldteufel

5. OVERTURE, "Euphrosyne" (First time) . . . . . F. Converse
6. OVERTURE, "Mignon" . . . . . A. Thomas
7. BERCEUSE . . . . . Clayton Johns
8. SUITE, "La Belle au Bois Dormant" . . . . Tschaikowski

9. INDIAN SERENADE . . . . . F. Converse
10. WALTZ, "Morgenblätter" . . . . . J. Strauss
11. SELECTION, "La Grande Duchesse" . . . . Offenbach
12. MARCH . . . . . Jenicke

**Tuesday, June 9 . . . . . TECHNOLOGY NIGHT**

*Good English songs are plentiful if you know what to ask your dealer for. The latest successes in America and England are:*

| | |
|---|---|
| "LOVE'S POWER" / "HUMILITY" | *H. Bunning* |
| "WING TEE WEE" / "MECHANICAL DOLL" | *Clayton Thomas* |
| "BUTTERFLY GAY" | *Stephen Adams* |
| "HEART, O MY HEART" | *Victor Harris* |
| "O BLEST REDEEMER" | *Ernest Newton* |
| "GREEK LOVE SONG" | *Lisa Lehmann* |
| "ABSENT" | *Tirindelli* |

To be had of all dealers or from the publishers

**BOOSEY & CO., 9 East 17th Street, - NEW YORK**

(4)

CLOTHING
CARPETS
RUGS
PORTIERES
BLANKETS
DRAPERIES
FEATHERS
GLOVES
LACE CURTAINS
REAL LACES ETC
CLEANSED OR
DYED
AND REFINISHED
PROPERLY BY

LEWANDO'S

17 Temple Place
284 Boylston Street

Also New York Philadelphia Newport Hartford New Haven Providence Lynn Watertown Cambridge

Teams Telephones

We also do more Fine Laundry Work than any other establishment

ON SALE IN THE LOBBY
OR MAY BE
ORDERED of the WAITER

*Artistic* ✻ *Delicate* ✻ *Pure*

Winthrop M. Baker

BOSTON
CHOCOLATES

One pound package . 60 cents
One-half pound package, 30 cents

PRINCESS
CHOCOLATES

*The most exquisite symphony of confections*

One pound package . 80 cents
One-half pound package, 40 cents

MADE BY

Winthrop M. Baker

545 ATLANTIC AVENUE
BOSTON

BIGELOW, KENNARD AND CO.

Bronzes from the foundries of Barbedienne, Colin & others

Classic Subjects Ancient & Modern by European & American Sculptors

511 WASHINGTON STREET, CORNER WEST STREET.

- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

# THE "POPS." SYMPHONY HALL.

**New York, New Haven and Hartford Railroad.**

## BOSTON TO NEW YORK

**VIA RAIL LINES.**

**Week-day Service.**

| Leave Boston. | Leave Back Bay. | Via | Arrive New York. |
|---|---|---|---|
| 8.00 a.m. | 8.04 a.m. | Hartford | 1.59 p.m. |
| 10.00 " B.S. | 10.04 " | Shore Line | 3.00 " |
| 10.03 " | 10.07 " | " " | 4.29 " |
| 1.00 p.m. K.L. | 1.04 p.m. | " " | 5.57 " |
| 1.03 " | 1.07 " | " " | 6.58 " |
| 2.00 " | 2.04 " | Hartford | 7.57 " |
| 3.00 " | 3.04 " | Shore Line | 9.00 " |
| 5.00 " | 5.04 " | " " | 11.00 " |
| 12.00 m'nt. | 12.04 a.m. | " " | 7.03 a.m. |
| 12.03 a.m. | 12.07 " | " " | 7.08 " |

B.S. Bay State Limited Train, carrying Parlor Cars only. Limited in its equipment, and will receive passengers only to extent of seating capacity. Special tickets required.

K.L. Knickerbocker Limited Train. Parlor Cars only. Limited in its equipment, and will receive passengers only to extent of seating capacity. Special tickets required.

**Sunday Service.**

| Leave Boston. | Leave Back Bay. | Via | Arrive New York. |
|---|---|---|---|
| 10.03 a.m. | 10.07 a.m. | Shore Line | 4.29 p.m. |
| 1.03 p.m. | 1.07 p.m. | " " | 6.58 " |
| 3.00 " | 3.04 " | " " | 9.00 " |
| 5.00 " | 5.04 " | " " | 11.00 " |
| 12.00 m'nt. | 12.04 a.m. | " " | 7.03 a.m. |
| 12.03 a.m. | 12.07 " | " " | 7.08 " |

**Equipment.**

Vestibuled Buffet Parlor Cars and Coaches on Day Trains.
Stateroom and Sleeping Cars on Night Trains.
Dining Cars on trains leaving BOSTON at 3.00 p.m. and 5.00 p.m.

**VIA FALL RIVER LINE.**

Steamboat Express Train, Vestibuled Parlor Cars and Coaches, leaves Boston Terminal daily, including Sundays, 6.00 p.m., Back Bay 6.04 p.m., connecting at Fall River with steamer "Pilgrim" or "Puritan," touching at Newport, and due New York, Pier 19, North River, 7.00 a.m.

TICKET OFFICES, BOSTON:
362 Washington Street. Terminal Station.
Back Bay Station.

**Boston, Friday, May 29, 1903. Eighteenth Season. Summer 1903.**

Published by C. A. ELLIS. Vol. I. No. 23.

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.

Mr. T. ADAMOWSKI, Conductor.

## FRIDAY, MAY 29.

### PROGRAMME.

1. OVERTURE, "Masaniello" . . . . . Auber
2. BAL COSTUME . . . . . Rubinstein
   *a.* Introduction *b.* Berger et Bergère *c.* Tarantelle
3. CAVALLERIA RUSTICANA . . . . . Mascagni
4. WALTZ from "Merry War" . . . . . Joh. Strauss

---

5. SELECTION, "La Bohème" . . . . . Puccini
6. OVERTURE, "Rienzi" . . . . . Wagner
7. INTERMEZZO, "Contes d'Hoffmann" . . . . . Offenbach
8. WALTZ, "Gretna Green" . . . . . Guiraud

---

9. SELECTION, "Toreador" . . . . . Caryll
10. OVERTURE, "Poet and Peasant" . . . . . Suppé
11. WALTZ, "In lauschiger Nacht" . . . . . Ziehrer
12. MARCH, "Cruiser Harvard" . . . . . Strube

**Tuesday, June 9** . . . . . **TECHNOLOGY NIGHT**
**Friday, June 12** . . . . . **BANK OFFICERS' NIGHT**

**President Suspenders**

**BEAT THE BAND**

**Better than a Belt**

**Their construction gives most**

**Comfort and Service**

**Try them warm days**

**Any store, 50c. and $1**

Tally-Ho Ginger Ale

Sold at these Concerts

**Veuve Chaffard**

**PURE OLIVE OIL**

In Honest Bottles

# C. C. HARVEY & COMPANY

144 BOYLSTON STREET

*Representatives of*

## KNABE PIANOS

We unhesitatingly assert that the New Knabe Mignon Grand is by far the best small grand piano yet produced by any maker.

## THE KNABE PIANO

Is a high-grade, artistic product, suited to the every-day requirements of the American public.

RENTAL DEPARTMENT. We will rent any grade, new or second-hand piano at lower prices than any other house. We make a specialty of *summer rentals*, and can please you with the *quality of our stock*.

Sole representatives of the ANGELUS PIANO PLAYER. Large circulating music library

C. C. HARVEY & CO., 144 BOYLSTON STREET
TELEPHONE, 184 OXFORD

- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES


# THE "POPS." SYMPHONY HALL.

**Boston, Saturday, May 30, 1903. Eighteenth Season. Summer 1903.**

Published by C. A. ELLIS. Vol. I. No. 24.

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.

Mr. T. ADAMOWSKI, Conductor.


## SATURDAY, MAY 30.

### PROGRAMME.

1. TAMBOUR BATTANT . . . . . Messager
2. OVERTURE, "Mignon" . . . . . A. Thomas
3. SELECTION, "Carmen" . . . . . Bizet
4. OVERTURE, "Phèdre" . . . . . Massenet

5. BALLET MUSIC, "Sylvia" . . . . . Delibes
   *a.* Introduction *b.* Valse Lente *c.* Pizzicato
6. PRELUDE, ACT III., "Lohengrin" . . . . . Wagner
7. LARGO . . . . . Handel
   Solo Violin, Mr. KARL ONDRICEK
8. SELECTION, "Fatinitza" . . . . . Suppé

9. OVERTURE, "La Périchole" . . . . . Offenbach
10. SELECTION, "Mikado" . . . . . Sullivan
11. ESTUDIANTINA WALTZ . . . . . Waldteufel
12. MARCH, "Boccaccio" . . . . . Suppé

**Tuesday, June 9** . . . . . **TECHNOLOGY NIGHT**
**Friday, June 12** . . . . . **BANK OFFICERS' NIGHT**


**Grand Vin**

**Chateau Lafite, 1895**

SOLD HERE

# Pontet Canet AND Haut Sauternes

**From Genoud, Pere et Fils,**
**BORDEAUX, FRANCE,**

Are sold here at $1.25 per quart and 75 cents per pint. You can get them for your home, clubs, hotels, and restaurants at **wholesale price** from the direct importers,

**THE FRENCH-AMERICAN WINE COMPANY,**
**28 ESSEX STREET, BOSTON, MASS.**

# MahMal

**EGYPTIAN CIGARETTES**

**Sold at these Concerts**

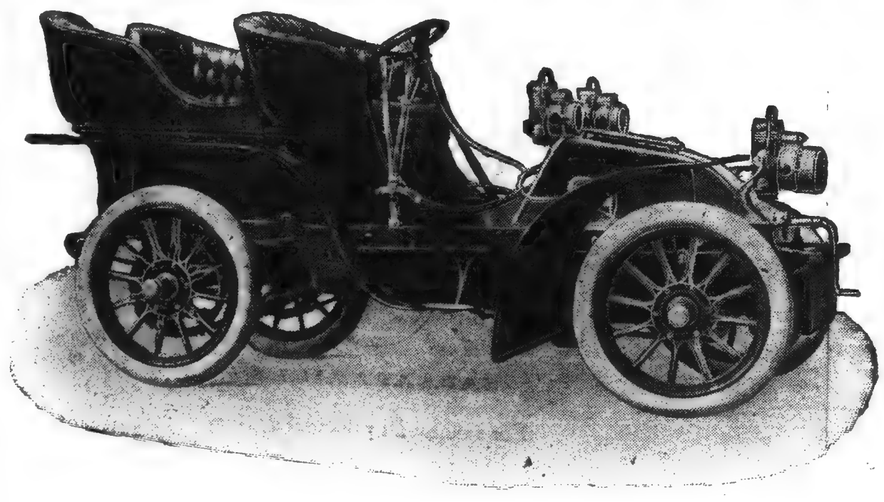
| | |
|---|---|
| No. 5s | 15 cents per box |
| No. 3s | 25 cents per box |
| No. 1s | 30 cents per box |
| Gold Tip | 25 cents per box |

**Also sold by**

**S. S. PIERCE CO.**

**BOSTON, BROOKLINE**

# The Auto's the Thing



**TOLEDO** Touring Cars

**WAVERLEY** Electrics

**CADILLAC** { $750 Runabouts
$850 Touring Cars

# W. E. ELDRIDGE

AGENT

**POPE BUILDING, 223 COLUMBUS AVENUE**

- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

# THE "POPS." SYMPHONY HALL.

Boston, Monday, June 1, 1903. Eighteenth Season. Summer 1903.
Published by C. A. ELLIS. Vol. I. No. 25.
C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.
Mr. T. ADAMOWSKI, Conductor.

## THE BOSTON SYMPHONY ORCHESTRA PROGRAMME

For the twenty-four Boston Concerts, with Historical and Descriptive Notes by Philip Hale.

Bound copies of the Programme for the entire season can be had at $1.50 by applying to

F. R. COMEE,
Symphony Hall,
Boston.

## MONDAY, JUNE 1.

PROGRAMME.

| | | |
|---|---|---|
| 1. | HUNGARIAN MARCH | Moldauer |
| 2. | OVERTURE, "Si j'étais Roi" | Adam |
| 3. | SELECTION, "Faust" | Gounod |
| 4. | WALTZ, "New Vienna" | Strauss |
| 5. | SUITE, "La Feria" | Lacome |
| 6. | OVERTURE, "Flying Dutchman" (First time) | Wagner |
| 7. | LA LETTRE DE MANON | Gillet |
| 8. | OVERTURE, "William Tell" (First time) | Rossini |
| 9. | INTERMEZZO, "Radcliffe" | Mascagni |
| 10. | SELECTION, "The Singing Girl" | Herbert |
| 11. | WALTZ, "Grubenlichter" | Zeller |
| 12. | MARCH, "Hoch Habsburg" | Kral |

Tuesday, June 9 . . . . . TECHNOLOGY NIGHT
Friday, June 12 . . . . . BANK OFFICERS' NIGHT

Egyptian Deities Cigarettes

Plain Cork or... Straw Tip

No better Turkish Cigarette can be made

Sol's Philadelphia Ale on draught
AND
Tannhaeuser Export in bottles
Sold at These Concerts
ARE FURNISHED BY
SOL. BACHARACH
508-510 Atlantic Avenue.
Telephone, 3805 Main

Charles B. Perkins & Co.
The following choice selection of our CIGARS Always on sale at Pop Concerts:

| | |
|---|---|
| Ginita Deliciosos Extra, | 10c., 3 for 25c. |
| Matilde Londres Fino (all Havana), | 10c. each. |
| Matilde Rothschilds Extra (all Havana), | 15c., 2 for 25c. |
| Matilde Perfecto Fino (all Havana), | 20c., 3 for 50c. |
| Otero Brevas (all Havana), | 15c., 2 for 25c. |
| Elena Puritanos, | 15c. each. |
| Monte Rosa Violetas, | 20c. each. |

WHITE ROCK MINERAL SPRING CO. WAUKESHA WIS.

Awarded the only Gold Medal at the Paris Exposition, 1900

WHITE ROCK LITHIA WATER
PURE—HEALTHFUL—SPARKLING
"ITS EQUAL IS UNKNOWN"
Sold by Grocers, Liquor Dealers, and Druggists Everywhere
DARLING & HOLMES, New England Agents
410 Board of Trade Building, Boston

"Gosman's Ginger Ale is eminently deserving of hygienic commendation on account of the intrinsic purity of its composition, and the fact that the ingredients are so intelligently chosen and so happily blended as to guarantee protection to the health of those using this beverage."—*American Journal of Health.*

GOSMAN'S GINGER ALE
HIGHLY AROMATIC — The Gosman Ginger Ale Co. — FREE FROM ALCOHOL
BALTIMORE, MD. TRADE MARK

SARSAPARILLA
For sale by all principal dealers
DARLING & HOLMES, *New England Agents*
410 BOARD OF TRADE BUILDING, BOSTON

[165]

- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

# THE "POPS." SYMPHONY HALL.

SYMPHONY HALL "POP" PROGRAMME.

PUBLISHED EVERY EVENING DURING THE SUMMER SEASON.

**Boston, Tuesday, June 2, 1903. Eighteenth Season. Summer 1903.**

Published by C A. ELLIS. Vol. I. No. 26.

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.

Mr. T. ADAMOWSKI, Conductor.

**Notice to Advertisers.**

The advertising columns in the programme are controlled SOLELY by F. R. COMEE, Symphony Hall, to whom all communications should be addressed.

In order to thoroughly enjoy the Concerts, smoke

**Daniel Frank & Co.'s**

Barrister Perfecto . . . 10c.
3 for 25c.
Barrister Conchas . . . 10c.
3 for 25c.
N. S. Londres . . . . 10c.
3 for 25c.
Celebridad Perfecto, 10c. each.
Garcia, D. F. & Co., Conchas, . . . 10c. each.
The American Puritanos Finos . . . . . 15c.
2 for 25c.
The American Concha Fina Especial . . . . . 10c.
3 for 25c.
The American Perfecto Fino . . . . . 20c.
3 for 50c.
Knight Tempter Puritanos Finos . . . . . 15c.
2 for 25c.

**On sale at the "Pops"**

## TUESDAY, JUNE 2.

PROGRAMME.

| | | |
|---|---|---|
| 1. | WEDDING MARCH | Mendelssohn |
| 2. | SUITE, "Korrigan" | Widor |
| 3. | OVERTURE, "Galatea" | Suppé |
| 4. | WALTZ, "Harlequin en Voyage" | Zach |
| 5. | OVERTURE, "Oberon" | Weber |
| 6. | TANNHAEUSER MARCH | Wagner |
| 7. | CHANSON SANS PAROLES | Tschaikowski |
| 8. | SUITE, "Peer Gynt" | Grieg |
| 9. | SERENADE | Moszkowski |
| 10. | SELECTION, "Madame Angot" | Lecocq |
| 11. | WALTZ, "El Turo" | Gordans |
| 12. | MARCH, "Boccaccio" | Suppé |

**Tuesday, June 9 . . . . . TECHNOLOGY NIGHT**
**Friday, June 12 . . . . BANK OFFICERS' NIGHT**

## The Third Public Performance of the New England Conservatory SCHOOL OF OPERA

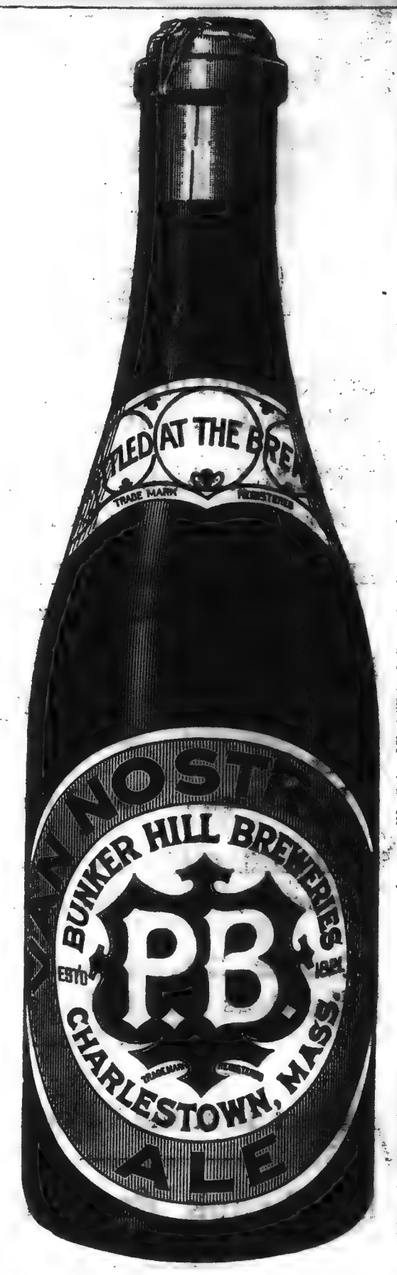
Will take place on **Friday, June 5, at 2 p.m., in the Boston Theatre,** under the direction of

Sig. ORESTE BIMBONI.

Tickets, $1.50, $1.00, 75 cents, 50 cents. Subscriptions will be received at the Conservatory until May 30.

The Conservatory management takes special pleasure in announcing the re-engagement of Sig. Oreste Bimboni as Director of the New England Conservatory School of Opera for a term of three years. Sig. Bimboni will in addition become a member of the regular vocal school faculty. During the term of this engagement Sig. Bimboni will conduct no operatic performances except those given by the Conservatory Opera School.

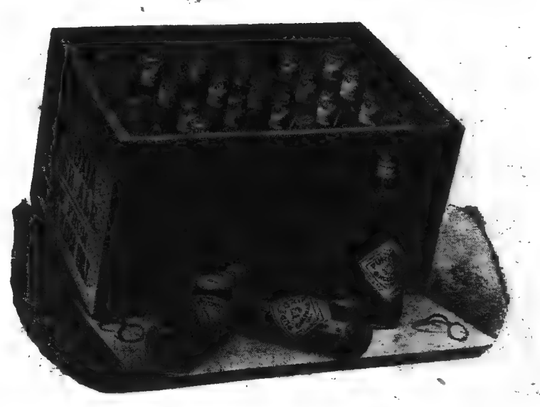
The splendid new auditorium Jordan Hall will be used for the work of the Opera School, and every facility will be afforded for the most complete training in operatic performance.




**NORFOLK CABINET LAGER BEER**

THE large sales of Norfolk Cabinet at the "Pops" during past years are entirely due to the sound footing of confidence which experience inspires. Brewed from the highest grades of malt and hops, thoroughly aged, and properly sterilized, in delicacy of flavor and purity it is the ideal table beer.

**Massachusetts Breweries Co.**
**17 Otis Street, Boston**



***PUREOXIA***
***DRY GINGER ALE***

**MADE FROM DISTILLED WATER UNDER PERFECT HYGIENIC CONDITIONS**

**The only Beer on draught served at these Concerts is the Schlitz Brewing Co.'s Milwaukee.**

- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES


# THE "POPS." SYMPHONY HALL.

**Boston, Wednesday, June 3, 1903. Eighteenth Season. Summer 1903.**

Published by C A. ELLIS. Vol. I. No. 27.

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.

Mr. T. ADAMOWSKI, Conductor.


## WEDNESDAY, JUNE 3.

### PROGRAMME.

1. MARCH, "Cruiser Harvard" . . . . . Strube
2. BALLET MUSIC, "Coppelia" . . . . . Delibes
3. OVERTURE, "Raymond" . . . . . A. Thomas
4. WALTZ, "Margot" . . . . . John E. Lodge
   (First time)
5. OVERTURE, "1812" . . . . . Tschaikowski
6. FUNERAL MARCH OF A MARIONETTE . . Gounod
7. SELECTION, "Carmen" . . . . . Bizet
8. EVENING SONG . . . . . Elgar
9. GRACEFUL DANCE . . . . . Sullivan
10. WALTZ, "Lagunen" . . . . . J. Strauss
11. SELECTION, "Boccaccio" . . . . . Suppé
12. TABASCO MARCH . . . . . Chadwick

**Tuesday, June 9** . . . . . TECHNOLOGY NIGHT
**Friday, June 12** . . . . . BANK OFFICERS' NIGHT


ESTABROOK AND EATON. BOSTON. IMPORTERS OF CIGARS 222-224 WASHINGTON ST.

**MARGUERITE,**
Conchas, . 10c., 3 for 25c.

**UNION LEAGUE CLUB,**
Rockefellers, 10c., 3 for 25c.

**EL PRINCIP DE GALES,**
Londres Grande, 10c. straight.

**SALEROSA,**
Ideals, . . . 10c. straight.

**E. & E.,**
Invincibles, . 15c., 2 for 25c.

**MANUEL GARCIA,** imported
Stilettos, . 15c., 2 for 25.

**BOCK & CO.,** imported
Especiales de E. & E.,
20c., 5 for $1.00.

On sale at the "Pops."

Estabrook & Eaton.

**Mr. WM. L. WHITNEY,** 246 Huntington Avenue, Opposite Symphony Hall,
PRESENT HEAD OF THE NEW ENGLAND CONSERVATORY, VOICE DEPARTMENT,
ANNOUNCES FOR SEPTEMBER 17 THE OPENING OF AN
**INTERNATIONAL TRAINING SCHOOL FOR VOCALISTS**
FLORENCE 16 Via S. Agostino — BOSTON Huntington Avenue — PARIS 18 Rue Débarcadère
One method of voice production and management **OLD ITALIAN METHOD** for all schools of vocal music, Italian, French, English, German, etc.
ENTRANCE EXAMINATION, SEPTEMBER 1, 2, 3, 8, 9, 10, 14, 15, 16
SUPPLEMENTARY STUDIES
LANGUAGES DICTION SOLFEGGIO PIANO
ORATORIO CLASS ENSEMBLE **The BACH-BRAHMS** CLASS CONCERT CLASS
**OPERA CLASS**
TWO OPERA SCHOLARSHIPS — ONLY SCHOOL OF THE KIND IN EXISTENCE — FOUR VOICE SCHOLARSHIPS

**MOGUL Egyptian Cigarettes**

*Plain or... Cork Tip*

**Superior to most Equal to any**

**RED FOX ALE**

Unquestionably the finest ale sold to-day.

Red Fox Ale combines delicacy of flavor with highly nourishing qualities.

If hitherto wedded to English brews, try RED FOX ALE.

**Massachusetts Breweries Co.**
17 Otis Street, Boston

**DRINK**

EXPORT SCHLITZ Schlitz THE BEER THAT MADE MILWAUKEE FAMOUS.

**HIGHEST AWARD FOR PURITY.**

JOS. GAHM & SON, New England Agents
125 Purchase Street

- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

# THE "POPS." SYMPHONY HALL.

Boston, Thursday, June 4, 1903. Eighteenth Season. Summer 1903.
Published by C. A. ELLIS. Vol. I. No. 28.
C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.
Mr. T. ADAMOWSKI, Conductor.

## THURSDAY, JUNE 4.

PROGRAMME.

1. POLONAISE . . . . . Chopin
2. OVERTURE, "La Fiancée du Czar" . . Rimsky-Korsakoff
3. OVERTURE, "Galatea" . . . . . Suppé
4. WALTZ, "Torquay" . . . . . R. Atkinson
(First time)
5. ENGLISH DANCES . . . . . Cowen
6. OVERTURE, "Phèdre" . . . . . Massenet
7. ANDANTE from Quartet . . . . . Tschaikowsky
8. TANNHAEUSER MARCH . . . . . Wagner
9. PARADE MILITAIRE . . . . . Massenet
10. WALTZ, "Violets" . . . . . Waldteufel
11. SELECTION, "Toreador" . . . . . Caryll
12. HUNGARIAN MARCH . . . . . Moldauer

**Tuesday, June 9** . . . . . TECHNOLOGY NIGHT
**Friday, June 12** . . . . . BANK OFFICERS' NIGHT

Ask the man behind the bar to make your rickey or cocktail of

**BURROUGH'S**
**London Dry Gin.**

You never will regret it, as this gin is in a class by itself.

**CODMAN & HALL CO.,**
DEWEY SQUARE.

BÜRGERLICHES BRÄUHAUS
**PILSNER AND MÜNCHNER HOF BRÄU BIERS**
IN BOTTLES
ON SALE AT THESE CONCERTS
AND BY THE
**Harrison Bottling Company, 162 State Street**
**Telephone, Richmond 1119**

ALSO SOLE NEW ENGLAND AGENTS FOR
Königliches Hofbräuhaus, München, Bavaria. Bürgerliches Bräuhaus, Würzburg, Bavaria.
William A. Miles & Co.'s New York Croton Brewery Ales.
Iroquois Brewing Co. Buffalo (N.Y.) Beers.

American Brewing Co.
**ST. LOUIS**
**A. B. C.**
**BEER.**

Try a pint and notice the fine hop flavor.

The perfection of American brewing.

**CODMAN & HALL CO.,**
DEWEY SQUARE.

**Frank Jones'**
India Pale Ale.
Homestead Ale.
Nourishing Stout.
**Bottled at the Brewery**
**Portsmouth, N. H.**

"Life is but a journey—
Live well upon the way"

SOLD AT
These Concerts
AS WELL AS
BY THE PRINCIPAL BOSTON DEALERS

Boston and Albany
NEW YORK CENTRAL LINES

Luxurious Travel
TO THE
**WEST.**
THE POINTS
Of excellence in a Railway Journey are
Good Roadbeds
Fast Schedules
Comfortable Coaches
Palatial Sleepers
Efficient Dining-car Service
and these are some of the points in which the
Boston & Albany R.R.
excels in its train service from Boston and the New England territory to the West.

**9 TRAINS A DAY**
Leave BOSTON for the WEST
via
NEW YORK CENTRAL LINES.

| | |
|---|---|
| 5†00 A M | "Albany Local." Connections for points in New York State. |
| 8†30 A M | "Albany Express." For Saratoga and points in New York State. |
| 10†15 A M | "Berkshire Express." Albany, Utica, Syracuse, Rochester, Buffalo. |
| 10*45 A M | "Chicago Special," via Lake Shore, Cleveland, Toledo, Chicago; also Pittsburg, Cincinnati, St. Louis. |
| 2*00 P M | "North Shore Limited," via Michigan Central, Detroit, Grand Rapids, Chicago, Cleveland. |
| 4†15 P M | "Western Express." Buffalo, Niagara Falls, Detroit, Cleveland, Chicago. |
| 6*00 P M | "Southwestern Express." Cincinnati, Detroit, and Chicago. |
| 8*00 P M | "Pacific Express." Buffalo and Chicago. |
| 11†15 P M | "Albany Local." Points in New York State. |

*Daily. †Except Sunday.
Through Sleeping-car and Dining-car Service complete.

4 THROUGH EXPRESS TRAINS A DAY, BOSTON TO NEW YORK, via "SPRINGFIELD LINE." Leave South Station 9 A.M., 12 NOON, 4 P.M., 11.15 P.M. Equipped with Day Coaches, Parlor and Sleeping Cars built by the PULLMAN COMPANY expressly for this service.

J. L. WHITE, C. T. A., 366 Washington St. A. S. HANSON, G. P. A., Boston

**The only Beer on draught served at these Concerts is the Schlitz Brewing Co.'s Milwaukee.**

- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

# THE "POPS." SYMPHONY HALL.

Boston, Friday, June 5, 1903. Eighteenth Season. Summer 1903.

Published by C. A. ELLIS. Vol. I. No. 29.

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.

Mr. T. ADAMOWSKI, Conductor.

CLOTHING
CARPETS
RUGS
PORTIERES
BLANKETS
DRAPERIES
FEATHERS
GLOVES
LACE CURTAINS
REAL LACES ETC
CLEANSED OR
DYED
AND REFINISHED
PROPERLY BY

LEWANDO'S

17 Temple Place
284 Boylston Street

Also New York Philadelphia Newport Hartford New Haven Providence Lynn Watertown Cambridge

Teams Telephones

We also do more Fine Laundry Work than any other establishment

## FRIDAY, JUNE 5.

### PROGRAMME.

1. OVERTURE, "Barber of Seville" . . . . . Rossini
2. SUITE, "La Farandole" . . . . . Duboi
3. SELECTION, "Il Trovatore" . . . . . Verdi
4. WALTZ, "Merry War" . . . . . Strauss

---

5. FANTASIA on "La Bohème" . . . . . Puccini
6. ROMANZA for Violin and Orchestra . . . . . G. Strube
   (First time)
   Violin Solo, Mr. KARL ONDRICEK
7. SELECTION, "Sphinx" . . . . . Thompson
8. OVERTURE, "In Bohemia" . . . . . H. Hadley

---

9. LA LETTRE DE MANON . . . . . Gillet
10. WALTZ, "Gros Wien" . . . . . Joh. Strauss
11. SELECTION, "Robin Hood" . . . . . De Koven
12. TABASCO MARCH . . . . . Chadwick

**Tuesday, June 9** . . . . . TECHNOLOGY NIGHT
**Friday, June 12** . . . . . BANK OFFICERS' NIGHT

SOMETHING NEW

POPULAR SONGS BY GREAT SONG WRITERS

"WHITE MOON." By *Tito Mattei*

"MAID IN THE MOON." By *Ellen Wright*, composer of "Violets."

Try them. The melodies are fascinating. To be had of all dealers or of the publishers,

BOOSEY & CO., 9 East 17th St., - NEW YORK

(3)

ON SALE IN THE LOBBY
OR MAY BE
ORDERED of the WAITER

*Artistic* ✱ *Delicate* ✱ *Pure*

Winthrop M. Baker

BOSTON CHOCOLATES

One pound package . 60 cents
One-half pound package, 30 cents

PRINCESS CHOCOLATES

*The most exquisite symphony of confections*

One pound package . 80 cents
One-half pound package, 40 cents

MADE BY

Winthrop M. Baker

545 ATLANTIC AVENUE
BOSTON

BIGELOW KENNARD & CO.

Makers of fine
Electric and Gas Lighting Fixtures.
Experts in
Indirect and Subdued Lighting Effects.
Designs and Estimates Furnished
511 Washington Str.~ Corner West.

- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES


# THE "POPS." SYMPHONY HALL.

Boston, Saturday, June 6, 1903. Eighteenth Season. Summer 1903.

Published by C. A. ELLIS. Vol. I. No. 30.

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.

Mr. T. ADAMOWSKI, Conductor.



New York, New Haven and Hartford Railroad.

## BOSTON TO NEW YORK

VIA RAIL LINES.

**Week-day Service.**

| Leave Boston. | Leave Back Bay. | Via | Arrive New York. |
|---|---|---|---|
| 8.00 a.m. | 8.04 a.m. | Hartford | 1.59 p.m. |
| 10.00 " B.S. | 10.04 " | Shore Line | 3.00 " |
| 10.03 " | 10.07 " | " " | 4.29 " |
| 1.00 p.m. K.L. | 1.04 p.m. | " " | 5.57 " |
| 1.03 " | 1.07 " | " " | 6.58 " |
| 2.00 " | 2.04 " | Hartford | 7.57 " |
| 3.00 " | 3.04 " | Shore Line | 9.00 " |
| 5.00 " | 5.04 " | " " | 11.00 " |
| 12.00 m'nt. | 12.04 a.m. | " " | 7.03 a.m. |
| 12.03 a.m. | 12.07 " | " " | 7.08 " |

B.S. Bay State Limited Train, carrying Parlor Cars only. Limited in its equipment, and will receive passengers only to extent of seating capacity. Special tickets required.

K.L. Knickerbocker Limited Train. Parlor Cars only. Limited in its equipment, and will receive passengers only to extent of seating capacity. Special tickets required.

**Sunday Service.**

| Leave Boston. | Leave Back Bay. | Via | Arrive New York. |
|---|---|---|---|
| 10.03 a.m. | 10.07 a.m. | Shore Line | 4.29 p.m. |
| 1.03 p.m. | 1.07 p.m. | " " | 6.58 " |
| 3.00 " | 3.04 " | " " | 9.00 " |
| 5.00 " | 5.04 " | " " | 11.00 " |
| 12.00 m'nt. | 12.04 a.m. | " " | 7.03 a.m. |
| 12.03 a.m. | 12.07 " | " " | 7.08 " |

**Equipment.**

Vestibuled Buffet Parlor Cars and Coaches on Day Trains.
Stateroom and Sleeping Cars on Night Trains.
Dining Cars on trains leaving BOSTON at 3.00 p.m. and 5.00 p.m.

**VIA FALL RIVER LINE.**

Steamboat Express Train, Vestibuled Parlor Cars and Coaches, leaves Boston Terminal daily, including Sundays, 6.00 p.m., Back Bay 6.04 p.m., connecting at Fall River with steamer "Pilgrim" or "Puritan," touching at Newport, and due New York, Pier 19, North River, 7.00 a.m.

TICKET OFFICES, BOSTON:
362 Washington Street. Terminal Station.
Back Bay Station.


## SATURDAY, JUNE 6.

### PROGRAMME.

1. MARCH, "Cruiser Harvard" . . . . . Strube
2. FLOWER SUITE . . . . . Benyon
3. OVERTURE, "Raymond" (First time) . . . . . A. Thomas
4. WALTZ, "In lauschiger Nacht" . . . . . Ziehrer

5. GRACEFUL DANCE . . . . . Sullivan
6. OVERTURE, "Rienzi" . . . . . Wagner
7. ROMANZA for Violin and Orchestra . . . . . Strube
   Violin Solo, Mr. KARL ONDRICEK
8. SELECTION, "Faust" . . . . . Gounod
9. OVERTURE, "Orpheus aux Enfers" . . . . . Offenbach
10. SELECTION, "Toreador" . . . . . Caryll
11. WALTZ, "Les Patineurs" . . . . . Waldteufel
12. MARCH, "Tambour Battant" . . . . . Messager

Tuesday, June 9 . . . . TECHNOLOGY NIGHT
Friday, June 12 . . . . BANK OFFICERS' NIGHT


President Suspenders
BEAT THE BAND
Better than a Belt
Their construction gives most
Comfort and Service
Try them warm days
Any store, 50c. and $1

Tally-Ho Ginger Ale

Sold at these Concerts

S. S. Pierce Company

BOSTON
BROOKLINE

C. C. HARVEY & COMPANY

144 BOYLSTON STREET

*Representatives of*

KNABE PIANOS

We unhesitatingly assert that the New Knabe Mignon Grand is by far the best small grand piano yet produced by any maker.

THE KNABE PIANO

Is a high-grade, artistic product, suited to the every-day requirements of the American public.

RENTAL DEPARTMENT. We will rent any grade, new or second-hand piano at lower prices than any other house. We make a specialty of *summer rentals*, and can please you with the *quality of our stock*.

Sole representatives of the ANGELUS PIANO PLAYER. Large circulating music library

C. C. HARVEY & CO., 144 BOYLSTON STREET
TELEPHONE, 184 OXFORD

The only Beer on draught served at these Concerts is the Schlitz Brewing Co.'s Milwaukee.

- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES


# THE "POPS." SYMPHONY HALL.

Boston, Monday, June 8, 1903. Eighteenth Season. Summer 1903.

Published by C. A. ELLIS. Vol. I. No. 31.

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.

Mr. T. ADAMOWSKI, Conductor.


## MONDAY, JUNE 8.

PROGRAMME.

| | | |
|---|---|---|
| 1. | OVERTURE, "Fra Diavalo" | Auber |
| 2. | BALLET MUSIC, "Le Cid" | Massenet |
| 3. | OVERTURE, "Mignon" | A. Thomas |
| 4. | WALTZ, "Grubenlichter" | Zeller |
| 5. | SLAVONIC DANCES | Dvorak |
| 6. | RIDE OF THE WALKYRIES | Wagner |
| 7. | LA LETTRE DE MANON | Gillet |
| 8. | WALTZ from "Onegin" | Tschaikowski |
| 9. | OVERTURE, "Light Cavalry" | Suppé |
| 10. | WALTZ, "Barcarole" | Waldteufel |
| 11. | SELECTION, "Pirates of Penzance" | Sullivan |
| 12. | PERSIAN MARCH | Strauss |

**Tuesday, June 9** . . . . . **TECHNOLOGY NIGHT**
**Friday, June 12** . . . . . **BANK OFFICERS' NIGHT**


Grand Vin

Chateau Lafite, 1895

SOLD HERE

# Pontet Canet AND Haut Sauternes

From Genoud, Pere et Fils,
BORDEAUX, FRANCE,

Are sold here at $1.25 per quart and 75 cents per pint. You can get them for your home, clubs, hotels, and restaurants at **wholesale price** from the direct importers,

THE FRENCH-AMERICAN WINE COMPANY,
28 ESSEX STREET, BOSTON, MASS.

# MahMal

EGYPTIAN CIGARETTES

Sold at these Concerts

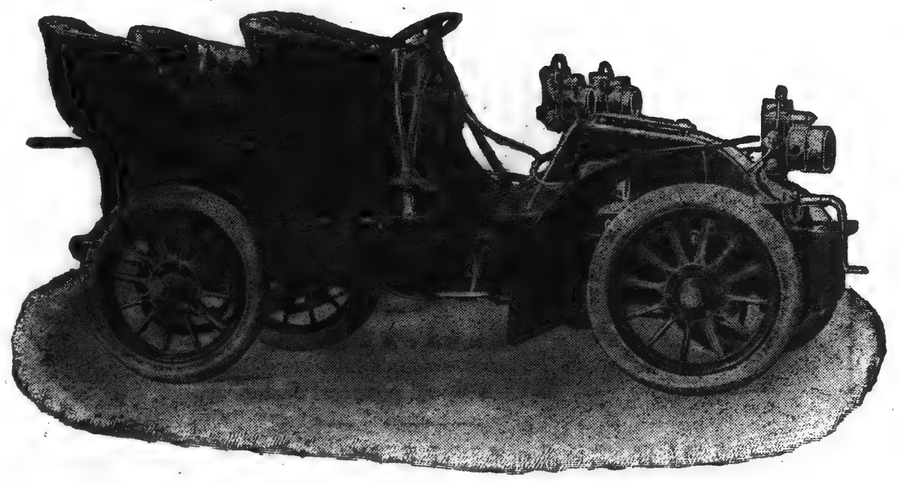
| | |
|---|---|
| No. 5s | 15 cents per box |
| No. 3s | 25 cents per box |
| No. 1s | 30 cents per box |
| Gold Tip | 25 cents per box |

Also sold by

S. S. PIERCE CO.

BOSTON, BROOKLINE

# The Auto's the Thing



TOLEDO Touring Cars

WAVERLEY Electrics

CADILLAC { $750 Runabouts
$850 Touring Cars

W. E. ELDRIDGE

AGENT

POPE BUILDING, 223 COLUMBUS AVENUE

- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES


# THE "POPS." SYMPHONY HALL.

Boston, Tuesday, June 9, 1903. Eighteenth Season. Summer 1903.

Published by C. A. ELLIS. Vol. I. No. 32.

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.

Mr. T. ADAMOWSKI, Conductor.


## TUESDAY, JUNE 9.

### TECH NIGHT.

### PROGRAMME.

1. OVERTURE, "Raymond" . . . . . A. Thomas
2. SELECTION, "Faust" . . . . . Gounod
3. WALTZ, "Grubenlichter" . . . . . Zeller
4. STEIN SONG . . . . . Bullard, Tech '87

5. OVERTURE, "Martha" . . . . . Flotow
6. SELECTION, "Country Girl" . . . . . Monckton
7. THE DELUGE . . . . . Saint-Saëns
   Solo Violin, Mr. KARL ONDRICEK
8. SELECTION, "Tech Show, 1903." . . . . .
   Conducted by LEVLAND WHIPPLE, Tech 1904

9. OVERTURE, "Tannhäuser" . . . . . Wagner
10. SELECTION, "Toreador" . . . . . Caryll
11. WALTZ, "Les Patineurs" . . . . . Waldteufel
12. HUNGARIAN MARCH . . . . . Moldauer

**Friday, June 12 . . . . BANK OFFICERS' NIGHT**


The Cool Tremont Theatre
Now Playing.
Mr. HENRY W. SAVAGE
PRESENTS
GEORGE ADE'S
Successful Musical Comedy
PEGGY FROM PARIS
Music by William Loraine.
Clever Principals. Pretty Girls.
Gorgeous Costumes. Tuneful Music.

Sol's Philadelphia Ale on draught
AND
Tannhaeuser Export in bottles
Sold at These Concerts
ARE FURNISHED BY
SOL. BACHARACH
508-510 Atlantic Avenue
Telephone, 3805 Main

Charles B. Perkins & Co.
The following choice selection of our CIGARS Always on sale at Pop Concerts:

| | |
|---|---|
| Ginita Deliciosos Extra, | 10c., 3 for 25c. |
| Matilde Londres Fino (all Havana), | 10c. each. |
| Matilde Rothschilds Extra (all Havana), | 15c., 2 for 25c. |
| Matilde Perfecto Fino (all Havana), | 20c., 3 for 50c. |
| Otero Brevas (all Havana), | 15c., 2 for 25c. |
| Elena Puritanos, | 15c. each. |
| Monte Rosa Violetas, | 20c. each. |

Egyptian Deities Cigarettes
Plain Cork or... Straw Tip
No better Turkish Cigarette can be made

WHITE ROCK MINERAL SPRING CO. WAUKESHA, WIS.
Awarded the only Gold Medal at the Paris Exposition, 1900
WHITE ROCK LITHIA WATER
PURE—HEALTHFUL—SPARKLING
"ITS EQUAL IS UNKNOWN"
Sold by Grocers, Liquor Dealers, and Druggists Everywhere
DARLING & HOLMES, New England Agents
410 Board of Trade Building, Boston

"Gosman's Ginger Ale is eminently deserving of hygienic commendation on account of the intrinsic purity of its composition, and the fact that the ingredients are so intelligently chosen and so happily blended as to guarantee protection to the health of those using this beverage."—*American Journal of Health.*
GOSMAN'S GINGER ALE
HIGHLY AROMATIC — The Gosman Ginger Ale Co. BALTIMORE MD. — FREE FROM ALCOHOL — TRADE MARK
SARSAPARILLA
For sale by all principal dealers
DARLING & HOLMES, *New England Agents*
410 BOARD OF TRADE BUILDING, BOSTON

- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

# THE "POPS." SYMPHONY HALL.

SYMPHONY HALL "POP" PROGRAMME.

PUBLISHED EVERY EVENING DURING THE SUMMER SEASON.

**Notice to Advertisers.**

The advertising columns in the programme are controlled SOLELY by F. R. COMEE, Symphony Hall, to whom all communications should be addressed.

In order to thoroughly enjoy the Concerts, smoke

**Daniel Frank & Co.'s**

Barrister Perfecto . . . 10c.
3 for 25c.
Barrister Conchas . . . 10c.
3 for 25c.
N. S. Londres . . . . 10c.
3 for 25c.
Celebridad Perfecto, 10c. each.
Garcia, D. F. & Co.,
Conchas, . . . 10c. each.
The American Puritanos
Finos . . . . . 15c.
2 for 25c.
The American Concha Fina
Especial . . . . . 10c.
3 for 25c.
The American Perfecto
Fino . . . . . 20c.
3 for 50c.
Knight Tempter Puritanos
Finos . . . . . 15c.
2 for 25c.

On sale at the "Pops"

Boston, Wednesday, June 10, 1903. Eighteenth Season. Summer 1903.

Published by C. A. ELLIS. Vol. I. No. 33.

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.

Mr. T. ADAMOWSKI, Conductor.

## WEDNESDAY, JUNE 10.

PROGRAMME.

1. OVERTURE, "Masaniello" . . . . . Auber
2. SUITE, "Nut-cracker" . . . . . Tschaikowski
3. RIDE OF THE WALKYRIES . . . . . Wagner
4. WALTZ, "In lauschiger Nacht" . . . . . Ziehrer

5. MIDSUMMER NIGHT'S DREAM MUSIC . . Mendelssohn
   *a.* Nocturne *b.* Scherzo *c.* Wedding March
6. OVERTURE, "Il Ballo" . . . . . Sullivan
7. ANDANTE from Quartet . . . . . Tschaikowski
8. PARADE MILITAIRE . . . . . Massenet

9. OVERTURE, "Orpheus aux Enfers" . . . . Offenbach
10. WALTZ, "Éternelle Ivresse" . . . . . Ganne
11. SELECTION, "Boccaccio" . . . . . Suppé
12. MARCH, "Black Bess" . . . . . Strube

**Friday, June 12 . . . . . BANK OFFICERS' NIGHT**

## THE CONSERVATORY

Management takes special pleasure in announcing the re-engagement of

**Signor ORESTE BIMBONI**

As Director of the School of Opera for a period of three years. The success of these public operatic performances amply demonstrates the great value and possibilities of home operatic training as compared with the expense and uncertainty of such study abroad. The facilities provided for next year in the Conservatory School of Opera will be largely increased over that of the past two years, and several public performances will be given. The Conservatory school year for **1903-1904**

**OPENS SEPTEMBER 17.**

## NORFOLK CABINET LAGER BEER

THE large sales of Norfolk Cabinet at the "Pops" during past years are entirely due to the sound footing of confidence which experience inspires. Brewed from the highest grades of malt and hops, thoroughly aged, and properly sterilized, in delicacy of flavor and purity it is the ideal table beer.

**Massachusetts Breweries Co.**
**17 Otis Street, Boston**

## PUREOXIA
### DRY GINGER ALE

MADE FROM DISTILLED WATER UNDER PERFECT HYGIENIC CONDITIONS

**The only Beer on draught served at these Concerts is the Schlitz Brewing Co.'s Milwaukee.**

- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

# THE "POPS." SYMPHONY HALL.

Boston, Thursday, June 11, 1903. Eighteenth Season. Summer 1903.

Published by C. A. ELLIS. Vol. I. No. 34.

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.

Mr. T. ADAMOWSKI, Conductor.

## THURSDAY, JUNE 11.

### PROGRAMME.

| | | |
|---|---|---|
| 1. | OVERTURE, "Bohemian Girl" | Balfe |
| 2. | INTERMEZZO, "La Basoche" | Messager |
| 3. | WALTZ, "Cagliostro" | Strauss |
| 4. | SONG WITHOUT WORDS<br>Orchestrated by GUSTAVE STRUBE | Johnson |
| 5. | OVERTURE, "Si j'étais Roi" | Adam |
| 6. | PRELUDE, "Die Meistersinger" | Wagner |
| 7. | LA LETTRE DE MANON | Gillet |
| 8. | LA BELLE AU BOIS DORMANT | Tschaikowski |
| 9. | OVERTURE, "Zampa" | Hérold |
| 10. | SELECTION, "Fortune-teller" | Herbert |
| 11. | WALTZ, "Barcarole" | Waldteufel |
| 12. | MARCH, "Continentals" | Brooke |

**Friday, June 12** . . . . BANK OFFICERS' NIGHT

ESTABROOK AND EATON

MARGUERITE,
Conchas, . 10c., 3 for 25c.

UNION LEAGUE CLUB,
Rockefellers, 10c., 3 for 25c.

EL PRINCIP DE GALES,
Londres Grande, 10c. straight.

SALEROSA,
Ideals, . . . 10c. straight.

E. & E.,
Invincibles, . 15c., 2 for 25c.

MANUEL GARCIA, imported
Stilettos, . 15c., 2 for 25.

BOCK & CO., imported
Especiales de E. & E.,
20c., 5 for $1.00.

On sale at the "Pops."

Estabrook & Eaton.

Mr. WM. L. WHITNEY, 246 Huntington Avenue, Opposite Symphony Hall,
PRESENT HEAD OF THE NEW ENGLAND CONSERVATORY, VOICE DEPARTMENT,
ANNOUNCES FOR SEPTEMBER 17 THE OPENING OF AN
INTERNATIONAL TRAINING SCHOOL FOR VOCALISTS
FLORENCE 16 Via S. Agostino — BOSTON Huntington Avenue — PARIS 18 Rue Débarcadère
One method of voice production and management OLD ITALIAN METHOD for all schools of vocal music, Italian, French, English, German, etc.
ENTRANCE EXAMINATION, SEPTEMBER 1, 2, 3, 8, 9, 10, 14, 15, 16
SUPPLEMENTARY STUDIES
LANGUAGES DICTION SOLFEGGIO PIANO
ORATORIO CLASS ENSEMBLE The BACH-BRAHMS CLASS CONCERT CLASS
OPERA CLASS
TWO OPERA SCHOLARSHIPS — ONLY SCHOOL OF THE KIND IN EXISTENCE — FOUR VOICE SCHOLARSHIPS

MOGUL
Egyptian
Cigarettes
Plain
or...
Cork Tip
Superior to most
Equal to any

RED FOX ALE

Unquestionably the finest ale sold to-day.

Red Fox Ale combines delicacy of flavor with highly nourishing qualities.

If hitherto wedded to English brews, try RED FOX ALE.

Massachusetts Breweries Co.
17 Otis Street, Boston

DRINK

HIGHEST AWARD FOR PURITY.

JOS. GAHM & SON, New England Agents
125 Purchase Street

- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

# THE "POPS." SYMPHONY HALL.

Boston, Friday, June 12, 1903. Eighteenth Season. Summer 1903.

Published by C. A. ELLIS. Vol. I. No. 35.

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.

Mr. T. ADAMOWSKI, Conductor.

## FRIDAY, JUNE 12.

### BANK OFFICERS' NIGHT.

### PROGRAMME.

1. MARCHE DE CORTEGE . . . . . Meyerbeer
2. OVERTURE, "Si j'étais Roi" . . . . . Adam
3. SELECTION, "Fortune-teller" . . . . . Herbert
4. WALTZ, "Barcarole" . . . . . Waldteufel
5. SELECTION, "Miss Simplicity."
6. SELECTION, "Carmen" . . . . . Bizet
7. THE DELUGE . . . . . Saint-Saëns
   Solo Violin, Mr. KARL ONDRICEK
8. TANNHAEUSER MARCH . . . . . Wagner
9. OVERTURE, "Poet and Peasant" . . . . . Suppé
10. SELECTION, "Baron Humbug."
    Conducted by Mr. DAVID STEVENS
11. WALTZ, "España" . . . . . Waldteufel
12. MARCH, "Cruiser Harvard" . . . . . Strube

Ask the man behind the bar to make your rickey or cocktail of

BURROUGH'S
London Dry Gin.

You never will regret it, as this gin is in a class by itself.

CODMAN & HALL CO.,
DEWEY SQUARE.

BÜRGERLICHES BRÄUHAUS
PILSNER AND MÜNCHNER HOF BRÄU BIERS
IN BOTTLES
ON SALE AT THESE CONCERTS
AND BY THE
Harrison Bottling Company, 162 State Street
Telephone, Richmond 1119
ALSO SOLE NEW ENGLAND AGENTS FOR
Königliches Hofbräuhaus, München, Bavaria. Bürgerliches Bräuhaus, Würzburg, Bavaria.
William A. Miles & Co.'s New York Croton Brewery Ales.
Iroquois Brewing Co. Buffalo (N.Y.) Beers.

American Brewing Co.
ST. LOUIS
A.
B.
C.
BEER.

Try a pint and notice the fine hop flavor.

The perfection of American brewing.

CODMAN & HALL CO.,
DEWEY SQUARE.

Frank Jones'
India Pale Ale.
Homestead Ale.
Nourishing Stout.
Bottled at the Brewery
Portsmouth, N. H.

"Life is but a journey—
Live well upon the way"

SOLD AT
These Concerts
AS WELL AS
BY THE PRINCIPAL BOSTON DEALERS

Boston and Albany

Luxurious Travel
TO THE
WEST.
THE POINTS
Of excellence in a Railway Journey are
Good Roadbeds
Fast Schedules
Comfortable Coaches
Palatial Sleepers
Efficient Dining-car Service
and these are some of the points in which the
Boston & Albany R.R.
excels in its train service from Boston and the New England territory to the West.

9 TRAINS A DAY
Leave BOSTON for the WEST
via
NEW YORK CENTRAL LINES.

| | |
|---|---|
| 5†00 A M | "Albany Local." Connections for points in New York State. |
| 8†30 A M | "Albany Express." For Saratoga and points in New York State. |
| 10†15 A M | "Berkshire Express." Albany, Utica, Syracuse, Rochester, Buffalo. |
| 10*45 A M | "Chicago Special," via Lake Shore, Cleveland, Toledo, Chicago; also Pittsburg, Cincinnati, St. Louis. |
| 2*00 P M | "North Shore Limited," via Michigan Central, Detroit, Grand Rapids, Chicago, Cleveland. |
| 4†15 P M | "Western Express." Buffalo, Niagara Falls, Detroit, Cleveland, Chicago. |
| 6*00 P M | "Southwestern Express." Cincinnati, Detroit, and Chicago. |
| 8*00 P M | "Pacific Express." Buffalo and Chicago. |
| 11†15 P M | "Albany Local." Points in New York State. |

*Daily. †Except Sunday.

Through Sleeping-car and Dining-car Service complete.

4 THROUGH EXPRESS TRAINS A DAY, BOSTON TO NEW YORK, via "SPRINGFIELD LINE." Leave South Station 9 A.M., 12 noon, 4 P.M., 11.15 P.M. Equipped with Day Coaches, Parlor and Sleeping Cars built by the PULLMAN COMPANY expressly for this service.

J. L. WHITE, C. T. A., 366 Washington St. A. S. HANSON, G. P. A., Boston

The only Beer on draught served at these Concerts is the Schlitz Brewing Co.'s Milwaukee.

[175]

- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES


# THE "POPS." SYMPHONY HALL.

Boston, Saturday, June 13, 1903. Eighteenth Season. Summer 1903.

Published by C. A. ELLIS. Vol. I. No. 36.

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.

Mr. T. ADAMOWSKI, Conductor.


## SATURDAY, JUNE 13.

### PROGRAMME.

| | | |
|---|---|---|
| 1. | POLONAISE | Chopin |
| 2. | OVERTURE, "Zampa" | Hérold |
| 3. | SUITE, "La Belle du Bois Dormant" | Tschaikowski |
| 4. | WALTZ from "Merry War" | Joh. Strauss |
| 5. | SELECTION, "Cavalleria Rusticana" | Mascagni |
| 6. | PRELUDE to "Die Meistersinger" | Wagner |
| 7. | LA LETTRE DE MANON | Gillet |
| 8. | SELECTION, "Aïda" | Verdi |
| 9. | OVERTURE, "Martha" | Flotow |
| 10. | SELECTION, "The Toreador" | Caryll |
| 11. | WALTZ, "Grubenlichter" | Zeller |
| 12. | MARCH, "Hoch Habsburg" | Kral |


*Good English songs are plentiful if you know what to ask your dealer for. The latest successes in America and England are:*

| | |
|---|---|
| "LOVE'S POWER" / "HUMILITY" | *H. Bunning* |
| "WING TEE WEE" / "MECHANICAL DOLL" | *Clayton Thomas* |
| "BUTTERFLY GAY" | *Stephen Adams* |
| "HEART, O MY HEART" | *Victor Harris* |
| "O BLEST REDEEMER" | *Ernest Newton* |
| "GREEK LOVE SONG" | *Lisa Lehmann* |
| "ABSINT" | *Tirindelli* |

To be had of all dealers or from the publishers

BOOSEY & CO., 9 East 17th Street, - NEW YORK (4)

CLOTHING
CARPETS
RUGS
PORTIERES
BLANKETS
DRAPERIES
FEATHERS
GLOVES
LACE CURTAINS
REAL LACES ETC
CLEANSED OR
DYED
AND REFINISHED
PROPERLY BY

LEWANDO'S

17 Temple Place
284 Boylston Street

Also New York Philadelphia Newport Hartford New Haven Providence Lynn Watertown Cambridge

Teams Telephones

We also do more Fine Laundry Work than any other establishment

ON SALE IN THE LOBBY
OR MAY BE
ORDERED of the WAITER

*Artistic* *Delicate* *Pure*

Winthrop M. Baker

BOSTON CHOCOLATES

One pound package . 60 cents
One-half pound package, 30 cents

PRINCESS CHOCOLATES

*The most exquisite symphony of confections*

One pound package . 80 cents
One-half pound package, 40 cents

MADE BY

Winthrop M. Baker

545 ATLANTIC AVENUE
BOSTON

BIGELOW KENNARD & CO.

Sterling Silver Tea & Coffee Sets.
Dinner Ware. Bowls & Dishes.
Exclusive Patterns
& Substantial Weights.
511 WASHINGTON ST. BOSTON.

- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

# THE "POPS." SYMPHONY HALL.

Boston, Monday, June 15, 1903. Eighteenth Season. Summer 1903.
Published by C. A. ELLIS. Vol. I. No. 37.
C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.
Mr. T. ADAMOWSKI, Conductor.

New York, New Haven and Hartford Railroad.

**BOSTON TO NEW YORK**
**VIA RAIL LINES.**

**Week-day Service.**

| Leave Boston. | Leave Back Bay. | Via | Arrive New York. |
|---|---|---|---|
| 8.00 a.m. | 8.04 a.m. | Hartford | 1.59 p.m. |
| 10.00 " B.S. | 10.04 " | Shore Line | 3.00 " |
| 10.03 " | 10.07 " | " " | 4.29 " |
| 1.00 p.m. K.L. | 1.04 p.m. | " " | 5.57 " |
| 1.03 " | 1.07 " | " " | 6.58 " |
| 2.00 " | 2.04 " | Hartford | 7.57 " |
| 3.00 " | 3.04 " | Shore Line | 9.00 " |
| 5.00 " | 5.04 " | " " | 11.00 " |
| 12.00 m'nt. | 12.04 a.m. | " " | 7.03 a.m. |
| 12.03 a.m. | 12.07 " | " " | 7.08 " |

B.S. Bay State Limited Train, carrying Parlor Cars only. Limited in its equipment, and will receive passengers only to extent of seating capacity. Special tickets required.

K.L. Knickerbocker Limited Train. Parlor Cars only. Limited in its equipment, and will receive passengers only to extent of seating capacity. Special tickets required.

**Sunday Service.**

| Leave Boston. | Leave Back Bay. | Via | Arrive New York. |
|---|---|---|---|
| 10.03 a.m. | 10.07 a.m. | Shore Line | 4.29 p.m. |
| 1.03 p.m. | 1.07 p.m. | " " | 6.58 " |
| 3.00 " | 3.04 " | " " | 9.00 " |
| 5.00 " | 5.04 " | " " | 11.00 " |
| 12.00 m'nt. | 12.04 a.m. | " " | 7.03 a.m. |
| 12.03 a.m. | 12.07 " | " " | 7.08 " |

**Equipment.**

Vestibuled Buffet Parlor Cars and Coaches on Day Trains.
Stateroom and Sleeping Cars on Night Trains.
Dining Cars on trains leaving BOSTON at 3.00 p.m. and 5.00 p.m.

**VIA FALL RIVER LINE.**

Steamboat Express Train, Vestibuled Parlor Cars and Coaches, leaves Boston Terminal daily, including Sundays, 6.00 p.m., Back Bay 6.04 p.m., connecting at Fall River with steamer "Pilgrim" or "Puritan," touching at Newport, and due New York, Pier 19, North River, 7.00 a.m.

TICKET OFFICES, BOSTON:
362 Washington Street. Terminal Station.
Back Bay Station.

## MONDAY, JUNE 15.
## HARVARD NIGHT.

**Stewart's Military Band.**
**Conductor, Mr. Gustave Strube** (by special arrangement).

PROGRAMME.

1. MARCH, "Up the Street" . . . . . Morse
2. OVERTURE, "Zampa" . . . . . Hérold
3. WALTZ, "Wine, Woman, and Song" . . . . . Strauss
4. SELECTION, "King Dodo" . . . . . Luders
5. OVERTURE, "Stradella" . . . . . Flotow
6. AVE MARIA . . . . . Gounod
7. SELECTION, "Belle of New York" . . . . . Kerker
8. OVERTURE, "Light Cavalry" . . . . . Suppé
9. *a.* MARCH, "Soldiers' Field" (First time) . . . . . Strube
   *b.* MARCH, "Cruiser Harvard" . . . . .
10. AMERICAN FANTASY . . . . . Herbert
11. FAIR HARVARD.
12. *a.* MARCH, "Veritas" . . . . . Densmore, 1904
    *b.* MARCH, "Our Director" . . . . . Bigelow

**Monday, June 22, GRADUATES' NIGHT.** Stewart's Military Band. Gustave Strube, Conductor. By special arrangement.

Tally-Ho Ginger Ale

Sold at these Concerts

S. S. Pierce Company

BOSTON
BROOKLINE

President Suspenders
BEAT THE BAND
Better than a Belt
Their construction gives most
Comfort and Service
Try them warm days
Any store, 50c. and $1

C. C. HARVEY & CO.
144 BOYLSTON STREET
*Representatives of*
KNABE PIANOS

We unhesitatingly assert that the New Knabe Mignon Grand is by far the best small grand piano yet produced by any maker.

*The*
Angelus Piano-player
Easiest to blow. Most varied expression devices
Be sure and examine the ANGELUS before you purchase
CIRCULATING MUSIC LIBRARY
MONTHLY BULLETINS OF NEW MUSIC
Sold and RENTED ON EASY TERMS

C. C. HARVEY & CO., 144 BOYLSTON STREET
TELEPHONE, 184 OXFORD

The only Beer on draught served at these Concerts is the Schlitz Brewing Co.'s Milwaukee.

- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES


# THE "POPS." SYMPHONY HALL.

Boston, Tuesday, June 16, 1903. Eighteenth Season. Summer 1903.

Published by C. A. ELLIS. Vol. I. No. 38.

C. A. ELLIS, Manager. P. R. COMEE, Assistant Manager.

Mr. T. ADAMOWSKI, Conductor.


## TUESDAY, JUNE 16.

PROGRAMME.

1. MARCH, "Merry War" . . . . . Joh. Strauss
2. OVERTURE, "Euphrosyne" . . . . . Converse
3. WALTZ, "Harlequin en Voyage" . . . . . Zach
4. BALLET MUSIC, "Henry VIII." . . . . Saint-Saëns
5. SALUT D'AMOUR . . . . . Elgar
6. OVERTURE, "Sakuntala" . . . . . Goldmark
7. LEGATO . . . . . Strube
8. SELECTION, "Romeo and Juliet" . . . . . Gounod
9. SELECTION, "Pirates of Penzance" . . . . . Sullivan
10. OVERTURE, "Light Cavalry" . . . . . Suppé
11. WALTZ, "Estudiantina" . . . . . Waldteufel
12. HUNGARIAN MARCH . . . . . Moldauer

**Monday, June 22, GRADUATES' NIGHT.** Stewart's Military Band. Gustave Strube, Conductor. By special arrangement.


**Foster's Bottling**

**Bass Ale**

**Sold at these concerts**

WE CANNOT SELL YOU HERE

**ROUALET DRY IMPERIAL,**

The best American Champagne,
**but you can get it**
at your club, hotel, restaurant,
**or order it**
from your grocer or wine merchant.

It costs only $12.00 per case of twelve quarts and $14.00 per case of twenty-four pints, and it is worth three times as much.

**MahMal**

**EGYPTIAN CIGARETTES**

**Sold at these Concerts**

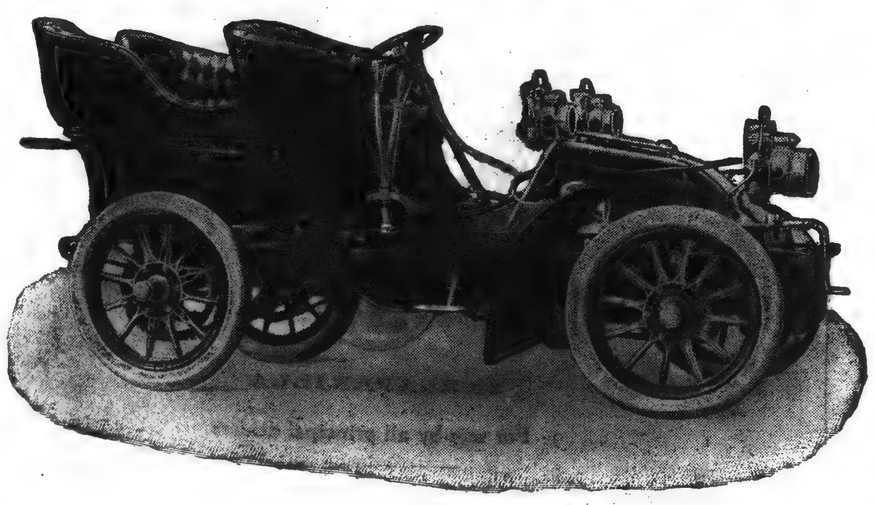
| | |
|---|---|
| No. 5s | 15 cents per box |
| No. 3s | 25 cents per box |
| No. 1s | 30 cents per box |
| Gold Tip | 25 cents per box |

Also sold by

S. S. PIERCE CO.

BOSTON, BROOKLINE

**The Auto's the Thing**



TOLEDO Touring Cars

WAVERLEY Electrics

CADILLAC { $750 Runabouts / $850 Touring Cars

**W. E. ELDRIDGE**

AGENT

POPE BUILDING, 223 COLUMBUS AVENUE


[179]

- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES


# THE "POPS." SYMPHONY HALL.

Boston, Wednesday, June 17, 1903. Eighteenth Season. Summer 1903.

Published by C. A. ELLIS. Vol. I. No. 39.

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.

Mr. T. ADAMOWSKI, Conductor.


## WEDNESDAY, JUNE 17.

### PROGRAMME.

| | | |
|---|---|---|
| 1. | OVERTURE, "Il Ballo" | Sullivan |
| 2. | SELECTION, "Faust" | Gounod |
| 3. | LA FERIA | Lacome |
| 4. | WALTZ, "Morgenblätter" | Joh. Strauss |
| 5. | POLISH DANCE | Scharwenka |
| 6. | OVERTURE, "Tannhäuser" | Wagner |
| 7. | SPRING SONG | Mendelssohn |
| 8. | DANCE OF MOUNTAINEERS | Moniuszko |
| 9. | CAVALLERIA RUSTICANA | Mascagni |
| 10. | SELECTION, "Toreador" | Caryll |
| 11. | WALTZ, "Barcarole" | Waldteufel |
| 12. | MARCH, "Tambour Battant" | Messager |

**Monday, June 22, GRADUATES' NIGHT.** Stewart's Military Band. Gustave Strube, Conductor. By special arrangement.


The Cool Tremont Theatre
Now Playing.
Mr. HENRY W. SAVAGE
PRESENTS
GEORGE ADE'S
Successful Musical Comedy
PEGGY FROM PARIS
Music by William Loraine.
Clever Principals. Pretty Girls.
Gorgeous Costumes. Tuneful Music.

Sol's Philadelphia Ale on draught
AND
Tannhaeuser Export in bottles
Sold at These Concerts
ARE FURNISHED BY
SOL. BACHARACH
508-510 Atlantic Avenue
Telephone, 3805 Main

Charles B. Perkins & Co.
The following choice selection of our CIGARS Always on sale at Pop Concerts:

| | |
|---|---|
| Ginita Deliciosos Extra, | 10c., 3 for 25c. |
| Matilde Londres Fino (all Havana), | 10c. each. |
| Matilde Rothschilds Extra (all Havana), | 15c., 2 for 25c. |
| Matilde Perfecto Fino (all Havana), | 20c., 3 for 50c. |
| Otero Brevas (all Havana), | 15c., 2 for 25c. |
| Elena Puritanos, | 15c. each. |
| Monte Rosa Violetas, | 20c. each. |

Egyptian Deities Cigarettes
Plain Cork or... Straw Tip
No better Turkish Cigarette can be made

Awarded the only Gold Medal at the Paris Exposition, 1900
WHITE ROCK LITHIA WATER
PURE—HEALTHFUL—SPARKLING
"ITS EQUAL IS UNKNOWN"
Sold by Grocers, Liquor Dealers, and Druggists Everywhere
DARLING & HOLMES, New England Agents
410 Board of Trade Building, Boston

"Gosman's Ginger Ale is eminently deserving of hygienic commendation on account of the intrinsic purity of its composition, and the fact that the ingredients are so intelligently chosen and so happily blended as to guarantee protection to the health of those using this beverage."—*American Journal of Health.*

SARSAPARILLA
For sale by all principal dealers
DARLING & HOLMES, *New England Agents*
410 BOARD OF TRADE BUILDING, BOSTON


[179]

- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES


# THE "POPS." SYMPHONY HALL.

SYMPHONY HALL "POP" PROGRAMME.

PUBLISHED EVERY EVENING DURING THE SUMMER SEASON.

**Boston, Thursday, June 18, 1903. Eighteenth Season. Summer 1903.**

Published by C. A. ELLIS, Vol. I. No. 40.

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.

Mr. T. ADAMOWSKI, Conductor.



**Notice to Advertisers.**

The advertising columns in the programme are controlled SOLELY by F. R. COMEE, Symphony Hall, to whom all communications should be addressed.

In order to thoroughly enjoy the Concerts, smoke

**Daniel Frank & Co.'s**

Barrister Perfecto . . . 10c.
3 for 25c.
Barrister Conchas . . . 10c.
3 for 25c.
N. S. Londres . . . . 10c.
3 for 25c.
Celebridad Perfecto, 10c. each.
Garcia, D. F. & Co.,
Conchas, . . . 10c. each.
The American Puritanos
Finos . . . . . 15c.
2 for 25c.
The American Concha Fina
Especial . . . . . 10c.
3 for 25c.
The American Perfecto
Fino . . . . . 20c.
3 for 50c.
Knight Tempter Puritanos
Finos . . . . . 15c.
2 for 25c.

**On sale at the "Pops"**


## THURSDAY, JUNE 18.

PROGRAMME.

1. MARCH, "Hoch Habsburg" . . . . . Kral
2. BALLET MUSIC, "Henry VIII." . . . . . Saint-Saëns
3. SELECTION, "Mikado" . . . . . Sullivan
4. WALTZ, "Violets" . . . . . Waldteufel

5. ENGLISH DANCES . . . . . Cowen
6. OVERTURE, "1812" . . . . . Tschaikowsky
7. LARGO . . . . . Handel
   Solo Violin, Mr. KARL ONDRICEK
   Organ, Mr. SNOW
8. WALTZ, "Gretna Green" . . . . . Guiraud

9. OVERTURE, "Stradella" . . . . . Flotow
10. SELECTION, "Giroflé-Girofla" . . . . . Lecocq
11. WALTZ, "In lauschiger Nacht" . . . . . Ziehrer
12. MARCH, "Continentals" . . . . . Brooke

**Monday, June 22, GRADUATES' NIGHT.** Stewart's Military Band. Gustave Strube, Conductor. By special arrangement.

## THE CONSERVATORY

Management takes special pleasure in announcing the re-engagement of

**Signor ORESTE BIMBONI**

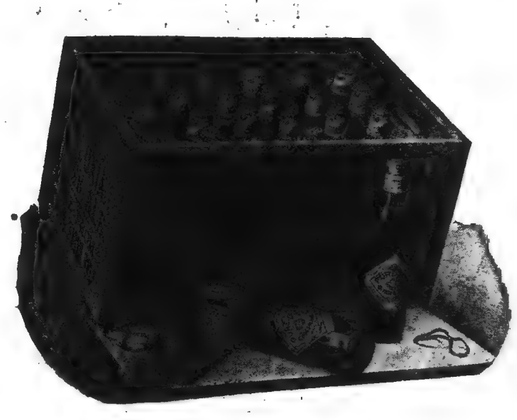
As Director of the School of Opera for a period of three years. The success of these public operatic performances amply demonstrates the great value and possibilities of home operatic training as compared with the expense and uncertainty of such study abroad. The facilities provided for next year in the Conservatory School of Opera will be largely increased over that of the past two years, and several public performances will be given. The Conservatory school year for **1903-1904**

**OPENS SEPTEMBER 17.**

**NORFOLK CABINET LAGER BEER**

THE large sales of Norfolk Cabinet at the "Pops" during past years are entirely due to the sound footing of confidence which experience inspires. Brewed from the highest grades of malt and hops, thoroughly aged, and properly sterilized, in delicacy of flavor and purity it is the ideal table beer.

**Massachusetts Breweries Co.**
**17 Otis Street, Boston**



*PUREOXIA*

*DRY GINGER ALE*

MADE FROM DISTILLED WATER UNDER PERFECT HYGIENIC CONDITIONS

**The only Beer on draught served at these Concerts is the Schlitz Brewing Co.'s Milwaukee.**

- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES


# THE "POPS." SYMPHONY HALL.

Boston, Friday, June 19, 1903. Eighteenth Season. Summer 1903.

Published by C. A. ELLIS. Vol. I. No. 41.

C. A. ELLIS, Manager. P. R. COMEE, Assistant Manager.

Mr. T. ADAMOWSKI, Conductor.


## FRIDAY, JUNE 19.

### PROGRAMME.

| | | |
|---|---|---|
| 1. | MARCH, "Tambour Battant" | Messager |
| 2. | OVERTURE, "William Tell" | Rossini |
| 3. | SELECTION, "Gondoliers" | Sullivan |
| 4. | WALTZ, "Merry War" | Strauss |
| 5. | FANTASY on "La Bohème" | Puccini |
| 6. | OVERTURE, "Mignon" | Thomas |
| 7. | LA LETTRE DE MANON | Gillet |
| 8. | DANCE OF MOUNTAINEERS | Moniuszko |
| 9. | OVERTURE, "Galatea" | Suppé |
| 10. | SELECTION, "Fortune-teller" | Herbert |
| 11. | WALTZ, "España" | Waldteufel |
| 12. | MARCH, "Cruiser Harvard" | Strube |

**Monday, June 22, GRADUATES' NIGHT.** Stewart's Military Band. Gustave Strube, Conductor. By special arrangement.

**Tuesday, June 23, ALUMNI CONCLAVE, AMERICAN INSTITUTE OF HOMOEOPATHY.**

**Thursday, June 25 . . AMERICAN COMPOSERS' NIGHT**

**Friday, June 26, TESTIMONIAL to CONDUCTOR T. ADAMOWSKI**


ESTABROOK AND EATON. IMPORTERS OF CIGARS. 222-224 WASHINGTON ST. BOSTON

MARGUERITE,
Conchas, . 10c., 3 for 25c.

UNION LEAGUE CLUB,
Rockefellers, 10c., 3 for 25c.

EL PRINCIP DE GALES,
Londres Grande, 10c. straight.

SALEROSA,
Ideals, . . . 10c. straight.

E. & E.,
Invincibles, . 15c., 2 for 25c.

MANUEL GARCIA, imported
Stilettos, . 15c., 2 for 25.

BOCK & CO., imported
Especiales de E. & E.,
20c., 5 for $1.00.

On sale at the "Pops."

Estabrook & Eaton.

Mr. WM. L. WHITNEY, 246 Huntington Avenue, Opposite Symphony Hall,
PRESENT HEAD OF THE NEW ENGLAND CONSERVATORY, VOICE DEPARTMENT,
ANNOUNCES FOR SEPTEMBER 17 THE OPENING OF AN
INTERNATIONAL TRAINING SCHOOL FOR VOCALISTS
FLORENCE 16 Via S. Agostino — BOSTON Huntington Avenue — PARIS 18 Rue Débarcadère
One method of voice production and management — OLD ITALIAN METHOD — for all schools of vocal music, Italian, French, English, German, etc.
ENTRANCE EXAMINATION, SEPTEMBER 1, 2, 3, 8, 9, 10, 14, 15, 16
SUPPLEMENTARY STUDIES
LANGUAGES DICTION SOLFEGGIO PIANO
ORATORIO CLASS ENSEMBLE The BACH-BRAHMS CLASS CONCERT CLASS
OPERA CLASS
TWO OPERA SCHOLARSHIPS — ONLY SCHOOL OF THE KIND IN EXISTENCE — FOUR VOICE SCHOLARSHIPS

MOGUL
Egyptian
Cigarettes
Plain
or...
Cork Tip
Superior to most
Equal to any

RED FOX ALE

Unquestionably the finest ale sold to-day.

Red Fox Ale combines delicacy of flavor with highly nourishing qualities.

If hitherto wedded to English brews, try RED FOX ALE.

Massachusetts Breweries Co.
17 Otis Street, Boston

DRINK

HIGHEST AWARD FOR PURITY.

JOS. GAHM & SON, New England Agents
125 Purchase Street

- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

# THE "POPS." SYMPHONY HALL.

Boston, Saturday, June 20, 1903. Eighteenth Season. Summer 1903.
Published by C. A. ELLIS. Vol. I. No. 42.
C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.
Mr. T. ADAMOWSKI, Conductor.

## SATURDAY, JUNE 20.

### PROGRAMME.

1. OVERTURE, "Raymond" . . . . . A. Thomas
2. BALLET MUSIC, "Sylvia" . . . . . Delibes
   Introduction, Valse Lente, Pizzicato
3. SELECTION, "Faust" . . . . . Gounod
4. WALTZ, "Éternelle Ivresse" . . . . . Ganne
5. OVERTURE, "Mignon" . . . . . A. Thomas
6. SUITE, "Boabdil" . . . . . Moszkowski
7. LARGO . . . . . Handel
   Solo Violin, Mr. KARL ONDRICEK
   Organ, Mr. SNOW
8. WEDDING MARCH . . . . . Mendelssohn
9. OVERTURE, "Light Cavalry" . . . . . Suppé
10. SELECTION, "Toreador" . . . . . Caryll
11. WALTZ, "Grubenlichter" . . . . . Zeller
12. MARCH, "Black Bess" . . . . . Strube

**Monday, June 22, GRADUATES' NIGHT.** Stewart's Military Band. Gustave Strube, Conductor. By special arrangement.
**Tuesday, June 23, ALUMNI CONCLAVE, AMERICAN INSTITUTE OF HOMOEOPATHY.**
**Thursday, June 25 . . AMERICAN COMPOSERS' NIGHT**
**Friday, June 26, TESTIMONIAL to CONDUCTOR T. ADAMOWSKI**

Ask the man behind the bar to make your rickey or cocktail of

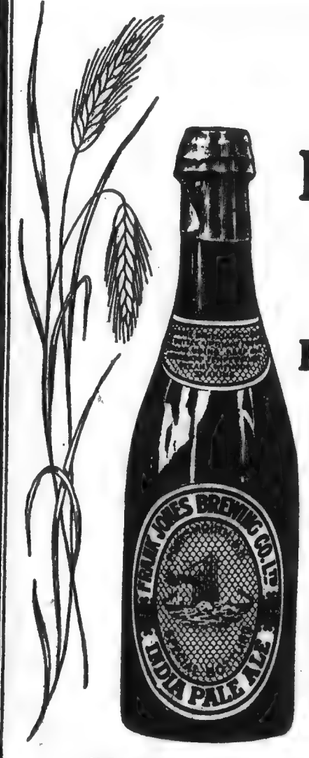
**BURROUGH'S**
**London Dry Gin.**

You never will regret it, as this gin is in a class by itself.

**CODMAN & HALL CO.,**
DEWEY SQUARE.

BÜRGERLICHES BRÄUHAUS
**PILSNER AND MÜNCHNER HOF BRÄU BIERS**
IN BOTTLES
ON SALE AT THESE CONCERTS
AND BY THE
**Harrison Bottling Company, 162 State Street**
Telephone, Richmond 1119
ALSO SOLE NEW ENGLAND AGENTS FOR
Königliches Hofbräuhaus, München, Bavaria. Bürgerliches Bräuhaus, Würzburg, Bavaria.
William A. Miles & Co.'s New York Croton Brewery Ales.
Iroquois Brewing Co. Buffalo (N.Y.) Beers.

American Brewing Co.
**ST. LOUIS**
**A.**
**B.**
**C.**
**BEER.**
Try a pint and notice the fine hop flavor.
The perfection of American brewing.
**CODMAN & HALL CO.,**
DEWEY SQUARE.




**Frank Jones'**
India Pale Ale.
Homestead Ale.
Nourishing Stout.
**Bottled at the Brewery**
**Portsmouth, N. H.**
"Life is but a journey—
Live well upon the way"
SOLD AT
These Concerts
AS WELL AS
BY THE PRINCIPAL BOSTON DEALERS

Boston and Albany
Luxurious Travel
TO THE
WEST.
THE POINTS
Of excellence in a Railway Journey are
Good Roadbeds
Fast Schedules
Comfortable Coaches
Palatial Sleepers
Efficient Dining-car Service
and these are some of the points in which the
Boston & Albany R.R.
excels in its train service from Boston and the New England territory to the West.

**9 TRAINS A DAY**
Leave BOSTON for the WEST via NEW YORK CENTRAL LINES.

| | |
|---|---|
| 5†00 A.M. | "Albany Local." Connections for points in New York State. |
| 8†30 A.M. | "Albany Express." For Saratoga and points in New York State. |
| 10†15 A.M. | "Berkshire Express." Albany, Utica, Syracuse, Rochester, Buffalo. |
| 10*45 A.M. | "Chicago Special," via Lake Shore, Cleveland, Toledo, Chicago; also Pittsburg, Cincinnati, St. Louis. |
| 2*00 P.M. | "North Shore Limited," via Michigan Central, Detroit, Grand Rapids, Chicago, Cleveland. |
| 4†15 P.M. | "Western Express." Buffalo, Niagara Falls, Detroit, Cleveland, Chicago. |
| 6*00 P.M. | "Southwestern Express." Cincinnati, Detroit, and Chicago. |
| 8*00 P.M. | "Pacific Express." Buffalo and Chicago. |
| 11†15 P.M. | "Albany Local." Points in New York State. |

* Daily. † Except Sunday.
Through Sleeping-car and Dining-car Service complete.

**4 THROUGH EXPRESS TRAINS A DAY, BOSTON TO NEW YORK, via "SPRINGFIELD LINE."** Leave South Station 9 A.M., 12 noon, 4 P.M., 11.15 P.M. Equipped with Day Coaches, Parlor and Sleeping Cars built by the PULLMAN COMPANY expressly for this service.

J. L. WHITE, G. T. A., 366 Washington St. A. S. HANSON, G. P. A., Boston

**The only Beer on draught served at these Concerts is the Schlitz Brewing Co.'s Milwaukee.**

[182]

- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES


# THE "POPS." SYMPHONY HALL.

Boston, Monday, June 22, 1903. Eighteenth Season. Summer 1903.

Published by C. A. ELLIS. Vol. I. No. 43.

C. A. ELLIS, Manager. F. R. COMBE, Assistant Manager.

Mr. T. ADAMOWSKI, Conductor.


## MONDAY, JUNE 22.
### GRADUATES' NIGHT.

**Stewart's Military Band,**
**Mr. Gustave Strube, Conductor** (by special arrangement).

**PROGRAMME.**

| | | |
|---|---|---|
| 1. | MARCH, "Cruiser Harvard" | |
| 2. | OVERTURE, "Pique Dame" | Strube |
| 3. | WALTZ, "Tout Paris" | Suppé |
| 4. | OVERTURE, "Mignon" | Waldteufel |
| 5. | INTRODUCTION, ACT III., "Lohengrin" | A. Thomas |
| 6. | SELECTION, "Toreador" | Wagner |
| 7. | OVERTURE, "William Tell" | Monckton |
| 8. | SELECTION, "King Dodo" | Rossini |
| 9. | *a.* MARCH, "John Harvard" | Luders |
| | *b.* MARCH, "Veritas" | Rodman, 1905 |
| 10. | AMERICAN AIRS | Densmore, 1904 |
| 11. | FAIR HARVARD. | Herbert |
| 12. | *a.* MARCH, "Advance of Harvard" | Dolan |
| | *b.* MARCH, "Up the Street" | Morse |

**Tuesday, June 23, ALUMNI CONCLAVE, AMERICAN INSTITUTE OF HOMOEOPATHY.**
**Thursday, June 25 . . AMERICAN COMPOSERS' NIGHT**
**Friday, June 26, TESTIMONIAL to CONDUCTOR T. ADAMOWSKI**

CLOTHING
CARPETS
RUGS
PORTIERES
BLANKETS
DRAPERIES
FEATHERS
GLOVES
LACE CURTAINS
REAL LACES ETC
CLEANSED OR
DYED
AND REFINISHED
PROPERLY BY

LEWANDO'S

17 Temple Place
284 Boylston Street

Also New York Philadelphia Newport Hartford New Haven Providence Lynn Watertown Cambridge

Teams Telephones

We also do more Fine Laundry Work than any other establishment

AS PLAYED AT THESE CONCERTS

"SERENADE LYRIQUE." *By E. Elgar.* For Piano

"DANCE OF THE SUN-FEAST." *By Henry Waller.*
75 cents.

To be had of all dealers or the publishers,

BOOSEY & CO., 9 East 17th Street, NEW YORK (2)

ON SALE IN THE LOBBY OR MAY BE ORDERED of the WAITER

*Artistic* ✻ *Delicate* ✻ *Pure*

Winthrop M. Baker

BOSTON CHOCOLATES

One pound package . 60 cents
One-half pound package, 30 cents

PRINCESS CHOCOLATES

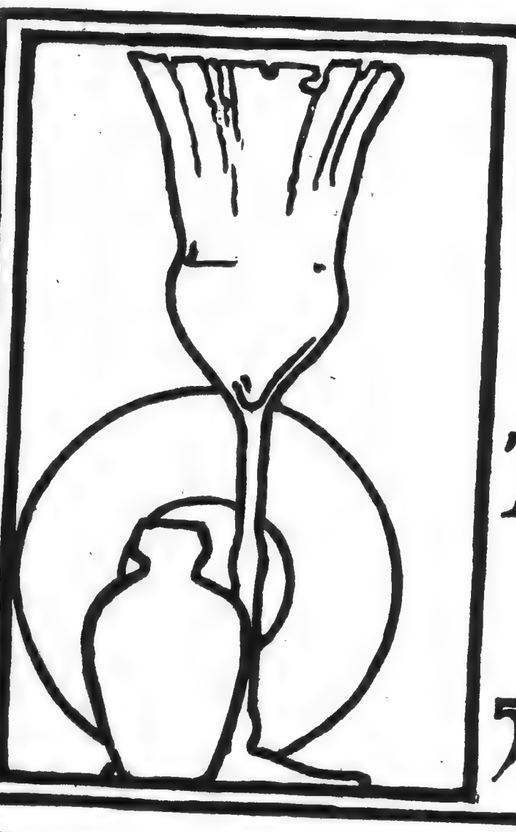
*The most exquisite symphony of confections*

One pound package . 80 cents
One-half pound package, 40 cents

MADE BY

Winthrop M. Baker

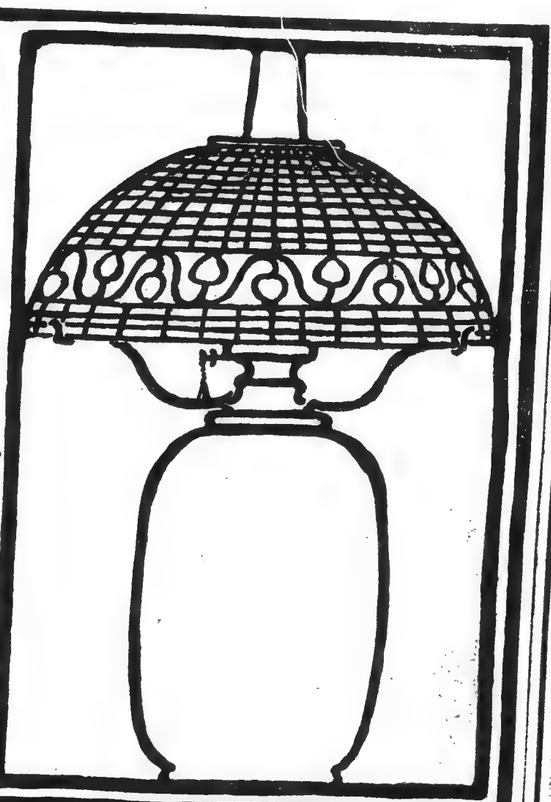
545 ATLANTIC AVENUE
BOSTON



Bigelow, Kennard and Co.

*Tiffany Favrile Glass*
*Tiffany Shades*

511 Washington St.



# THE "POPS." SYMPHONY HALL.

Boston, Tuesday, June 23, 1903. Eighteenth Season. Summer 1903.

Published by C. A. ELLIS. Vol. I. No. 44.

C. A. ELLIS, Manager. P. R. COMEE, Assistant Manager.

Mr. T. ADAMOWSKI, Conductor.



New York, New Haven and Hartford Railroad.

BOSTON TO NEW YORK

VIA RAIL LINES.

Week-day Service.

| Leave Boston. | Leave Back Bay. | Via | Arrive New York. |
|---|---|---|---|
| 8.00 a.m. | 8.04 a.m. | Hartford | 1.59 p.m. |


## TUESDAY, JUNE 23.

**Alumni Conclave,**
**American Institute of Homœopathy.**
**PROGRAMME.**


Tally-Ho Ginger Ale

Concerts

haffard

PURE
OLIVE
OIL

In
Honest
Bottles


### COLLEGE.

Chicago Hom. Med. Coll. & Hospital
State University of Iowa
Cleveland Hom. Med. College
Hering-Dunham Coll., Chicago
Hahnemann Med. Coll., Chicago
Pulte Med. Coll., Cincinnati, O.
Hom. Med. Coll., Univ. of Michigan, Ann Arbor
N. Y. Med. Coll. & Hospital for Women
Detroit Hom. Med. College
Southern Hom. Med. Coll., Baltimore
Hering Med. Coll., Chicago
Hahnemann College, San Francisco
N. Y. Med. Coll. & Hospital
Denver Hom. College
Coll. of Hom. Med. & Surgery, Univ. of Minnesota, Minn.
Hahnemann Med. Coll., Philadelphia
Boston University

### COLORS.

*Red and Blue*
*White and Nile Green*
*Royal Purple and Old Gold*
*Orange and Black*
*Yellow and Blue*
*Blue and Gold*
*Purple and Gold*
*Garnet and Gold*
*Purple and Yellow*
*White and Gold*
*Yellow & White with Red Cross*
*Columbine and White*
*Maroon and Old Gold*
*Cherry and White*

we unhesitatingly assert that the New Knabe Mignon Grand is by far the best small grand piano yet produced by any maker.

*The*
**Angelus Piano-player**
Easiest to blow. Most varied expression devices
Be sure and examine the ANGELUS before you purchase
CIRCULATING MUSIC LIBRARY
MONTHLY BULLETINS OF NEW MUSIC
Sold and RENTED ON EASY TERMS
C. C. HARVEY & CO., 144 BOYLSTON STREET
TELEPHONE, 134 OXFORD

The only Beer on draught served at these Concerts is the Schlitz Brewing Co.'s Milwaukee.

- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES


# THE "POPS." SYMPHONY HALL.

Boston, Tuesday, June 23, 1903. Eighteenth Season. Summer 1903.

Published by C. A. ELLIS. Vol. I. No. 44.

C. A. ELLIS, Manager. P. R. COMEE, Assistant Manager.

Mr. T. ADAMOWSKI, Conductor.



New York, New Haven and Hartford Railroad.

## BOSTON TO NEW YORK

VIA RAIL LINES.

Week-day Service.

| Leave Boston. | Leave Back Bay. | Via | Arrive New York. |
|---|---|---|---|
| | 2.04 a.m. | Hartford | 1.59 p.m. |
| | | Shore Line | 3.00 " |
| | | " " | 4.29 " |
| | p.m. | " " | 5.57 " |
| | | " " | 6.58 " |
| | | Hartford | 7.57 " |
| | | Shore Line | 9.00 " |
| | | " " | 11.00 " |
| | a.m. | " " | 7.03 a.m. |
| | | " " | 7.08 " |

Limited Train, carrying Limited in its equipive passengers only to capacity. Special tick-

cker Limited Train. Limited in its equipeive passengers only to capacity. Special tick-

y Service.

| | | Via | Arrive New York. |
|---|---|---|---|
| ay. | | | |
| n. | Shore Line | | 4.29 p.m. |
| m. | " | " | 6.58 " |
| | " | " | 9.00 " |
| | " | " | 11.00 " |
| m. | " | " | 7.03 a.m. |
| | " | " | 7.08 " |

ipment.

Parlor Cars and Coaches

eeping Cars on Night

ains leaving BOSTON at p.m.

RIVER LINE.

ss Train, Vestibuled Parles, leaves Boston Terming Sundays, 6.00 p.m., n., connecting at Fall er "Pilgrim" or "Purin Newport, and due New h River, 7.00 a.m.

FICES, BOSTON:

reet. Terminal Station. Bay Station.


## TUESDAY, JUNE 23.

**Alumni Conclave,**
**American Institute of Homœopathy.**
**PROGRAMME.**

| | | |
|---|---|---|
| 1. | MARCH, "Queen of Sheba" | Gounod |
| 2. | OVERTURE, "Martha" | Flotow |
| 3. | SELECTION, "Fortune-teller" | Herbert |
| 4. | WALTZ, "Morgenblätter" | J. Strauss |
| 5. | SUITE, "Peer Gynt" | Grieg |
| 6. | OVERTURE, "Tannhäuser" | Wagner |
| 7. | HYMN TO ST. CECILIA<br>Solo Violin, Mr. KARL ONDRICEK<br>Organ, Mr. SNOW | Gounod |
| 8. | WEDDING MARCH | Mendelssohn |
| 9. | OVERTURE, "Poet and Peasant" | Suppé |
| 10. | SELECTION, "The Brigands" | Offenbach |
| 11. | WALTZ, "Violets" | Waldteufel |
| 12. | MARCH, "Cruiser Harvard" | Strube |

**Thursday, June 25 . . AMERICAN COMPOSERS' NIGHT**
**Friday, June 26, TESTIMONIAL to CONDUCTOR T. ADAMOWSKI**


**President Suspenders**
**BEAT THE BAND**
**Better than a Belt**
**Their construction gives most**
**Comfort and Service**
**Try them warm days**
**Any store, 50c. and $1**

Tally-Ho Ginger Ale

Sold at these Concerts

**Veuve Chaffard**

**PURE OLIVE OIL**

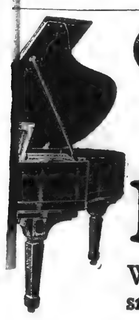
In Honest Bottles

# C. C. HARVEY & CO.

144 BOYLSTON STREET

*Representatives of*

# KNABE PIANOS





We unhesitatingly assert that the New Knabe Mignon Grand is by far the best small grand piano yet produced by any maker.

*The*

## Angelus Piano-player

Easiest to blow. Most varied expression devices

Be sure and examine the ANGELUS before you purchase

CIRCULATING MUSIC LIBRARY
MONTHLY BULLETINS OF NEW MUSIC
Sold and RENTED ON EASY TERMS

**C. C. HARVEY & CO.,** 144 BOYLSTON STREET
TELEPHONE, 134 OXFORD

**The only Beer on draught served at these Concerts is the Schlitz Brewing Co.'s Milwaukee.**


[184]

- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES


# THE "POPS." SYMPHONY HALL.

Boston, Wednesday, June 24, 1903. Eighteenth Season. Summer 1903.

Published by C. A. ELLIS, Vol. I. No. 45.

C. A. ELLIS, Manager. P. R. COMEE, Assistant Manager.

Mr. T. ADAMOWSKI, Conductor.


## WEDNESDAY, JUNE 24.

### POPULAR PROGRAMME.

| | | |
|---|---|---|
| 1. | MARCH, "Tambour Battant" | Messager |
| 2. | SELECTION, "Faust" | Gounod |
| 3. | OVERTURE, "Poet and Peasant" | Suppé |
| 4. | WALTZ, "Barcarole" | Waldteufel |
| 5. | SELECTION, "Toreador" | Caryll |
| 6. | OVERTURE, "Mignon" | A. Thomas |
| 7. | LA LETTRE DE MANON | Gillet |
| 8. | OVERTURE, "Light Cavalry" | Suppé |
| 9. | SELECTION, "Cavalleria Rusticana" | Mascagni |
| 10. | SELECTION, "Gondoliers" | Sullivan |
| 11. | WALTZ, "Grubenlichter" | Zeller |
| 12. | MARCH, "Cruiser Harvard" | Strube |


Baron R. de Luze
SPARKLING
DRY-COMET

SOLD HERE. SOLD HERE.

D. Leiden
HOCK WINES
Sold at these concerts.

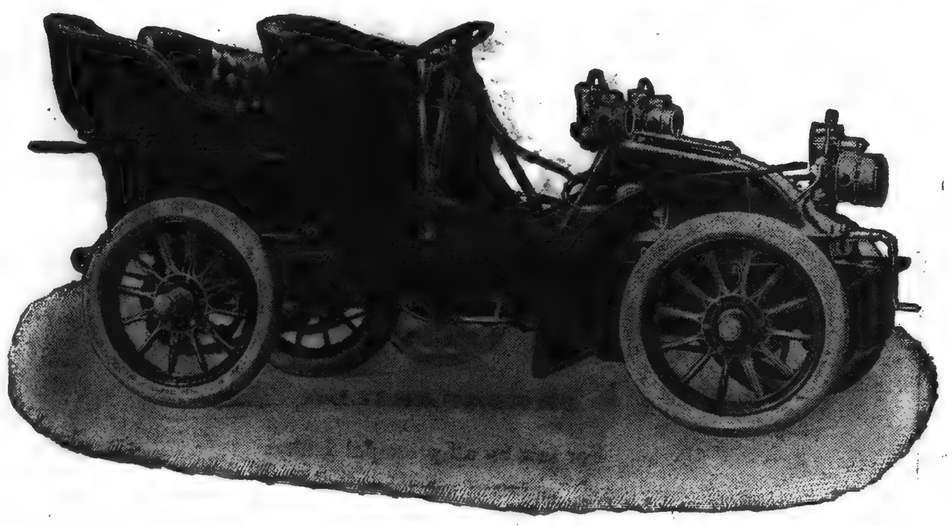
Pontet Canet AND Haut Sauternes
From Geneoud, Pere et Fils,
BORDEAUX, FRANCE,
Are sold here at $1.25 per quart and 75 cents per pint. You can get them for your home, clubs, hotels, and restaurants at wholesale price from the direct importers,
THE FRENCH-AMERICAN WINE COMPANY,
28 ESSEX STREET, BOSTON, MASS.

MahMal
EGYPTIAN
CIGARETTES
Sold at these Concerts

| | |
|---|---|
| No. 5s | 15 cents per box |
| No. 3s | 25 cents per box |
| No. 1s | 30 cents per box |
| Gold Tip | 25 cents per box |

Also sold by
S. S. PIERCE CO.
BOSTON, BROOKLINE

The Auto's the Thing



TOLEDO Touring Cars
WAVERLEY Electrics
CADILLAC { $750 Runabouts / $850 Touring Cars

W. E. ELDRIDGE
AGENT
POPE BUILDING, 223 COLUMBUS AVENUE

- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES


# THE "POPS." SYMPHONY HALL.

Boston, Thursday, June 25, 1903. Eighteenth Season. Summer 1903.

Published by C. A. ELLIS, Vol. I. No. 46.

C. A. ELLIS, Manager. P. R. COMEE, Assistant Manager.

Mr. T. ADAMOWSKI, Conductor.


## THURSDAY, JUNE 25.

### AMERICAN COMPOSERS' NIGHT.

### PROGRAMME.

| | | |
|---|---|---|
| 1. | MARCH, "Black Bess" | Strube |
| 2. | DANCE OF THE SIOUX INDIANS | Waller |
| 3. | SCHERZO from Symphony | Chadwick |
| 4. | WALTZ | Atkinson |
| 5. | OVERTURE, "Euphrosyne" | Converse |
| 6. | SELECTION, "Robin Hood" | De Koven |
| 7. | ROMANZA for Violin (Solo Violin, Mr. KARL ONDRICEK) | Strube |
| 8. | OVERTURE, "In Bohemia" | Hadley |
| 9. | SELECTION, "Sphinx" | Thompson |
| 10. | SELECTION, "Fortune-teller" | Herbert |
| 11. | WALTZ, "Harlequin en Voyage" | Zach |
| 12. | TABASCO MARCH | Chadwick |


The Cool Tremont Theatre
Now Playing.
Mr. HENRY W. SAVAGE
PRESENTS
GEORGE ADE'S
Successful Musical Comedy
PEGGY FROM PARIS
Music by William Loraine.
Clever Principals. Pretty Girls.
Gorgeous Costumes. Tuneful Music.

Sol's Philadelphia Ale on draught
AND
Tannhaeuser Export in bottles
Sold at These Concerts
ARE FURNISHED BY
SOL. BACHARACH
508-510 Atlantic Avenue
Telephone, 3805 Main

Charles B. Perkins & Co.
The following choice selection of our CIGARS Always on sale at Pop Concerts:

| | |
|---|---|
| Ginita Deliciosos Extra, | 10c., 3 for 25c. |
| Matilde Londres Fino (all Havana), | 10c. each. |
| Matilde Rothschilds Extra (all Havana), | 15c., 2 for 25c. |
| Matilde Perfecto Fino (all Havana), | 20c., 3 for 50c. |
| Otero Brevas (all Havana), | 15c., 2 for 25c. |
| Elena Puritanos, | 15c. each. |
| Monte Rosa Violetas, | 20c. each. |

Egyptian Deities Cigarettes
Plain Cork or... Straw Tip
No better Turkish Cigarette can be made

Awarded the only Gold Medal at the Paris Exposition, 1900
WHITE ROCK LITHIA WATER
PURE—HEALTHFUL—SPARKLING
"ITS EQUAL IS UNKNOWN"
Sold by Grocers, Liquor Dealers, and Druggists Everywhere
DARLING & HOLMES, New England Agents
410 Board of Trade Building, Boston

"Gosman's Ginger Ale is eminently deserving of hygienic commendation on account of the intrinsic purity of its composition, and the fact that the ingredients are so intelligently chosen and so happily blended as to guarantee protection to the health of those using this beverage."—*American Journal of Health.*
GOSMAN'S GINGER ALE
HIGHLY AROMATIC — The Gosman Ginger Ale Co. — BALTIMORE MD — FREE FROM ALCOHOL
SARSAPARILLA
For sale by all principal dealers
DARLING & HOLMES, *New England Agents*
410 BOARD OF TRADE BUILDING, BOSTON

ARTICLE PEELED AWAY

- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES


# THE "POPS." SYMPHONY HALL.

Boston, Saturday, June 27, 1903. Eighteenth Season. Summer 1903.

Published by C. A. ELLIS, Vol. I. No. 48.

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.


## SATURDAY, JUNE 27.

### CLOSING NIGHT.

**Mr. Gustave Strube, Conductor.**

**PROGRAMME.**

| | | |
|---|---|---|
| 1. | CORONATION MARCH | Meyerbeer |
| 2. | OVERTURE, "Merry Wives of Windsor" | Nicolai |
| 3. | MELODY | Rubinstein |
| 4. | WALTZ, "Vienna Woods" | Strauss |
| 5. | FINALE, ACT I., "Lohengrin" | Wagner |
| 6. | *a.* ABENDROT, *b.* CANZONETTA — For String Orchestra | Strube |
| 7. | ENGLISH DANCES | German |
| 8. | HUNGARIAN RHAPSODY, No. 2 | Liszt |
| 9. | SELECTION, "Carmen" | Bizet |
| 10. | *a.* ROSARY, *b.* COUNTRY DANCE | Nevin |
| 11. | INTERMEZZO, "Naila" | Delibes |
| 12. | MARCH, "King Carl" | Unrath |


ESTABROOK AND EATON. IMPORTERS OF CIGARS. 222-224 WASHINGTON ST. BOSTON

MARGUERITE,
Conchas, . 10c., 3 for 25c.

UNION LEAGUE CLUB,
Rockefellers, 10c., 3 for 25c.

EL PRINCIP DE GALES,
Londres Grande, 10c. straight.

SALEROSA,
Ideals, . . . 10c. straight.

E. & E.,
Invincibles, . 15c., 2 for 25c.

MANUEL GARCIA, imported
Stilettos, . 15c., 2 for 25.

BOCK & CO., imported
Especiales de E. & E.,
20c., 5 for $1.00.

On sale at the "Pops."

Estabrook & Eaton.

Mr. WM. L. WHITNEY, 246 Huntington Avenue, Opposite Symphony Hall,
PRESENT HEAD OF THE NEW ENGLAND CONSERVATORY, VOICE DEPARTMENT,
ANNOUNCES FOR SEPTEMBER 17 THE OPENING OF AN
INTERNATIONAL TRAINING SCHOOL FOR VOCALISTS
FLORENCE, 16 Via S. Agostino — BOSTON, Huntington Avenue — PARIS, 18 Rue Débarcadère
One method of voice production and management — OLD ITALIAN METHOD — for all schools of vocal music, Italian, French, English, German, etc.
ENTRANCE EXAMINATION, SEPTEMBER 1, 2, 3, 8, 9, 10, 14, 15, 16
SUPPLEMENTARY STUDIES
LANGUAGES DICTION SOLFEGGIO PIANO
ORATORIO CLASS ENSEMBLE The BACH-BRAHMS CLASS CONCERT CLASS
OPERA CLASS
TWO OPERA SCHOLARSHIPS — ONLY SCHOOL OF THE KIND IN EXISTENCE — FOUR VOICE SCHOLARSHIPS

MOGUL
Egyptian
Cigarettes
Plain
or...
Cork Tip
Superior to most
Equal to any

RED FOX ALE

Unquestionably the finest ale sold to-day.

Red Fox Ale combines delicacy of flavor with highly nourishing qualities.

If hitherto wedded to English brews, try RED FOX ALE.

Massachusetts Breweries Co.
17 Otis Street, Boston

DRINK

HIGHEST AWARD FOR PURITY.

JOS. GAHM & SON, New England Agents
125 Purchase Street

Flyers

1 to printed each weeks and
deld to - Herrick, Hotel Brunswick, St.
Botolph Club, Tavern Club, Heard, Homer
Adams House, Schirmer, Thompson, Ditson
Parkers & Hennigs.

# SYMPHONY HALL

EIGHTEENTH SEASON.

## Commencing THURSDAY, MAY 21.

# POPS

## Grand Orchestra of Fifty

**Mr. T. ADAMOWSKI, Conductor**

**EVERY NIGHT EXCEPT SUNDAY**

**Admission, 50 Cents.**

**Reserved Seats, 25 Cents Extra.**

**TELEPHONE, 1492 BACK BAY.**

### Thursday Evening, May 21.

1. Polonaise. . . . . Liszt
2. Fantasy. "Romeo and Juliet." . . . Tschaikowski
3. Overture. "Martha." . . . . Flotow
4. Salut d'Amour. . . . . Elgar

5. Prelude to Act III. "Lohengren." . . . Wagner
6. Minnet . . . . . Padrewski
7. Suite. "La Belle au Bois Dormant." . . Tschaikowski
   *a.* "La Fee des Lilas." *b.* Adagio, "Pas d'Action." *c.* Valse.
8. Overture. "Galatea." . . . . Suppe

9. Overture. "Orpheus aux Enfers." . . Offenbach
10. Selection. "Fortune-teller." . . . . Herbert
11. Waltz "Amoureuse." . . . . Berger
12. March. "Hoch Habsburg." . . . . Kral

### Friday Evening, May 22.

1. Tannhaeuser March. . . . . Wagner
2. Entr'acte. "Philemon et Baucis." . . . Gounod
3. Suite. "Casse Noisette." . . . . Tschaikowsky
4. Les Dragons de Villars. . . . . Maillard

5. Midsummer Nights Dream Music. . . Mendelsohn
   *a.* Nocturne. *b.* Scherzo. *c.* Wedding March.
6. Chanson de Matin. . . . . Elgar
7. Oriental Suite . . . . . H. K. Hadley
8. Overture. "Fledermaus." . . . . Joh. Strauss

9. Serenade. . . . . Moszkowski
10. Selection. "The Fortune-teller." . . . Herbert
11. Waltz. "Les Patineurs." . . . . Walteufel
12. March. "Boccaccio." . . . . Suppe

### Saturday Evening, May 23.

1. Persian March . . . . . Joh. Strauss
2. Overture. "Le Roi dY's" . . . . Lalo
3. Intermezzo. "Naila." . . . . Delibes
4. Selection. "Faust," . . . . Gounod

5. Overture. "The Bartered Bride." . . Smetana
6. Overture. "Tannhauser." . . . . Wagner
7. Hymn to St. Cecilia. . . . . Gounod
   Violin Solo, Mr. KARL ONDRICEK
8. Festival March. . . . . R. Strauss

9. Salut d'Amour. . . . . Elgar
10. Overture. "Zampa." . . . . Herold
11. Waltz. "Espana." . . . . Waldteufel
12. Tambour Battant. . . . . Messager

### Monday Evening, May 25.

1. Overture. "Semiramide." . . . . Rossini
2. Selection. "Aida" . . . . Verdi
3. Entr'acte. "Philemon et Baucis." . . . Gounod
4. Evening Song. . . . . Elgar

5. Fire-Charm form "Die Walkyre." . . . Wagner
6. Suite. "Korrigan." . . . . Widor
7. Hymn to St. Cecilia. . . . . Gounod
   Solo Violin, Mr ONDRICEK
8. Overture. "Phedre." . . . . Massenet

9. Overture. "Light Cavalry." . . . . Suppe
10. Selection. "The Brigands." . . . Offenbach
11. Waltz. "Violets." . . . . Waldteufel
12. March. "Poor Jonathan." . . . . Suppe

### Tuesday Evening, May 26.

1. Overture. "De Roi dY's." . . . . Lalo
2. Ballet Music. "Boabdil." . . . . Moszkowski
3. Graceful Dance. . . . . Sullivan
4. Overture. "Freischutz." . . . . Weber

5. Waltz. "Gretna Green." . . . . Guiraud
6. Hungarian Rhapsody . . . . . Liszt
7. Intermezzo "Contes d'Hoffman." . . Offenbach
8. Overture. "Rienzi." . . . . Wagner

9. Mazourka from the Opera. "Halka" . . Moniuszko
10. Selection. "Emerald Isle." . . . . Sullivan
    (First time.)
11. Waltz. "Gros Wein." . . . . Strauss
12. Persian March. . . . . Strauss

### Wednesday Evening, May 27.

1. March. "Cruiser Harvard." . . . . Strube
2. "In the Garden." From "The Rustic Wedding." Goldmark
3. Overture. "Martha." . . . . Flotow
4. Overture. "The Barber of Seville." . . . Rossini

5. Swedish Serenade . . . . . Converse
6. Prelude to Act III. "Lohengrin." . . . Wagner
7. Ave Maria . . . . . Bach-Gounod
8. Ballet Music. "Korrigan." . . . . Widor

9. Overture "Light Cavalry." . . . . Suppe
10. Selection. "The Brigands." . . . . Offenbach
11. Waltz. "Espana." . . . . Waldteufel
12. March. "Hoch Habsburg." . . . . Kral

THE LIBBIE SHOW PRINT, BOSTON.

[189]

Boston Transcript

SATURDAY, APRIL 25, 1903

### The Pops

One can hardly realize that the twenty-second symphony season ends during the coming week, and on the following Monday evening, May 4, the eighteenth season of the "Pops" is at hand, with the usual eight weeks during May and June. It seems quite unnecessary to go into the details of these popular entertainments, every feature of which will be practically the same as last year, save one very essential factor, the conductor. After five years of most satisfactory and gratifying service by Messrs, Max Zach and Gustav Strube as joint conductors, the management has decided to make a change. Mr. T. Adamowski, who, nine years ago in old Music Hall, conducted during the most successful season ever known in the seventeen years of the Pops, has been selected to again wield the baton over an orchestra of fifty players from the ranks of the Boston Symphony Orchestra, surely a sufficient guarantee of the musical standing of the concerts.

In connection with this change in the leadership, it may be of interest to recall the conductors from the beginning, seventeen years ago. They were as follows: 1885 Ad Neuendorff, 1886 John C. Mullaly, 1887 Wilhelm Rietzel and Ad Neuendorff, 1888 Franz Kneisel and Ad Neuendorff, 1889 Ad Neuendorff, 1890 No concerts, 1891 T. Adamowski and E. Gruenberg, 1892 T. Adamowski, 1893 T. Adamowski, 1894 T. Adamowski, 1895 A. de Novellis, 1896 Max Zach, 1897 Max Zach and Leo Schultz; and for the past five years, 1898-1902, Messrs. Max Zach and Gustav Strube. All the conductors, with the exception of Neuendorff and Novellis, were members of the Symphony Orchestra.

Mr. Adamowski has been busy for the past month with the preparation of some unusually attractive programmes, and his recognized artistic temperament is sure to make itself felt, both in their makeup and rendition.

There will be the usual light refreshments and all the other essential features will again be maintained. Reserved seats, both at the tables on the floor and in the first balcony, will be for sale Monday morning, April 27, at Symphony Hall.

Boston Sunday Globe.

SUNDAY, APRIL 26, 1903.

### THE "TOP" CONCERTS.

Five years after the founding of the Boston symphony orchestra there came a suggestion of some popular concerts which should be a summer sequence to the symphony series. And so in 1885 there began in old Music hall what were known as the promenade concerts, until brevity and a tendency toward unique nomenclature resulted in the "Pops," by which latter title these concerts are more familiarly known. After varied lengths of duration these summer entertainments were finally brought to a season of eight weeks, during May and June, and have so remained for the past 10 years or more.

After five years of most satisfactory and gratifying service by Messrs Max Zach and Gustav Strube as joint conductors the management has decided to make a change. Mr T. Adamowski, who nine years ago in old Music hall conducted during the most successful season ever known in the 17 years of the "Pops," has been selected to again wield the baton over an orchestra of 50 players from the ranks of the Boston symphony orchestra, surely a sufficient guarantee of the musical standing of the concerts.

It may be of interest to know the arrangement of such an orchestra, which is as follows: 10 first violins, 8 second violins, 4 violas, 4 violoncelli, 4 double basses, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, 1 tuba, 1 tympani, 1 harp.

Mr Adamowski has been busy for the past month with the preparation of some unusually attractive programs and his recognized artistic temperament is sure to make itself felt, both in their makeup and rendition.

There will be the usual light refreshments, and all the other essential features will again be maintained. Reserved seats, both at the tables on the floor and in the first balcony, will be for sale tomorrow, Monday morning, at Symphony hall.

BOSTON SUNDAY JOURNAL—MAY 3, 1903.

## "POP" CONCERT SERIES OPENS TOMORROW NIGHT

### Final Rehearsal of Boston Symphony Crowded With Smart Set.

Mr. Fred Comee is being congratulated upon all sides in securing so popular a leader for the "Pop Concerts" as Mr. "Tim" Adamowski, and the two months' series of these always well attended course of concerts which open tomorrow evening will fill Symphony Hill with one of the largest and most brilliant audiences of the season.

Already there are a large number of tables engaged, and among the fashionables who will be "in evidence" tomorrow night are Mr. and Mrs. J. Montgomery Sears, Major and Mrs. Henry L. Higginson, Dr. George Monks, Mr. Clayton Johns, Miss Ethel Gibson and friends, Mr. and Mrs. Wilhelm Gericke, Mr. and Mrs. James B. Forsythe, Miss Estelle Kimball and party, Miss Susan Day Kimball, Mr. and Mrs. Fred O. North, Mr. Fred S. Converse, Mr. Arthur Richmond, Mr. and Mrs. John C. Fiarchild, Miss Madelaine Boardman, Miss Tudor and others.

Boston Sunday Globe.

SUNDAY, MAY 3, 1903.

### THE "POP" CONCERTS.

The "Pop" concerts at Symphony hall will begin tomorrow evening, and for the next two months will be given nightly, except on Sunday. Good music, refreshments and all the attractive features of past seasons will be provided and the immense patronage which these popular entertainments have enjoyed for many years will undoubtedly be again extended. The orchestra will number upward of 50 men, drawn from Symphony players, and light music of the best class will predominate in the programs.

Mr T. Adamowski, will be the conductor and he has given much time to the selection of new music to be played here at these concerts for the first time. The following are the selections for tomorrow evening:

Overture, The Mastersingers of Nuremberg.....Wagner
Intermezzo, Contes d'Hoffmann.....Offenbach
(First time.)
Suite from ballet, La Belle au Bois Dormant.....Tschaikowski
(First time.)
Concert overture, In Bohemia.....H K Hadley
(First time.)
Fantasia on La Boheme.....Puccini
(First time.)
Suite, Henry VIII.....Saint-Saens
Hymn to St Cecilia.....Gounod
Violin solo, Mr Karl Ondricek.
Organ, Mr Snow.
Festival march.....R Strauss
(First time.)
Salut d'Amour.....Ed Elgar
(First time.)
Espana.....Chabrier
Overture, Fledermaus.....Joh Strauss
Coronation march.....Ed German

BOSTON HERALD.

PUBLISHED EVERY DAY IN THE YEAR.
VOL. CXIII., NO. 118.

TUESDAY, APRIL 28, 1903.

### THE "POP" CONCERTS.

The announcements that the regular summer season of "Pop" concerts is near at hand caused a lively demand for seats for the opening concert on Monday evening next, May 4. Mr. T Adamowski will be the conductor and his well-earned reputation in past seasons as a programme maker justifies pleasant anticipations for the coming weeks. The many attractive features which have been in vogue during the past, including the selected orchestra of 50, light refreshments and the promenade in the spacious corridors of Symphony Hall will be continued this year. Tickets for any evening during the season can now be secured.

BOSTON SUNDAY JOURNAL—APRIL 26, 1903.

### THE POPS.

On Monday evening, May 4, the eighteenth season of the "Pops" is at hand, with the usual eight weeks during May and June. It seems unnecessary to go into the details of these popular entertainments, every feature of which will be practically the same as last year, save the conductor. After five years of satisfactory and gratifying service by Messrs. Max Zach and Gustav Strube as joint conductors, the management has decided to make a change. Mr. T. Adamowski, who nine years ago in old Music Hall conducted during the most successful season ever known in the seventeen years of the Pops, has been selected to lead an orchestra of fifty players from the ranks of the Boston Symphony Orchestra. In connection with this change in the leadership, it may be of interest to recall the conductors from the beginning, seventeen years ago. They were as follows: 1885, Ad Neuendorff; 1886, John C. Mullaly; 1887, Wilhelm Rietzel and Ad Neuendorff; 1888, Franz Kneisel and Ad Neuendorff; 1889, Ad Neuendorff; 1890, no concerts; 1891, T. Adamowski and E. Gruenberg; 1892, T. Adamowski; 1893, T. Adamowski; 1894, T. Adamowski; 1895, A. de Novellis; 1896, Max Zach; 1897, Max Zach and Leo Schultz, and for the past five years, 1898-1902, Messrs. Max Zach and Gustav Strube. All the conductors, with the exception of Neuendorff and Novellis, were members of the Symphony Orchestra. Mr. Adamowski has been busy for the past month with the preparation of some unusually attractive programs, and his recognized artistic temperament is sure to make itself felt, both in their makeup and rendition. There will be the usual light refresnments and all the other essential features will again be maintained. Reserved seats, both at the tables on the floor and in the first balcony, will be for sale Monday morning, April 27, at Symphony Hall.

Boston Transcript

SATURDAY, MAY 2, 1903

The "Pop" concerts following close on the ending of the regular Symphony season will begin on Monday and continue every week day evening for eight weeks. That there is no more delightful way of spending an evening than at the "Pops," where cooling refreshments are served, just enough informality and such perfect music, has been fully demonstrated in past seasons. Mr. T. Adamowski, who is to be the conductor, has given much time to the selections of his programmes and promises many that are new. The programme in full for Monday evening is as follows:

Overture, "The Mastersingers of Nuremberg".....Wagner
Intermezzo, "Contes d'Hoffman".....Offenbach
(First time.)
Suite from ballet, "La Belle au Bois Dormant".....Tchaikovski
(First time.)
Concert overture, "In Bohemia"...H. K. Hadley
(First time.)
Fantasia on "La Boheme".....Puccini
(First time.)
Suite, "Henry VIII."".....Saint-Saëns
Hymn to St. Cecilia.....Gounod
Violin Solo, Mr. Karl Ondricek.
Organ, Mr. Snow.
Festival march.....R. Strauss
(First time.)
Salut d'Amour.....Ed. Elgar
(First time.)
Espana.....Chabrier
Overture, "Fledermaus".....Joh. Strauss
Coronation march.....Ed. German

BOSTON SUNDAY JOURNAL—MAY 3, 1903.

T. Adamowski,
Conductor of Pop concerts.

### THE "POP" CONCERTS.

The Pop concerts at Symphony Hall will begin tomorrow evening and for the next two months will be given nightly, except on Sunday. Good music, refreshments and all the attractive features of past seasons will be provided, and the immense patronage which these popular entertainments have enjoyed for many years will undoubtedly be again extended. The orchestra will number upward of fifty men, drawn from Symphony players, and light music of the best class will predominate in the programs. Mr. T. Adamowski will be the conductor, and he has given much time to the selection of new music to be played here at these concerts for the first time. The following are the selections for tomorrow evening:

Overture, "The Mastersingers of Nuremburg".....Wagner
Intermezzo, "Contes d'Hoffmann"...Offenbach
(First time.)
Suite from ballet, "La Belle au Bois Dormant".....Tschaikowsky
(First time.)
Concert overture, "In Boheme".H. K. Hadley
(First time.)
Fantasia on "La Bohemia".....Puccini
(First time.)
Suite, "Henry VIII." .....Saint-Saens
Hymn to St. Cecilia.....Gounod
Violin solo, Mr. Karl Ondricek.
Organ, Mr. Snow.
Festival march .....R. Strauss
(First time.)
"Salut d'Amour".....Ed. Elga
(First time.)
"Espana" .....Chabrier
Overture, "Fledermaus".....Joh. Strauss
"Coronation March" .....Ed. German

[190]

# SUNDAY HERALD.

PUBLISHED EVERY SUNDAY IN THE YEAR
VOL. CXIII., NO. 123.

*SUNDAY, MAY 3, 1903.*


## "Pop" Concerts Begin Tomorrow Night in Symphony Hall.

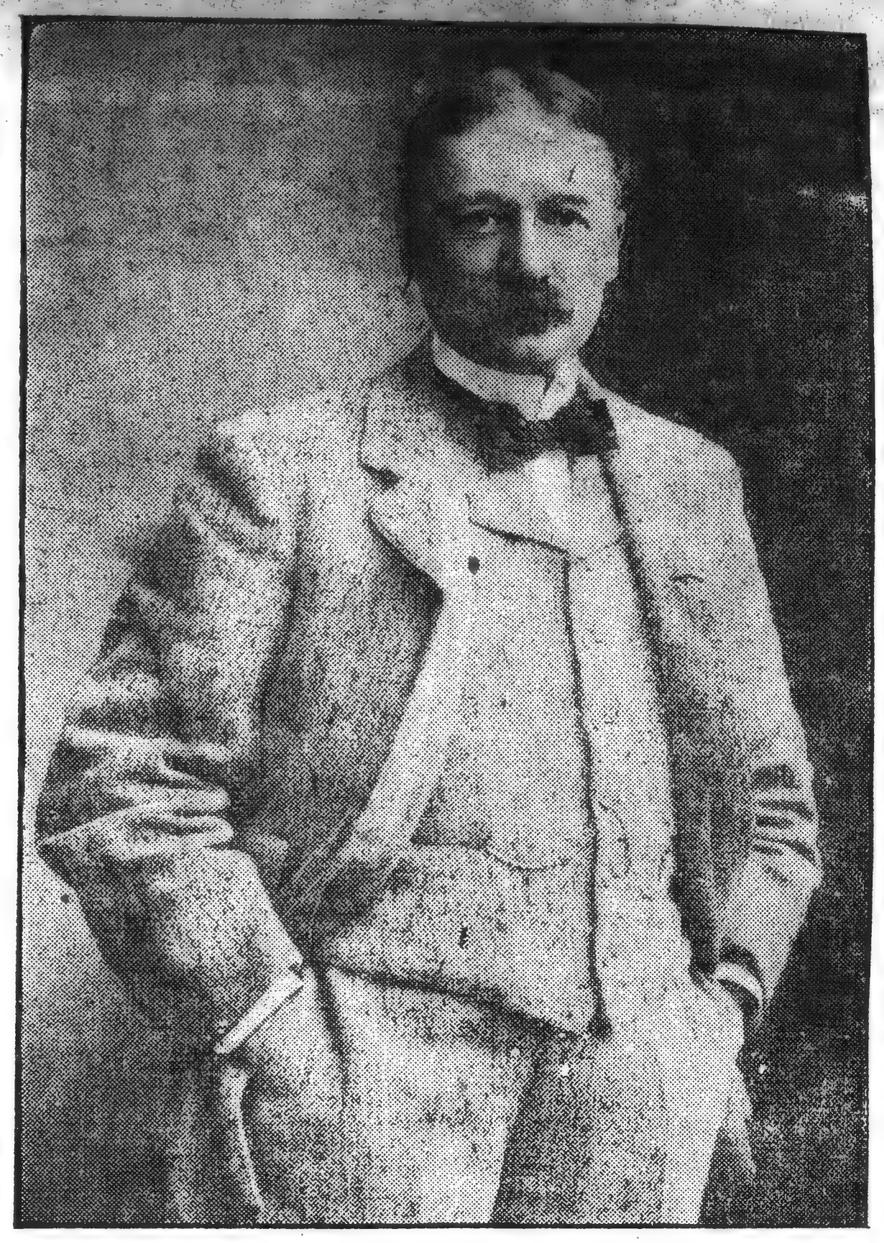
**Mr. T. Adamowski the Conductor This Year—Last Week of Frank Daniels at the Boston Theatre in "Miss Simplicity"—Prof. Paine's Opera—Coming of "The Kilties."**

THE "Pop" concerts at Symphony Hall will begin tomorrow evening, and for the next two months will be given nightly, except on Sunday. Good music, refreshments and all the attractive features of past seasons will be provided, and the immense patronage which these popular entertainments have enjoyed for many years will undoubtedly be again extended. The orchestra will number upward of 50 men, drawn from Symphony players, and light music of the best class will predominate in the programmes. Mr. T. Adamowski, will be the conductor, and he has given much care to the selection of new music to be played here at these concerts for the first time. The following are the selections for tomorrow evening:

1. Overture, "The Mastersingers of Nuremberg".....Wagner
2. Intermezzo, "Contes d'Hoffmann".....Offenbach
3. Suite from Ballet, "La Belle au Bois Dormant".....Tschaikowski
   (First time.)
4. Concert Overture, "In Bohemia".....H. K. Hadley
   (First time.)
5. Fantasia on "La Boheme".....Puccini
   (First time.)
6. Suite, "Henry VIII.".....Saint-Saens
7. Hymn to St. Cecilia.....Gounod
   Violin solo, Mr. Karl Ondricek.
   Organ, Mr. Snow.
8. Festival March.....R. Strauss
   (First time.)
9. Salut D'Amour.....Ed. Elgar
   (First time.)
10. Espana.....Chabrier
11. Overture, "Fledermaus".....Joh. Strauss
12. Coronation March.....Ed. German

T. ADAMOWSKI, CONDUCTOR OF "POP" CONCERTS.


BOSTON SUNDAY POST, MAY 3, 1903

TIMOTHEE ADAMOWCKI, LEADER OF THE POP CONCERTS.

## THE "POP" CONCERTS

The Pop concerts at Symphony Hall will begin tomorrow evening, and for the next two months will be given nightly, except on Sunday. Good music, refreshments and all the attractive features of past seasons will be provided, and the immense patronage which these popular entertainments have enjoyed for many years will undoubtedly be again extended. The orchestra will number upward of 50 men, drawn from Symphony players, and light music of the best class will predominate in the programmes. Mr. T. Adamowski will be the conductor, and he has given much time to the selection of new music to be played here at these concerts for the first time. The following are the selections for tomorrow evening:

Overture, "The Mastersingers of Nuremberg," Wagner; intermezzo, "Contes d'Hoffman," first time, Offenbach; suite from ballet, "La Belle au Bois Dormant," first time, Tschaikowski; concert overture, "In Bohemia," first time, H. K. Hadley; fantasia on "La Boheme," first time, Puccini; suite, "Henry VIII.," Saint-Saens; hymn to St Cecilia, Gounod; violin solo, Mr. Karl Ondricek; organ, Mr. Snow; festival march, first time, R. Strauss; Salut d'Amour, first time, Ed Elgar; Espana, Chabrier; overture, "Fledermaus," Joh. Strauss; Coronation March, Ed German.

## MUSIC HALL CONCERT

One of the finest bills of the season has been arranged for tonight's concert, the 29th in the series given at this theatre by the Boston Ladies' Benevolent Association. It will include Roberts, Hayes and Roberts, a trio of mirthmakers, in their laughable comedietta, "The Infant"; West and Van Siclen, refined musical artists; George W. Day, the popular monologue comedian; Spencer Kelly, the renowned baritone soloist, late with Primrose and Dockstader's minstrels; Murphy


BOSTON POST.

MONDAY,

MAY 4, 1903


It always makes one feel that summer is here when the Pop concerts are inaugurated. Tonight Timothee Adamowski will set the ball a-rolling in Symphony Hall, and will keep it up until Saturday evening, July 4.

The Boston Journal.
TUESDAY.
MAY 5, 1903.

# MERRIMENT ON WINGS OF ADAMOWSKI'S MUSIC

First "Pop" Concert Proves a Joyous Resurrection.

## FASHION WAS OUT IN FORCE

**Return of Popular Series Welcomed by Big Attendance and Excellent Playing.**

**Conductor Adamowski,**
Who opened the "Pop" concert season in Symphony Hall.

It was with dress and drink, music and merriment, laughter and light that the "pop" concert season opened at Symphony Hall last evening. Fashion was there and it was representative. The compositions of the masters were artistically played by the Symphony Orchestra. Timothy Adamowski was there and he was given an ovation, from the openeing Wagner selection to the last strains of the "Coronation March" by German.

In every way the first night was a success. Corks were lifted by ubiquitous waiters from the imprisoning glass that held them as tightly as winter seems to hold spring, but with the warmth within and the spirit of freedom that was everywhere it seemed as if the austerity of dull, drear days had gone and there had come to replace it the breath of summer and the unconventionality of life in the fields.

### Representative of Fashion.

The audience was representative of fashion and youth. It was young, and being young, it enjoyed. Every table was filled, and if the applause that greeted each number was not more than enthusiastic it was because the word "popular" was badly used as the talisman of the summer concert season.

The program was not "popular" in the ordinary acceptance of the term. It was rather classical, and there was no number that could enthuse him who did not know music as the critics think he ought to know it.

Some went to hear the music. More went to see who was there to hear the music. They went to chat, and Maestro "Tim" often had to use his baton rather freely on his music rack to restore the degree of order that he deemed necessary to a full appreciation c. his work and that of the musicians who were accompanying him.

### Conductor Insisted on Order.

Some of them perhaps thought that the renowned conductor was interfering with their privileges when he spoke so loudly with his little stick, but he usually conquered in this regard, as he did with his music, and when it was all over even those who talked forgot all but that the evening had been a pleasant one.

### Four Numbers New Here.

The program was as follows:
"The Mastersingers of Nuremberg" ..... Wagner
Intermezzo—"Contes d'Hoffmann" ..... Offenbach
Suite from Ballet, "La Belle au Dormant" ..... Tschaikowski
(First time.)
Concert overture—"In Bohemia" ..... H. K. Hadley
(First time.)
Suite—"Henry VIII." ..... Saint-Saens
Hymn to St. Cecilia" ..... Gounod
Violin solo, Mr. Karl Ondricek.
Organ, Mr. Snow.
Festival march ..... R. Strauss
(First time.)
Salut D'Amour ..... Ed. Elgar
(First time.)
Espana ..... Chabrier
Overture—"Fiedermaus" ..... Joh. Strauss
Coronation March ..... Ed. German

The four compositions offered here for the first time proved immensely popular, especially the Pucci ni numbre n La Boheme.

Every table was occupied and the audience was fashionable, as the unseasonable weather has detained a number of the fashionables in town later than usual. Those who entertained parties of friends were Major and Mrs. Henry L. Higginson, Miss Madelaine Boardman, Mr. and Mrs. J. Montgomery Sears, Miss Gibson, Mr. and Mrs. John Fairchild, Dr. George Monks, Arthur Richmond, Mr. and Mrs. Wilhelm Gericke, Clayton Johns the composer, Mr. and Mrs. Fred S. Converse, Miss Tudor, Otis Kimball and friends, Mr. and Mrs. Fred O. North, Miss Susan Day Kimball.

### Some of the Gowns.

Mrs. Sears was in pale gray veiling with a long light lue wrap, and Mrs. Fairchild in black rolle and petted lace. She wore a large picture hat of black and white feathers. Mrs. Higginson was in black and white silk. Mrs. Gericke was in panne velvet and wore a large black hat. Mrs. Josef Adamowski was in pale gray crepe de chine and wore a black hat. Miss Estelle Kimball, with her parents, Mr. and Mrs. Otis Kimball, was in pale gray crepe with a large flower picture hat. Mrs. Kimball was in black lace.

Others present were Colonel Charles Sampson, Mr. and Mrs. B. F. Pitman, Mr. and Mrs. Henry Taggard, Mr. and Mrs. Clarence Souther, Mr. and Mrs. Henry Howard, John J. Turner, John Stone Stone, Mr. and Mrs. Eben Stanwood, Josef Adamowski, Mr. and Mrs. Clarence Jones, Dr. and Mrs. J. Foster Bush and their daughter, Miss Bush, Otto Roth, Miss Boardman.

BOSTON DAILY ADVERTISER
309 TUESDAY St.
The MAY 5, 1903. tate

## MUSICAL MATTERS

### THE "POPS" AT SYMPHONY HALL.

Sumer is cumen in
Lhude sing Cuccu!
Droppe the shoppes
And ope the Poppes,
And start the Beer anew.
Sing Cuccu!
Tam Addam o' Skye
The baton doth trye
Onne compositions newe.
Sing Cuccu!
Richard Strauss is changed to John,
And all his dancing crewe.
Sing Cuccu!
Childe Comee sytteth at ye doore
And eke Childe Ellis, too.
Sing Cuccu!
And each one may his whistle wette
With jolly amber brewe.
Sing Cuccu!

In other words, the summer season has opened; the "Pope" have begun at Symphony Hall, and the classical reviewer finds his occupation growing small by degrees and beautifully less. The opening of these smoking concerts (probably the best of their kind in the world) was as auspicious as heretofore; every table in the hall was filled, the galleries contained an interested audience, the orchestra was as large as usual, and Mr. Adamowski led with his wonted enthusiasm.

The makeup of the programme was decidedly more brilliant than ever before; there was more of novelty than in any preceding "first concert" that we can recall. Some of these novelties were of especial interest and beauty, and this shower of "first performances" promises to continue through the season.

Imagine a first programme beginning with the prelude to "The Mastersingers," and then presenting an Intermezzo from Offenbach's only serious work—"Contes d'Hoffmann"—three movements from a ballet by Tschaikowsky and new to Boston; a concert-overture by the American composer, H. K. Hadley; a Festival March by Richard Strauss, a new work by Elgar, etc., etc.—all "first time" performances! Imagine further, that each concert of the week is equally filled with novelties, that Mr. Adamowski is conducting with all his wonted magnetism, that the orchestra is thorough even from the start, and it will be seen that the "Pops" are intrinsically worthy of the best audiences, apart from all the Bohemian adjuncts which cause each occasion to slip by so merrily.

It would be a long task to analyze each of the new compositions. Fortunately, this is not expected in the unceremonious musical season which forms a postscript to the classical concerts. Suffice it to say that Mr. Hadley's work was a good addition to the native repertoire. Not as highly devoloped and as powerful as Chadwick's "Thalia" overture, which is to be played tomorrow night, it is still a well constructed composition on regular lines and with well contrasted themes and ingenious development. The overture was called "In Bohemia," but those Bohemians were all over 50 and in dress suits.

After this there came a more comprehensible Bohemia by Puccini, which was charming enough to win an encore. Another encore was won by Gounod's "Hymn to St. Cecilia," in which Mr. Ondricek's violin solo was superb. Richard Strauss' "Festival March" must have been a crime of his youth. It was conventional and it was dull! Two faults that have never been charged against the composer's later works.

But we must not drop into rigid criticism! The "Pops" have been launched most successfully and on a higher level than ever before.

Louis C. Elson.

Boston Transcript
TUESDAY, MAY 5, 1903

### Symphony Hall: Pop Concert

As in earlier days, under the leadership of Mr. Timothée Adamowski, there opened last night in Symphony Hall the eighteenth season of "Pop" concerts, opened with pomp and circumstance, with a crash of martial music, with tinkling harps, with many violins in unison, with Gypsy dances, German waltzes, with Spanish rhapsodies. All the glories of the past were at this opening of a season, and a certain something not always to be found. There was last night an unwonted brilliancy. More women appeared in gorgeous frocks, women, too, of fashion; glasses clinked more wickedly than they often do in Symphony Hall; more people, sitting about the little tables, contrived to look as though they did not mind the smoke, but were genuin enjoying themselves. In short, it was pleasant occasion to be at.

As for the music, it would be difficult imagine better. In the matter of pr grammes for the first week, Mr. Adamows has arranged a list of which he may we feel proud. Last night, for instance, out o twelve numbers, six were new in Boston; and of the remaining six, no one was in the least hackneyed. The Meistersinger prelude made an imposing inauguration to the season, and it was followed by a succession of charming compositions, not one of which was too heavy for a popular concert, too trivial to displease any listener, or too delicate to be heard above the din. This was, indeed, a triumph of programme making, and the arrangements for the rest of the week are no less good. Last night's programme, by the way, is well worth recording:

Overture, "The Mastersingers of Nuremberg" ..... Wagner
Intermezzo, "Contes d'Hoffmann" ..... Offenbach
(First time.)
Suite from Ballet, "La Belle au Bois Dormant" ..... Tchaikovsky
(First time.)
Concert Overture, "In Bohemia" ... H. K. Hadley
(First time.)
Fantasia on "La Bohème" ..... Puccini
(First time.)
Suite, "Henry VIII." ..... Saint-Saëns
Hymn to St. Cecilia ..... Gounod
Violin Solo, Mr. Karl Ondricek.
Organ, Mr. Snow.
Festival March ..... R. Strauss
(First time.)
Salut d'Amour ..... Ed. Elgar
(First time.)
Espana ..... Chabrier
Overture, "Fiedermaus" ..... Joh. Strauss
Coronation March ..... Ed. German

The playing was a complete satisfaction to listen to. In conducting his excellent forces, Mr. Adamowski brought to bear all the charm, warmth and delicacy that characterize his solo work. The result was delightful orchestral playing, exquisite in finish, inspiringly rhythmical, abounding in temperament. A feature of the evening was Mr. Ondricek's broad, sonorous and fervid playing of the Gounod piece. The whole concert, indeed, was a pronounced success. The very large audience was manifestly in the vein, and Mr. Adamowski is to be heartily congratulated on his admirable performance of a truly remarkable programme.

R. R. G.

BOSTON TRAVELER. TUESDAY, MAY 5. 1903

# "POPS" OPEN ONCE MORE

"Look—look at than train," whispered a young lady, seated with her escort at one of the trim little round tables at the "pop" concert in Symphony Hall last night. Not only were her eyes directed toward the confection of a dress that swept the floor, but scores of pairs of eyes followed the course of the woman flaunting the gigantic train, as, with her escort, she took the centre aisle between the tables, making herself a conspicuous target for the opera glasses directed toward her. The lady with the stately tread knew others were looking at her, as likewise did her escort, who was visibly affected so far as to forget to remove his tall hat until near the stage, when he franticaly grabbed it off and gladly dropped into his seat.

The above is but one of the many incidents noted at the opening of the 18th season of the ever popular "pops," and an imposing array of gowns were conspicuously gathered about the tables on the floor, their wearers, in many cases, well known to the public in various capacities. The politicians, banker, merchant and workman mingled indiscriminately, and it was ofttimes hard to pick out the elite, so well-groomed was the entire semi-Bohemian crowd. Mr. and Mrs. Montgomery Sears were there, entertaining at their tables, as was also Mr. and Mrs. Henry L. Higginson, Mr. and Mrs. Fred E. Converse, Clayton Johns, the Tudors and many others.

It is hard to tell whether the people thought more of the tone qualities drawn from the instruments or the ocular pleasure of seeing a body of men so thoroughly drilled in technique that their movements were accurately in unison, for the unanimity of bowing, with the rise and fall of black sleeves, tipped with white cuffs, produced the usual amount of exclamations of wonder, and this topic was dwelt on far more than the choice of selections so well executed by the orchestra.

The ensemble work was grand, and in Gounod's "Hymn to St. Cecilia" the tricks of technique caught the audience on the wave of enthusiasm because of one wee, little tied passage—that of the trill in unison on the violins, tied over several measures, when every instrument wavered as one, calling forth such a burst of applause that it had to be repeated. The violin soloist in this number, Mr. Karl Ondricek, performed well, but he had the good sense of discrimination to know what the applause was for, and declined to repeat his effort. It was the trill that did the business, and he knew it, although nine-tenths of the audience did not.

Conductor Adamowski was greeted with enthusiasm when he put in his appearance ten minutes late, and it seemed as if they would never permit him to end his bowing. His previous experience as conductor evidently was remembered with gratefulness by the throng. At the close of the first number the applause was deafening, and with the dying of the last strains of the "Mastersingers of Nuremberg," an old "first-nighter" drew a long breath and said it "seemd like old times, and twice as good, to be there with the old orchestra again."

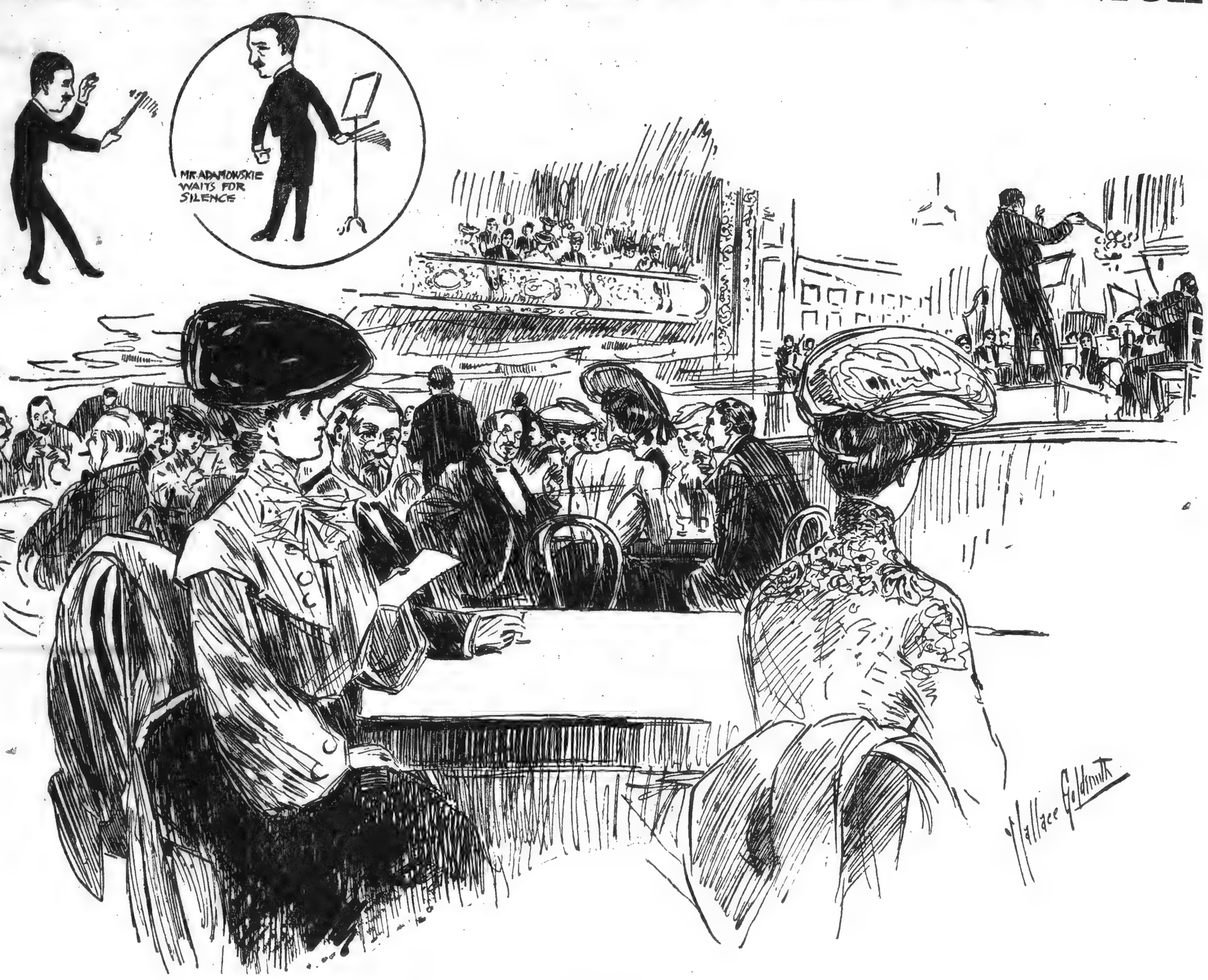
The programme follows:

"The Mastersingers of Nuremberg" ... Wagner
Intermezzo—"Contes d'Hoffmann" ... Offenbach
Suite from Ballet "La Belle au Dormant" ..... Tschaikowski
(First time.)
Concert overture—"In Bohemia" . H. K. Hadley
(First time.)
Suite—"Henry VIII." ..... Saint-Saens
"Hymn to St. Cecelia" ..... Gounod
Violin solo, Mr. Karl Ondricek.
Organ, Mr. Snow.
Festival march ..... R. Strauss,
(First time.)
Salut D'Armour ..... Ed. Elgar
(First time.)
Espana ..... Chabrier
Overture—"Fiedermaus" ..... Joh. Strauss
Coronation march ..... Ed. German

[192]

BOSTON HERALD.
PUBLISHED EVERY DAY IN THE YEAR.
VOL. CXIII, NO. 125.
TUESDAY, MAY 5, 1903.

# "POP" CONCERTS BEGIN IN SYMPHONY HALL. BRILLIANT AUDIENCE ON THE FIRST NIGHT.




THE OPENING OF THE POP CONCERTS AT SYMPHONY HALL.

## Mr. Adamowski Presents Six Numbers New to Boston Out of 60 Which He Has Prepared.

In bewilderment Jupiter and Apollo and Venus and the rest of the graven gods and goddesses that rim Symphony Hall looked down last night. The long tiers of seats made way for innumerable tables; sphinx-like ushers gave place to hustling and bustling waiters; a different atmosphere pervaded the place, and through a miniature cloud of tobacco smoke, the statues blinked and peered from their narrow perches.

It was the opening night of the "Pops." The old familiar, yet ever new "Pop" concerts—the distinctive, free-and-easy, entertaining and just a bit Bohemian "Pops"—with the same admixture of chat and silence, the same intermingling of words and notes, the same silence and then hubbub—the same old "Pops," yet the new, rejuvenated after the hibernation.

Any wonder the immovable gods blinked? The gods that have looked down upon sedate and silent audiences, that have listened to the Symphony concerts in all their classic grandeur, that have heard religion preached during the 10 months which have rolled since the concerts last relinquished possession of their domain, wondered what new queen had appeared to work the metamorphosis. And then they appeared to smile in recognition. For through the haze of smoke and above the clink of glasses there loomed the familiar [illegible] well-known voice of the

Never-surfeited society, just recovered from the strenuous week of the horse show, took on new life. Many of the leaders were there, just as they always are at the opening night. But, withal, a cosmopolitan gathering it was, just as it always is. Richly gowned and bejewelled women and men in evening dress sat almost elbow to elbow with folks that appeared to have come just from their homes to drop in for an evening. The popping of corks united with the thug of an opening bottle of some one's favorite brew.

There was an immense crowd for an opening night. Yet the night was a quiet one, as first nights go. There was not a vacant seat at the tables on the immense floor, and over upper and lower balconies hung hundreds to watch and to listen. Sometimes, to be sure, it took numerous warning raps of the baton to fix the waiters like statues in their places and to silence the flow of chat, but, when all was said and done, the night was one of decorum.

There was one distinctive feature of the evening—the reappearance of Mr. T. Adamowski as conductor. He was given an ovation when he appeared on the platform; he was assured heartily that he had not been forgotten by "Pop" devotees. It had been nine years since he last held a baton over the "Pop" orchestra, yet his friends remembered him and manifested it with a will.

In action he was fascinating. At times he stood like a statue. At others he was all motion—two arms and head and his whole being. Once or twice, granted, he appeared to administer just a bit of rebuke to his audience when it was confessedly boisterous, but when he turned and smiled and bowed to the encores, and above all, when he responded generously, all this was forgiven under the fascinating mannerisms of the man.

Mr. Adamowski served up a programme of light music that, during the entire evening, had no show of heaviness. It was such as is presented at the German concerts of similar nature—breezy and airy, but never approaching for a moment the vulgar—just far enough away from the so-called "popular" airs to be attractive and pleasing.

At all events, the immense audience forgot their liquid and solid refreshments, and lapsed into silence during number after number. The music was after all the attraction. Six of the 12 numbers were new [illegible] first instalment of some 60 [illegible] by composers in all parts of the world that have [illegible] in Boston, and [illegible] prepared to

The casual visitor would have been hard to persuade it was the opening night. The audience sat about the tables as though it had scarce been away since last June, when the concerts ended for the season. The orchestra, too, went about its work as though the raised tiers of seats had been their abiding place for all time. The machinery moved as though it had been running continuously, so finely was it engineered by Managers C. A. Ellis and F. R. Comee.

That the "Pops" are what their name signifies was never better demonstrated than by the size of last night's gathering. At the conspicuous tables sat many leaders of Boston's society, including Mr. and Mrs. J. M. Sears and party, Mr. and Mrs. Wilhelm Gericke, Mr. and Mrs. H. L. Higginson, Mr. Arthur Richmond, Mr. George Eustis, Dr. George Monks, Mr. F. S. Converse, Miss Estelle Kimball and party, Miss Susan Day Kimball, Mr. and Mrs. Josef Adamowski, Mr. and Mrs. Fairchild, Miss Ethel Gibson, Miss Tudor, Miss Boardman, Mr. Clayton Johns, Mr. Otto Roth, Mr. W. P. Blake, Mr. F. Bartlett, Mr. T. Dennie Boardman, F. O. Hartt and party, Clarence Hollander and party, ex-Police Commissioner Clark and party, Mrs. F. R. Comee and party, Mr. and Mrs. B. F. Pitman, Mr. and Mrs. Quincy A. Shaw, Jr., Dr. and Mrs. H. L. Morse and Mr. Harry Burnett.

Last night was but the beginning of the "Pops." For two months they will hold sway over Symphony Hall. Tonight's programme follows:

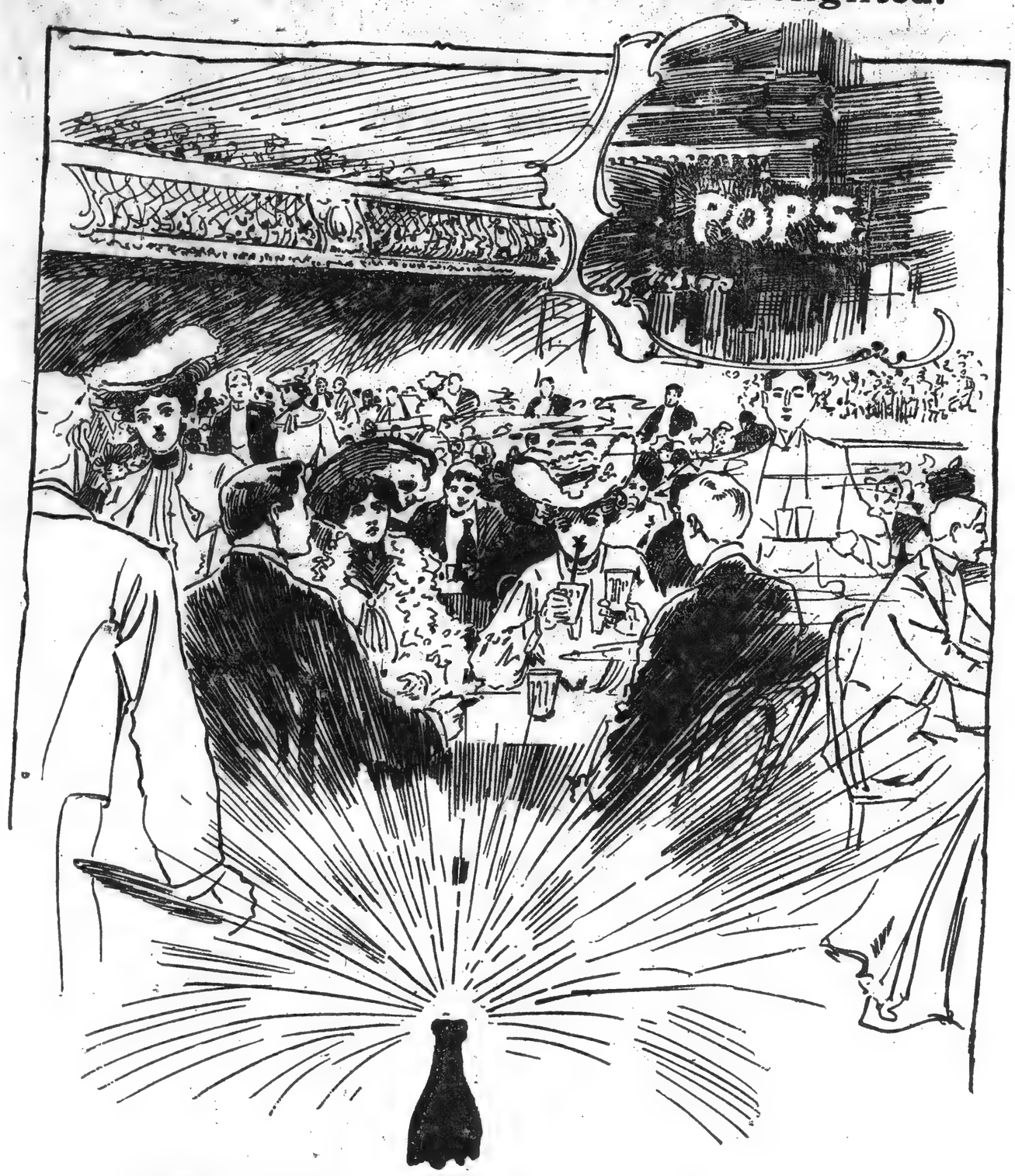
1. March, "Souvoroff" (first time).... Arensky
2. Suite, "Scenes Pittoresques"..... Massenet
   (a) March.
   (b) Air de Ballet.
   (c) Angelus.
   (d) Fete Boheme.
3. Valse from opera, "Eugene Onegin" (first time)..... Tschaikowsky
4. Overture, "Ondine" (first time). Alexis Luoff
5. Contrastes de gavotte, A. D. 1700 and 1900..... Ed. Elgar
   (First time.)
6. March, "Tannhauser"..... Wagner
7. The Deluge..... Saint-Saens
   Violin, Mr. Karl Ondricek.
   Organ, Mr. Snow.
8. Fantasie on "Manru"..... Paderewski
   (First time.)
9. Prelude to the opera, "Die Hexe"..A. Enna
   (First time.)
10. Overture, "Zampa"..... Herold
11. Waltz, "Morgenblatter"..... Joh. Strauss
12. Tambour Battant..... Message
    (First time.)

[193]

BOSTON GLOBE—TUESDAY, MAY 5, 1903.

# BRILLIANT OPENING OF THE "POP" CONCERT SEASON

## Not a Thing Missing to Make the Evening Completely Reminiscent and the Crowd is Delighted.




SCENE AT THE OPENING OF THE "POP" CONCERT SEASON.

The obsequies of the musical season of 1902-3 were begun last night in Symphony hall, with the customary cheerful party sitting in the gayest of gowns, drinking harmless pops of various sorts, through straws and au naturel, smoking everything but pipes, decorously happy, enthusiastic when anything they recognized was played, respectful as to the rest.

It was the first "pop" concert of the 18th season, with Timothee Adamowski back as conductor. Not a thing was missing to make the evening completely reminiscent. Maj Henry L. Higginson and Mrs Higginson were there, and with them sat Mr and Mrs Wilhelm Gericke. Otto Roth was in his place in the audience with a party. Mr and Mrs J. Montgomery Sears had a table and a party. Mr and Mrs Josef Adamowski were present.

The legend, "First Time," appeared on the program six times. The customary program fluttered down from the balcony. The usual waiter popped a cork during a pianissimo passage. At the second intermission the regulation promenade around the corridor was held. Mr Adamowski got silence precisely as he used to do, with taps and patience. Nothing was lacking except the largo from Handel's requiem mass and "Le Dernier Sommeil de la Vierge." The largo will be played on Saturday night and Massenet's piece on Thursday night.

The coloring of the audience was magnificent, the gowning as brilliant as an Easter parade. Red hats formed a wandering, sketchy line of fire through the crowd. Every table was occupied, every waiter busy.

Mr Adamowski played a program beginning with Wagner's overture to "The Mastersingers of Nuremberg" and wandering on by the intermezzo from "Contes d'Hoffmann," which was "new" and by Offenbach, another "first-timer" in a suite from the ballet "La Belle au Bois Dormant," by Tschaikowsky—it has nothing to do with the Klaw & Erlanger piece that closed at the Colonial last week—and so to a happy resting place of recognition in a fantasia on themes from "La Boheme."

This was the first awakening of real encore enthusiasm. The audience recognized the song of Musette in the second act and demanded repetition. The Saint-Saens suite "Henry VIII" came next, and Karl Ondricek, concert-meister, played the solo for Gounod's "Hymn to St Cecilia." He played sweetly, and this number was repeated, though not his solo.

Richard Strauss' "Festival March" was new, and was not particularly well received. Ed. Elgar's "Salut d'Amour," however, with its simple, cloying melody, was beautifully played and won the hearts of the audience. Then came a thing they all knew—the Espana waltzes. There was enthusiasm! The "Fledermaus" overture of Johann Strauss and Ed. German's "Coronation March" (first time) finished the evening.

Arthur Richmond had a table; so did George Eustis. Dr George Monks was present with a party, and F. S. Converse had guests. Miss Estelle Kimball and Miss Susan Day Kimball each had a party. Others seen in the promenade were Mr and Mrs Fairchild, Miss Ethel Gibson, Miss Tudor, Miss Boardman, Clayton Johns, W. F. Blake, F. Bartlett, T. Dennie Boardman, Horace G. Allen, Mr and Mrs Quincy Shaw Jr, Ex-Police Commissioner Robert F. Clark, Harry Burnett, Miss Ruth Burnett, Clarence Hollander, Mr and Mrs B. F. Pitman, Mr and Mrs H. L. Morse, Arthur Robinson, Henry Taggard, Samuel Batchelder, Arthur Langley, Mr and Mrs Edmund M. Blake, William G. Brown and James B. Niver.

A Harvard student named Whiting, according to one of the officials of the hall, contributed the annual first-night incident. The Harvard man had gone to work as a waiter; it was his first experience. He carried 10 glasses of beer on one tray. Now let alone that this is a feat for anybody, it is also a thing that requires considerable display of nerve from a man who expects to see acquaintances among his customers, and worse still, to be the observed of these observers.

Consequently, when the new waiter found that he was progressing across the hall successfully his chest swelled to such an extent that his shirt studs popped.

They did more, they disappeared, and with the well-known perversity of inanimate objects, sought secluded corners and hid. The waiter finished the evening with bone collar buttons for shirt studs. This required more nerve than his original proposition.

Mr Adamowski had difficulty at one point in obtaining the quiet he wished, to begin. He tapped; they chattered. He looked about, the noise rose in swirls, amid the smoke. He tapped more sharply; several people turned to look at him, and then went on talking.

Mr Adamowski looked resigned, twirled his mustache with the air of being able to wait as long as anybody and frowned gently at the nearest tables. The noise sank a little. Mr Adamowski turned, seizing the psychological moment, tapped once and swung the celli into a piano passage, leading the graceful, manly theme up to the fiddles.

A sharp feminine voice pointed with astonishment, said somewhere in the middle of the hall, "Are you married?" and nobody in that neighborhood heard where the fiddles took the melody away from the celli.

It was the dressiest audience any opening night has seen for several seasons. It showed several things forth very plainly. One was the popularity achieved by Puccini's opera, "La Boheme." It was one of the operas which has gone straight to the hearts of the people.

Another thing, not quite so pleasant, perhaps, to many people, is that evening dress is practically required for attendance. That is, one may, of course, go without, but he will be in a very small minority party.

Tonight's program, like last night's, contains six "first time" pieces. It has also several old favorites, like Massanet's suite, "Scenes Pittoresques," and the overture, "Zampa," by Herold.

BOSTON EVENING RECORD, TUESDAY, MAY 5. 1903

## MUSICAL MATTERS

### THE "POPS" AT SYMPHONY HALL.

Sumer is cumen in
Lhude sing Cuccu!
Droppe the shoppes
And ope the Poppes,
And start the Beer anew.
Sing Cuccu!
Tam Addam o' Skye
The baton doth trye
Onne compositions newe.
Sing Cuccu!
Richard Strauss is changed to John,
And all his dancing crewe.
Sing Cuccu!
Childe Comee sytteth at ye doore
And eke Childe Ellis, too.
Sing Cuccu!
And each one may his whistle wette
With jolly amber brewe.
Sing Cuccu!

In other words, the summer season has opened; the "Pops" have begun at Symphony Hall, and the classical reviewer finds his occupation growing small by degrees and beautifully less. The opening of these smoking concerts (probably the best of their kind in the world) was as auspicious as heretofore; every table in the hall was filled, the galleries contained an interested audience, the orchestra was as large as usual, and Mr. Adamowski led with his wonted enthusiasm.

The makeup of the programme was decidedly more brilliant than ever before; there was more of novelty than in any preceding "first concert" that we can recall. Some of these novelties were of especial interest and beauty, and this shower of "first performances" promises to continue through the season.

Imagine a first programme beginning with the prelude to "The Mastersingers," and then presenting an Intermezzo from Offenbach's only serious work—"Contes d'Hoffmann"—three movements from a ballet by Tschaikowsky and new to Boston; a concert-overture by the American composer, H. K. Hadley; a Festival March by Richard Strauss, a new work by Elgar, etc., etc.—all "first time" performances! Imagine further, that each concert of the week is equally filled with novelties, that Mr. Adamowski is conducting with all his wonted magnetism, that the orchestra is thorough even from the start, and it will be seen that the "Pops" are intrinsically worthy of the best audiences, apart from all the Bohemian adjuncts which cause each occasion to slip by so merrily.


Fall River Line Journal.

SYMPHONY HALL
BOSTON

POPS

50-GRAND ORCHESTRA-50

Mr. T. Adamowski, Conductor

Every Evening, except Sunday, 8 to 11

ADMISSION 50c

Reserved Seats 25c Extra


[194]

# [illegible] IN SPLENDOR

## Most Brilliant Beginning in the Series of Boston's Bohemian Diversions

The "Pops" are with us again.

Last night saw the opening, and a brilliant one it was, with society at its best and in its might.

With Conductor Adamowski at the helm, the first strains of Boston's bohemian spring attraction ushered in a record-breaking and epoch-making season for the "Pops."

Again the glinting glass, the rattle of forks, the haze of tobacco, the dreamy music, fair women and all that go to make up what society prizes more than all the winter's feast of concert.

When Conductor Adamowski rapped his baton for the first selection, every table in the hall was taken, the balcony filled and the gallery well occupied.

Never before has such success attended the opening of the long-time favorite season of music.

Fashion and society were in the van, as usual. Harvard was not missing, and men about town, music lovers, all were on hand for the opening night.

Almost every selection on the bill was a "first-time" selection, and judging from the applause, Conductor Adamowski had chosen well his programme.

Encores were frequent, especially for the ever-beautiful Gounod "Hymn to St. Cecilia" and the sprightly "Espana" by Chabrier.

To add a local interest, the new master work of the young composer, Henry K. Hadley, the overture "In Bohemia," was given, and to the great delight of the audience.

Prominent among the audience were Major Henry L. Higginson and Conductor Wilhelm Gericke of the Symphony Orchestra, and both were enthusiastic in praise of the first night.

Ex-Chairman of the Police Commission Robert F. Clark celebrated his first relief from office by attending, and he was accompanied by a party of friends.

Mr. and Mrs. J. Montgomery Sears were among the early arrivals, and Mr. T. Dennie Boardman and his charming daughter, Miss Madaline Boardman, occupied a front table.

Mr. and Mrs. Quincy A. Shaw, Jr., had quite a party with them, as had Mr. Clarence Hollander.

Quite a few politicians were noticed in the throng and many prominent men about town, as well as musicians in large numbers.

Conductor Adamowski made quite an innovation by securing perfect quiet before he began his selections.

Among the selections rendered were Strauss's "Festival March," an intermezzo of Offenbach's, Puccini's "Fantasia on La Boheme" and Ed German's new "Coronation March," which last received thunders of applause.

The music was not of the popular kind, but rather on the classical order. It met with the appreciation of the big audience, however.

The audience gives indication of a tremendously popular season for the concerts. No such large and fashionable gathering ever witnessed a "Pop" opening before. Among the prominent people noticed, not already mentioned, were:

| | |
|---|---|
| A. Robinson and party | Mr. Fairchild |
| H. Taggard and party | Mrs. Fairchild |
| S. Batchelder and party | Miss Ethel Gibson |
| Edmund M. Blake | Miss Tudor |
| Mrs. Blake | Clayton Johns |
| William G. Browne and party | Otto Roth |
| | W. P. Blake |
| A. Langley and party | F. Bartlett |
| J. B. Niver and party | Hon. Horace G. Allen |
| Arthur Richmond | Matthew Luce |
| George Eustis | Mrs. Luce |
| Dr. George Monks | Harry Burnett |
| F. S. Converse | Miss Ruth Burnett |
| Miss Estelle Kimball and party | C. Hollander and party |
| | B. F. Pitman |
| Miss S. D. Kimball | Mrs. Pitman |
| Josef Adamowski | Dr. H. L. Morse |
| Mrs. Adamowski | Mrs. Morse. |

BOSTON POST

THURSDAY,

MAY 7, 1903

The programme at the Pop concerts in Symphony Hall this evening will include the following numbers: Coronation March, Meyerbeer; suite, "A Argenteau," Cesar Cui; Chanson de Matin, Ed Elgar; overture, "Mignon," A. Thomas; Ride of the Valkyries, Wagner; Gypsy Suite, E. German; Le Dernier Sommeil de la Vierge, Massenet; overture, "Di Ballo," Sullivan; overture, "Galatea," Suppe; Mazour from opera "Halka," Moniuszko; waltz, "Fruhlingstimmen," Joh. Strauss; march, "Zaragaza," Ortega.

Boston Daily Globe.

THURSDAY, MAY 7, 1903.

Amusement Notes.

The fourth "pop" concert will be [illegible] in Symphony hall.

BOSTON HERALD.

PUBLISHED EVERY DAY IN THE YEAR.

VOL. CXIII, NO. 127.

[illegible] MAY 7, 1903.

[illegible] concert [illegible]

The Boston Journal.

—THURSDAY,

Pu[illegible] MAY 7, 1903. ling.

The program for the "Pop" concert in Symphony Hall this evening will include the following numbers: Coronation March, Meyerbeer; Suite, "A Argenteau," Cesar Cui; Chanson De Matin, Ed. Elgar; Overture, "Mignon," A. Thomas; Ride of The Valkyries," Wagner; Gipsy Suite, E. German; Le Dernier Sommeil De La Vierge, Massenet; Overture, "Galatea," Suppe; Overture, "Di Ballo," Sullivan; Mazour from Opera "Halka," Moniuszko; Waltz, Fruhlingstimmen, Joh. Strauss; March, "Zaragaza," Ortega.

BOSTON TIMES

watchin[illegible] pageant as was give[illegible] ternoon and evening.

MAY 9, 1903.

### The "Pop" Concerts.

The annual series of "Pop" concerts in Symphony hall opened with great success last Monday evening. All the seats on the floor were occupied, and fashionable society was well represented by those present. The reappearance of Mr. T. Adamowski as conductor was a distinctive feature of the occasion, and his welcome was a hearty one. He offered a fin programme, among which were several numbers that were presented for the first time. Mr. C. A. Ellis, Mr. F. R. Comee and Mr. L. H. Mudgett were all present and were active in their efforts to make the evening one of unalloyed enjoyment for all present. Throughout the week there were fine programmes, and a very attractive one will be given next Monday evening. It is as follows:

| | |
|---|---|
| March, "Souvoroff" | Arensky |
| Concert Overture, "In Bohemia" | H. K. Hadley |
| Ballet Music, "Coppelia" | Delibes |
| "Evening Song" | Ed. Elgar |
| Suite, "Henry VIII." | Saint-Saens |
| Prelude to the Opera, "Die Hexe" | A. Enna |
| "Hymn to St. Cecilia" | Gounod |
| "Festival March" | R. Strauss |
| Overture, "Semiramide" | Rossini |
| "Komarinskaja" | Glinka |
| Waltz, "Thousand and One Nights" | Strauss |
| "Rakoczy March" | Berlioz |

THE MUSICAL COURIER.

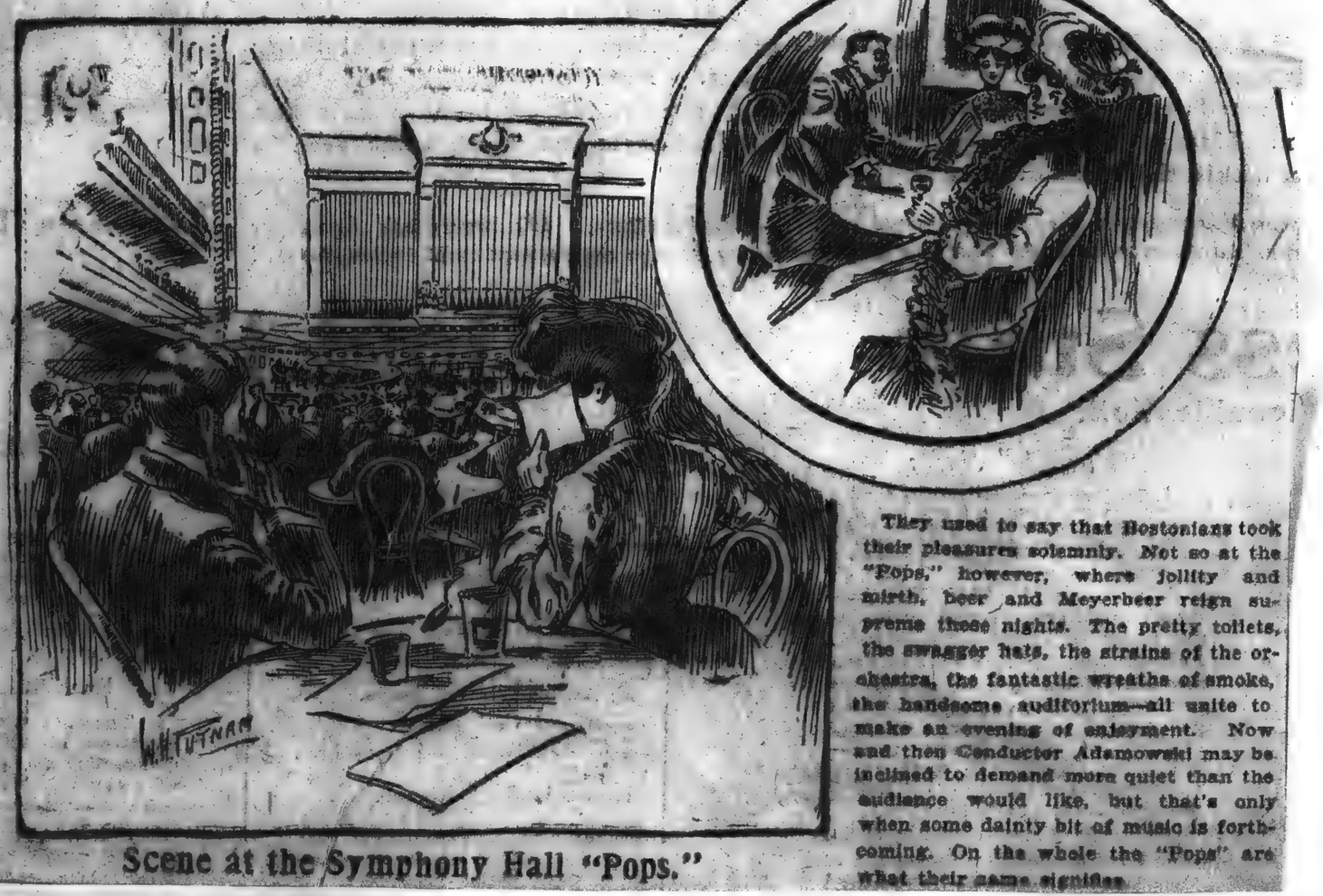
WEDNESDAY, MAY 6, 1903.

Fred. Comee has engaged as leader for the "Pop" concerts Timothee Adamowski. These concerts open on Monday evening and will last for two months.

# The Boston Traveler

BOS FRIDAY, MAY 8, 1903. er St.

## AT BOSTON'S SPRING MUSIC-FEST.



Scene at the Symphony Hall "Pops."

They used to say that Bostonians took their pleasures solemnly. Not so at the "Pops," however, where jollity and mirth, beer and Meyerbeer reign supreme these nights. The pretty toilets, the swagger hats, the strains of the orchestra, the fantastic wreaths of smoke, the handsome auditorium—all unite to make an evening of enjoyment. Now and then Conductor Adamowski may be inclined to demand more quiet than the audience would like, but that's only when some dainty bit of music is forthcoming. On the whole the "Pops" are what their name signifies.

Boston Daily Globe.

SATURDAY, MAY 9, 1903.

Among tonight's selections at the [illegible] hall "pops" will be compo[illegible] by E. German, Ed Elgar, Henry [illegible] Grenado, given for the first

BOSTON HOME JOURNAL.

**Saturday, May 9, 1903.**

At the opening night of the "Pops" Mr. T. Dennie Boardman and his handsome daughter, Miss Madeleine Boardman, had a table well to the front. They came up from West Manchester, as they have already closed their town house in Beacon Street and taken up their abode at their North Shore place.

[195]

BOSTON POST, TUESDAY, MAY 5, 1903

# "POPS" OPEN IN SPLENDOR

## Most Brilliant Beginning in the Series of Boston's Bohemian Diversions

The "Pops" are with us again.

Last night saw the opening, and a brilliant one it was, with society at its best and in its might.

With Conductor Adamowski at the helm, the first strains of Boston's bohemian spring attraction ushered in a record-breaking and epoch-making season for the "Pops."

Again the glinting glass, the rattle of corks, the haze of tobacco, the dreamy music, fair women and all that go to make up what society prizes more than all the winter's feast of concert.

When Conductor Adamowski rapped his baton for the first selection, every table in the hall was taken, the balcony filled and the gallery well occupied.

Never before has such success attended the opening of the long-time favorite season of music.

Fashion and society were in the van, as usual. Harvard was not missing, and men about town, music lovers, all were on hand for the opening night.

Almost every selection on the bill was a "first-time" selection, and judging from the applause, Conductor Adamowski had chosen well his programme.

Encores were frequent, especially for the ever-beautiful Gounod "Hymn to St. Cecilia" and the sprightly "Espana" by Chabrier.

To add a local interest, the new master work of the young composer, Henry K. Hadley, the overture "In Bohemia," was given, and to the great delight of the audience.

Prominent among the audience were Major Henry L. Higginson and Conductor Wilhelm Gericke of the Symphony Orchestra, and both were enthusiastic in praise of the first night.

Ex-Chairman of the Police Commission Robert F. Clark celebrated his first relief from office by attending, and he was accompanied by a party of friends.

Mr. and Mrs. J. Montgomery Sears were among the early arrivals, and Mr. T. Dennie Boardman and his charming daughter, Miss Madaline Boardman, occupied a front table.

Mr. and Mrs. Quincy A. Shaw, Jr., had quite a party with them, as had Mr. Clarence Hollander.

Quite a few politicians were noticed in the throng and many prominent men about town, as well as musicians in large numbers.

Conductor Adamowski made quite an innovation by securing perfect quiet before he began his selections.

Among the selections rendered were Strauss's "Festival March," an intermezzo of Offenbach's, Puccini's "Fantasia on La Boheme" and Ed German's new "Coronation March," which last received thunders of applause.

The music was not of the popular kind, but rather on the classical order. It met with the appreciation of the big audience, however.

The audience gives indication of a tremendously popular season for the concerts. No such large and fashionable gathering ever witnessed a "Pop" opening before. Among the prominent people noticed, not already mentioned, were:

| | |
|---|---|
| A. Robinson and party | Mr. Fairchild |
| H. Taggard and party | Mrs. Fairchild |
| S. Batchelder and party | Miss Ethel Gibson |
| Edmund M. Blake | Miss Tudor |
| Mrs. Blake | Clayton Johns |
| William G. Browne and party | Otto Roth |
| | W. P. Blake |
| A. Langley and party | F. Bartlett |
| J. B. Niver and party | Hon. Horace G. Allen |
| Arthur Richmond | Matthew Luce |
| George Eustis | Mrs. Luce |
| Dr. George Monks | Harry Burnett |
| F. S. Converse | Miss Ruth Burnett |
| Miss Estelle Kimball and party | C. Hollander and party |
| | B. F. Pitman |
| Miss S. D. Kimball | Mrs. Pitman |
| Josef Adamowski | Dr. H. L. Morse |
| Mrs. Adamowski | Mrs. Morse. |

BOSTON POST

THE THURSDAY, MAY 7, 1903

The programme at the Pop concerts in Symphony Hall this evening will include the following numbers: Coronation March, Meyerbeer; suite, "A Argenteau," Cesar Cui; Chanson de Matin, Ed Elgar; overture, "Mignon," A. Thomas; Ride of the Valkyries, Wagner; Gypsy suite, E. German; Le Dernier Sommeil de la Vierge, Massenet; overture, "Galatea," Suppe; Mazour from opera "Haika," Moniuszko; waltz, "Fruhlingstimmen," Joh. Strauss; march, "Zaragaza," Ortega.

Boston Daily Globe.

THURSDAY, MAY 7, 1903.

Amusement Notes.

The fourth "pop" concert will be given this evening in Symphony hall.

BOSTON HERALD.

PUBLISHED EVERY DAY IN THE YEAR.
VOL. CXIII., NO. 127.

THURSDAY, MAY 7, 1903.

The programme for the "Pop" concert in Symphony Hall this evening will include the following numbers: Coronation March, Meyerbeer; suite, "A Argenteau," Cesar Cui; Chanson de Matin, Ed Elgar; overture, "Mignon," A. Thomas; Ride of the Valkyries, Wagner; Gypsy suite, E. German; Le Dernier Sommeil de la Vierge, Massenet; overture, "Galatea," Suppe; Mazour from opera "Haika," Moniuszko; waltz, "Fruhlingstimmen," Joh. Strauss; march, "Zaragaza," Ortega.

The Boston Journal.

—THURSDAY,

MAY 7, 1903.

The program for the "Pop" concert in Symphony Hall this evening will include the following numbers: Coronation March, Meyerbeer; Suite, "A Argenteau," Cesar Cui; Chanson De Matin, Ed. Elgar; Overture, "Mignon," A. Thomas; Ride of The Valkyries," Wagner; Gipsy Suite, E. German; Le Dernier Sommeil De La Vierge, Massenet; Overture, "Galatea," Suppe; Overture, "Di Ballo," Sullivan: Mazour from Opera "Halka," Moniuszko; Waltz, Fruhlingstimmen, Joh. Strauss; March, "Zaragaza," Ortega.

BOSTON TIMES

watchin[illegible] pageant as was give[illegible]ternoon and evening.

MAY 9, 1903.

The "Pop" Concerts.

The annual series of "Pop" concerts in Symphony hall opened with great success last Monday evening. All the seats on the floor were occupied, and fashionable society was well represented by those present. The reappearance of Mr. T. Adamowski as conductor was a distinctive feature of the occasion, and his welcome was a hearty one. He offered a fine programme, among which were several numbers that were presented for the first time. Mr. C. A. Ellis, Mr. F. R. Comee and Mr. L. H. Mudgett were all present and were active in their efforts to make the evening one of unalloyed enjoyment for all present. Throughout the week there will be fine programmes and a very attractive one will be given next Monday evening. It is as follows:

[illegible]

THE MUSICAL COURIER.

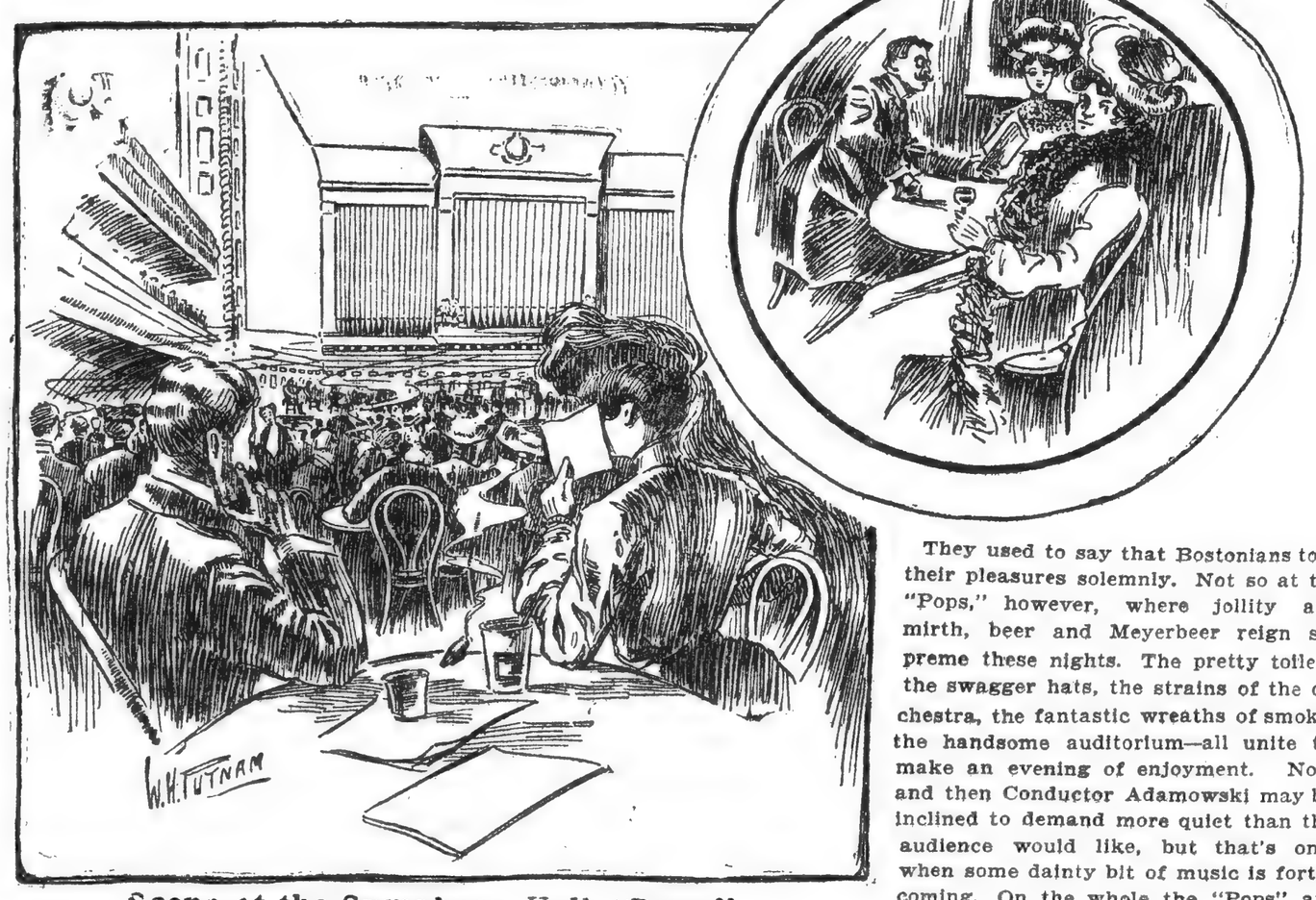
WEDNESDAY, MAY 6, 1903.

Fred. Comee has engaged as leader for the "Pop" concerts Timothee Adamowski. These concerts open on Monday evening and will last for two months.

# The Boston Traveler

BOS FRIDAY, MAY 8, 1903. er St.

## AT BOSTON'S SPRING MUSIC-FEST.



Scene at the Symphony Hall "Pops."

They used to say that Bostonians took their pleasures solemnly. Not so at the "Pops," however, where jollity and mirth, beer and Meyerbeer reign supreme these nights. The pretty toilets, the swagger hats, the strains of the orchestra, the fantastic wreaths of smoke, the handsome auditorium—all unite to make an evening of enjoyment. Now and then Conductor Adamowski may be inclined to demand more quiet than the audience would like, but that's only when some dainty bit of music is forthcoming. On the whole the "Pops" are what their name signifies.

Boston Daily Globe.

SATURDAY, MAY 9, 1903.

Among tonight's selections at the Symphony hall "pops" will be compositions by E. German, Ed Elgar, Henry Waller and Granado, given for the first time at these concerts.

BOSTON HOME JOURNAL.

Saturday, May 9, 1903.

At the opening night of the "Pops" Mr. T. Dennie Boardman and his handsome daughter, Miss Madeleine Boardman, had a table well to the front. They came up from West Manchester, as they have already closed their town house in Beacon Street and taken up their abode at their North Shore place.

[195]

Boston Courier

ESTABLISHED 1795. MAY 9, 1903.

## "POP" CONCERTS BEGIN.

With all their accustomed eclat the season of pop concerts started on its way Monday evening, graced by many people prominent in the world of society, handsome toilettes, and interspersed with much applause for the new conductor, Mr. Adamowski. Some of those present were Mr. and Mrs. Henry L. Higginson, the latter in palest gray silk, striped with a darker color, and trimmed with black lace, in combination with a small black toque with white roses and black tips. The Higginsons had with them Mr. and Mrs. Gericke, the latter in a tucked gown of cafe-au-lait silk, applique with heavy lace of the same color, and a large hat of white straw with white flowers and foliage. Directly in front of them Mr. and Mrs. Josef Adamowski had a table, Mrs. Adamowski being handsomely attired in white crepe de Chine, with lace yoke, and large white chiffon hat, covered with black lace.

In the same locality was Mrs. J. Montgomery Sears, who had with her Mr. and Mrs. John C. Fairchild, wearing a graceful frock of black pailetted material with a black hat trimmed with white and black plumes. Mrs. Sears was elegantly attired in pale gray voile, with touches of black on the bodice, and a large picture hat with ostrich feathers. Her wrap was a loose coat of pastel blue cloth, in one of the pale shades, most beautifully trimmed with gold. Mr. and Mrs. J. Otis Kimball, the latter in deepest violet cloth, and a small black toque, and a number of friends with them, including their daughter, Miss Estelle Kimball, and Mr. and Mrs. Philip Hale. Miss Kimball was beautifully clad in a pale gray skirt and dainty white bodice, with rope of corals. Her white hat was faced under the brim with coral-colored roses and trimmed with black velvet. Mrs. Hale was in light blue cloth.

Among others noticeable for the elegance of their attire were Mrs. Francis S. Watson, wearing black net over black satin, with deep yoke of white lace, and transparent sleeves, and a large white hat with white plumes and roses; Mrs. George M. Cushing, looking very handsome in her correct mourning; Mrs. Frederick R. Comee in black, with small black hat and rope of pearls; Mrs. Henry Patterson in white, with white lace hat; Miss Constance Tippet in black velvet, with bodice of white China silk, and black straw hat with fine white blossoms massed at the front; Mrs. J. Emory Tippet in black lace over white silk, and white rose toque; Miss Madeleine Boardman in pale gray, with toque of white flowers and foliage; Mrs. Kenneth Horton, wearing black net over gray satin, and stock of pink tulle, with large black hat, laden with black and pink plumes; Mrs. J. C. Baird in gray, with white hat; Miss Ethel Gibson in a black pailetted skirt and black lace bodice, with round toque of white chiffon; Mrs. James B. Forsyth, presenting a stylish appearance in violet cloth, tucked, and a lovely white hat; Mrs. Stephen H. Bennet in a strikingly beautiful importation of white satin, veiled with brown net and having numerous touches of pink, introduced under lace motifs. Her hat was of pink tulle with pink plumes drooping at the back. Mrs. Matthew Luce, jr., was very handsome in black crepe de Chine, with white stock and undersleeves. A picture hat of pale blue tulle combined effectively.

Others there were Mrs. N. W. Winslow in black lace and diamonds and a black hat; Mr. Wilhelm Gericke, Mrs. Washington G. Benedict, Mr. Edward Furber, Mr. Everett Furber, Mr. Elmer Olmstead, Mrs. Thomas Mack, Mr. Ralph Menard, Mr. and Mrs. Arthur Richmond, Mr. and Mrs. B. F. Pitman and party, Mr. Fred Converse and guests, Miss Bessie Belle Collier, Mr. James B. Forsyth, Mrs. Lewis H. Mudgett, in an effective black gown glittering with sequins, and a red flower hat; Mr. S. S. Kerr, Mr. Kenneth Horton, Mr. Rogers L. Barstow, Mr. J. C. Baird and his son, Mr. Stewart Baird, Mr. and Mrs. Quincy Shaw, jr., the latter in black; Mr. Harry Burnett, Miss Ruth Burnet, Mr. William P. Blake and guests, Mr. T. Dennie Boardman, Mr. and Mrs. Phineas Sprague, Mr. Matthew Luce, jr., Mr. George M. Cushing, Miss Caroline King, Miss Emily Beebe, Mr. Frank Manning and Mr. F. H. B. Byrne.

SUNDAY HERALD.

PUBLISHED EVERY SUNDAY IN THE YEAR.
VOL. CXIII., NO. 130.

SUNDAY, MAY 10, 1903.

## THE POP CONCERTS.

There can be no more delightful way of spending an evening than at the Pop concerts in Symphony Hall—every weekday evening from 8 to 11. Last night there was the usual large attendance, and all seemed thoroughly to enjoy the excellent programme which Conductor Adamowski presented.

For the coming week the orchestra will play many new things, selected for merit as well as for novelty, so that people who go mainly for the programmes are sure to be repaid. Tuesday evening will be "Tufts night," when nearly the entire floor will be taken by students and friends of this popular college. The programme for tomorrow evening is: March, "Souvoroff," Arensky; "Invitation to Dance," Weber; ballet music, "Coppelia," Delibes; "Evening Song," Ed. Elgar; fantasia on "La Boheme," Puccini; suite, "Henry VIII," Saint-Saens; hymn to St. Cecilia, Gounod; "Festival March," R. Strauss; overture, "Semiramide," Rossini; "Komarinskaja," Glinka; waltz, "Thousand and One Nights," Strauss; "Rakoczy March," Berlioz.

Every table was taken for the opening night of the Pops on Monday, and the balconies were well filled. Mr. Adamowski, as he came in to take his place on the platform, had an enormous personal greeting, so many of his friends were in the hall. The applause was really deafening when he took up his baton and he was kept bowing for several minutes. Some among those there were Mr. and Mrs. Quincy A. Shaw, Jr., who had a table party, including Mr. and Mrs. Matthew Luce. Mrs. Shaw was all in black and Mrs. Luce, a bride of last year, wore a smart black gown, relieved with white, half-sleeves of white lace and a pale blue chiffon hat, with plumes of the same tone. Mr. and Mrs. Otis Kimball and Miss Estelle Kimball had two tables. Of their guests were Mr. and Mrs. Philip Hale, the latter in bright blue cloth with white lace and touches of black, and a white hat. Mrs. Kimball was in dark purple and Miss Kimball in pearl gray with a white satin and lace bodice and a white hat with deep pink roses and black velvet. Mrs. Montgomery Sears, who was one of the latest arrivals, was in palest cloth, the bodice embroidered in black, and a black hat. Mrs. John C. Fairchild, who was with Mrs. Sears, wore a black jetted gown and a black picture hat with white plumes. Mr. and Mrs. Henry L. Higginson entertained at their table, among others, Mr. and Mrs. Gericke. Mrs. Higginson was in white satin, with a black stripe and black lace; and Mrs. Gericke in pongee silk, with cream lace and a white hat with foliage. Mrs. Francis Watson, who wore black satin covered with chiffon, the bodice of white and a white plumed hat with pink roses, was with a party which included Mr. Francis H. B. Byrne. Besides these, there were Mr. and Mrs. Stephen H. Bennett, the latter in a smart costume of white satin, with touches of pink covered with brown fillet net and lace, and a pink pailletted toque with ostrich plumes of the same tone; Mr. and Mrs. Josef Adamowski, the latter in white crepe and lace, and hat of black lace over white; Mr. and Mrs. John C. Baird, Mrs. Baird wearing gray veiling with white lace and a white flower toque; Mr. Stewart Baird, and Mr. and Mrs. J. B. Forsyth, the latter in darkest purple veiling and white lace with a white hat.

## TUFTS NIGHT AT THE POPS.

Tuesday evening is to be the annual "Tufts night" at the "Pops." The original reservation of seats of 400 downstairs and 250 in the balcony were all gone yesterday, and a second reservation was called for. Over 1000 invitations were sent out among the alumni. The seats in the balcony are being taken largely by the young ladies of the college. Several special Tufts numbers will be upon the programme; and it is expected that the Tufts Glee club will render "The Sword of Ferrara," with orchestral accompaniment.

THERE will be only two important recitals this week, so far as is now known, and attention may concentrate itself on the Pops, where the music as selected and directed by Mr. Adamowski is of real consequence.

SUNDAY, MAY 10, 1903.

—The "Pop" concert season opened on Monday night at Symphony hall most auspiciously, every table on the floor being taken as well as most of the balcony seats, and both from a musical and social standpoint it was a brilliant success. The orchestra, under the direction of Mr Adamowski, played an interesting program and several encores were demanded, to which the director gracefully responded. Both Mr Ellis and Mr Comee, through whose efforts these concerts have become in every sense popular, were on hand and received many congratulations. At the second intermission when eight numbers had been played, almost every one left the hall for a promenade through the broad corridors, which is found to be a relief from sitting so long and from too close attention to the music. Altogether the evening was most enjoyable from every point of view and the season so pleasantly begun bids fair to be the most successful ever given. Among the many who attended the concert were Mr and Mrs Henry L. Higginson, who had some friends with them, Mrs Higginson in white silk with perpendicular lines of black, black lace at the bodice, and black toque with white roses; Mr and Mrs Montgomery Sears had Mr and Mrs John C. Fairchild with them, Mrs Fairchild wearing black veiling and hat with black and white plumes, and Mrs Sears mauve crepe de chine and black plumed hat; Miss Susan Day Kimball, who had several with her, wore a beautiful costume of white cloth with Irish lace at the bodice and hat with a wreath and cluster of violets; Mr and Mrs Otis Kimball entertained their daughter, Miss Estelle Kimball, and Mr and Mrs Philip Hale with others, Mrs Hale in light blue crepe de chine with lace and touch of black at the bodice and white hat with black velvet and blush roses; Miss Kimball, white veiling and hat with velvet and pink; she also wore a long chain of corals roses under the brim; Mr and Mrs Stephen H. Bennett, Mrs Bennett in brown crepe de chine with oriental trimmings, the hat of pink tulle silver spangled and pink plumes and cloak of white silk; Mr and Mrs Kenneth Horton, Mrs Horton in black lace over white silk, appliqued with designs of butterflies in steel, and black hat with white plumes; Dr and Mrs Hall Curtis, Mrs Thomas Mack, Mr William P. Blake, Miss Emily Beebe, Mr and Mrs Gericke, the latter in ecru crepe de chine trimmed at the bodice with cream lace, and hat with foliage; Mme Szumowska in white crepe de chine and hat of black lace over white chiffon, with a touch of scarlet; Miss Edith May in gray cloth and burned straw hat trimmed with black; Mr Clayton Johns; Mr and Mrs F. R. Comee had several friends as guests, Mrs Comee wore a becoming gown of black dotted lace, the skirt muffled and the bodice with transparent yoke and sleeves, her toque was black chiffon; Mrs Francis Watson, black lace and jet, the bodice trimmed with duchesse lace in eton jacket effect, and a lovely wrap of oriental silk; Mr and Mrs W. H. Sands, Mrs Henry Whittemore, Miss Edith Whittemore, Mrs Howard M. Dow, Mr and Mrs George A. Draper, Dr and Mrs Harry L. Morse, Mr T. Dennie Boardman, Miss Boardman, Miss Gibson, Miss Burnett and Mr Harry Burnett.

—Large audiences have been the rule at the Pop concerts since the opening night, as many find pleasure in going often for the music and to meet friends who exchange courtesies at the different tables. Mr and Mrs Eben D. Jordan were there one evening with friends, before going to their country place at Plymouth. Mr and Mrs Quincy A. Shaw Jr and Mr and Mrs Henry L. Higginson, with Miss Parkman Blake and other friends, were together Thursday evening. Mr and Mrs James Lowell Putnam, Mr and Mrs Harold Jefferson Coolidge (Miss Edith Lawrence), Miss Eleanor Gray and others were at one of the tables together. Mrs Putnam wore a beautiful gown of black lace, with bands of jet on the bodice and black hat with long black plume. Her wrap was of fawn colored cloth, lined with satin the same shade, with collar of lace and sable. Miss Gray, black velvet with Irish lace collar, with hat of foliage and wreath of pink crushed roses around the brim. Mr and Mrs Guy Lowell had with them Miss Mollie Sargent, in red chiffon and black plumed hat, a young lady all in black chiffon and black hat and Mr Harleston Parker. Mrs Lowell was in black velvet with a deep shoulder cape of Irish lace, and hat of scarlet shaded chiffon and spray of scarlet flowers across the crown; Mr Samuel Bates and Mr and Mrs W. H. Sands and family.

—Tuesday evening will be Tufts night at the Pops, and, as last year on a similar occasion, hundreds of students, past and present, will be there. One of the numbers on the program is by the favorite song writer, Mr Frederic Field Bullard, who, with several musical friends, will have one of the tables, although he has already opened his cottage at Scituate for the summer. His cozy house, 2 Pleasant st, is occupied

PROMENADE CONCERTS.

There can be no more delightful way of spending a pleasant evening than at the "Pop" concerts in Symphony hall. Last night there was the usual large attendance, and all seemed to thoroughly enjoy the excellent program which conductor Adamowski presented. For the coming week the orchestra will play many new numbers, selected for merit as well as for novelty, so that people who go mainly for the programs are sure to be repaid.

Tuesday evening will be "Tufts night," when nearly the entire floor will be taken by students and friends of this popular college. The program for tomorrow evening is: March, "Souvoroff," Arensky; "Invitation to Dance," Weber; ballet music, "Coppelia," Delibes; "Evening Song," Ed. Elgar; fantasia on "La Boheme," Puccini; suite, "Henry VIII," Saint-Saens; "Hymn to St Cecilia," Gounod; "Festival March," R. Strauss; overture, "Semiramide," Rossini; "Komarinskaja," Glinka; waltz, "Thousand and One Nights," Strauss; "Rakoczy March," Berlioz.

The Boston Journal.

MAY 10, 1903.

## "POP" CONCERTS.

For the coming week at the "Pops," Symphony Hall, the orchestra will play many new things, selected for merit as well as for novelty. Tuesday evening will be "Tufts Night," when nearly the entire floor will be taken by students and friends of this popular college. The program for tomorrow evening will be:

March, "Souvoroff" ..... Arensky
"Invitation to Dance" ..... Weber
Ballet Music, "Coppelia" ..... Delibes
"Evening Song" ..... Ed. Elgar
Fantasia on "La Boheme" ..... Puccini
Suite, "Henry VIII." ..... Saint-Saens
"Hymn to St. Cecilia" ..... Gounod
Violin solo, Mr. Karl Ondricek.
Organ, Mr. Snow.
"Festival March" ..... R. Strauss
Overture, "Semiramide" ..... Rossini
"Komarinskaja" ..... Glinka
Waltz, "Thousand and One Nights" ..... Strauss
"Rakoczy March" ..... Berlioz

The initial performance of the "pop" concerts which opened the summer season at Symphony Hall Monday evening last, under the leadership of Mr. Timothee Adamowski, was the signal for one of the most fashionable audiences that has assembled this season. Every table was occupied, while a large number of fashionables were seated in the balconies.

Among the many well-known people present were Major and Mrs. Henry L. Higginson, the latter looking charming in a creation of black silk and lace.

Mrs. J. Montgomery Sears, who came in late with Mr. and Mrs. John C. Fairchild—the beautiful Charlotte Houston—was elegantly gowned in a long cafe au lait wrap, which she wore over a pale blue veiling gown. She wore a large picture hat trimmed in quantities of plumes.

Mrs. Fairchild, who is a brilliant brunette, was in a trained gown of black voile, with jet trimming, and wore a large black straw hat trimmed in black and white ostrich plumes.

Mrs. Charles Phelps, a daughter-in-law of the late ex-minister to England, who was with Mr. Phelps and his mother at one of the front tables, was especially pretty in a gown of the palest gray crepe de chine, the bodice of which was trimmed elaborately in lace and shirring. She wore a large gray hat.

## TUFTS STUDENTS WILL RALLY AT THE "POPS"

### Reserve 800 Seats for Annual College Night.

Tufts College alumni and undergraduates will celebrate Tufts night at the "Pops" in Symphony Hall Thursday night. It will be the third in the series. About 800 seats have been reserved and special invitations have been sent to over 1000 alumni.

Popular college songs will be seen on the program. Frederick Field Bullard has arranged for orchestra his song "The Sword of Farrar." This song was well received everywhere it was sung by the Tufts musical clubs last season.

[196]

# Boston Courier

ESTABLISHED 1795. MAY 9, 1903.

## "POP" CONCERTS BEGIN.

With all their accustomed eclat the season of pop concerts started on its way Monday evening, graced by many people prominent in the world of society, handsome toilettes, and interspersed with much applause for the new conductor, Mr. Adamowski. Some of those present were Mr. and Mrs. Henry L. Higginson, the latter in palest gray silk, striped with a darker color, and trimmed with black lace, in combination with a small black toque with white roses and black tips. The Higginsons had with them Mr. and Mrs. Gericke, the latter in a tucked gown of cafe-au-lait silk, applique with heavy lace of the same color, and a large hat of white straw with white flowers and foliage. Directly in front of them Mr. and Mrs. Josef Adamowski had a table, Mrs. Adamowski being handsomely attired in white crepe de Chine, with lace yoke, and large white chiffon hat, covered with black lace.

In the same locality was Mrs. J. Montgomery Sears, who had with her Mr. and Mrs. John C. Fairchild, wearing a graceful frock of black pailetted material with a black hat trimmed with white and black plumes. Mrs. Sears was elegantly attired in pale gray voile, with touches of black on the bodice, and a large picture hat with ostrich feathers. Her wrap was a loose coat of pastel blue cloth, in one of the pale shades, most beautifully trimmed with gold. Mr. and Mrs. J. Otis Kimball, the latter in deepest violet cloth, and a small black toque, and a number of friends with them, including their daughter, Miss Estelle Kimball, and Mr. and Mrs. Philip Hale. Miss Kimball was beautifully clad in a pale gray skirt and dainty white bodice, with rope of corals. Her white hat was faced under the brim with coral-colored roses and trimmed with black velvet. Mrs. Hale was in light blue cloth.

Among others noticeable for the elegance of their attire were Mrs. Francis S. Watson, wearing black net over black satin, with deep yoke of white lace, and transparent sleeves, and a large white hat with white plumes and roses; Mrs. George M. Cushing, looking very handsome in her correct mourning; Mrs. Frederick R. Comee in black, with small black hat and rope of pearls; Mrs. Henry Patterson in white, with white lace hat; Miss Constance Tippet in black velvet, with bodice of white China silk, and black straw hat with fine white blossoms massed at the front; Mrs. J. Emory Tippet in black lace over white silk, and white rose toque; Miss Madeleine Boardman in pale gray, with toque of white flowers and foliage; Mrs. Kenneth Horton, wearing black net over gray satin, and stock of pink tulle, with large black hat, laden with black and pink plumes; Mrs. J. C. Baird in gray, with white hat; Miss Ethel Gibson in a black pailetted skirt and black lace bodice, with round toque of white chiffon; Mrs. James B. Forsyth, presenting a stylish appearance in violet cloth, tucked, and a lovely white hat; Mrs. Stephen H. Bennet in a strikingly beautiful importation of white satin, veiled with brown net and having numerous touches of pink, introduced under lace motifs. Her hat was of pink tulle with pink plumes drooping at the back. Mrs. Matthew Luce, jr., was very handsome in black crepe de Chine, with white stock and undersleeves. A picture hat of pale blue tulle combined effectively.

Others there were Mrs. N. W. Winslow in black lace and diamonds and a black hat; Mr. Wilhelm Gericke, Mrs. Washington G. Benedict, Mr. Edward Furber, Mr. Everett Furber, Mr. Elmer Olmstead, Mrs. Thomas Mack, Mr. Ralph Menard, Mr. and Mrs. Arthur Richmond, Mr. and Mrs. B. F. Pitman and party, Mr. Fred Converse and guests, Miss Bessie Belle Collier, Mr. James B. Forsyth, Mrs. Lewis H. Mudgett, in an effective black gown glittering with sequins, and a red flower hat; Mr. S. S. Kerr, Mr. Kenneth Horton, Mr. Rogers L. Barstow, Mr. J. C. Baird and his son, Mr. Stewart Baird, Mr. and Mrs. Quincy Shaw, jr., the latter in black; Mr. Harry Burnett, Miss Ruth Burnet, Mr. William P. Blake and guests, Mr. T. Dennie Boardman, Mr. and Mrs. Phineas Sprague, Mr. Matthew Luce, jr., Mr. George M. Cushing, Miss Caroline King, Miss Emily Beebe, Mr. Frank Manning and Mr. F. H. B. Byrne.

# SUNDAY HERALD.

PUBLISHED EVERY SUNDAY IN THE YEAR
VOL. CXIII., NO. 130.

***SUNDAY, MAY 10, 1903.***

## THE POP CONCERTS.

There can be no more delightful way of spending an evening than at the Pop concerts in Symphony Hall—every week-day evening from 8 to 11. Last night there was the usual large attendance, and all seemed thoroughly to enjoy the excellent programme which Conductor Adamowski presented.

For the coming week the orchestra will play many new things, selected for merit as well as for novelty, so that people who go mainly for the programmes are sure to be repaid. Tuesday evening will be "Tufts night," when nearly the entire floor will be taken by students and friends of this popular college. The programme for tomorrow evening is: March, "Souvoroff," Arensky; "Invitation to Dance," Weber; ballet music, "Coppelia," Delibes; "Evening Song," Ed. Elgar; fantasia on "La Boheme," Puccini; suite, "Henry VIII," Saint-Saens; hymn to St. Cecilia, Gounod; "Festival March," R. Strauss; overture, "Semiramide," Rossini; "Komarinskaja," Glinka; waltz, "Thousand and One Nights," Strauss; "Rakoczy March," Berlioz.

Every table was taken for the opening night of the Pops on Monday, and the balconies were well filled. Mr. Adamowski, as he came in to take his place on the platform, had an enormous personal greeting, so many of his friends were in the hall. The applause was really deafening when he took up his baton and he was kept bowing for several minutes. Some among those there were Mr. and Mrs. Quincy A. Shaw, Jr., who had a table party, including Mr. and Mrs. Matthew Luce. Mrs. Shaw was all in black and Mrs. Luce, a bride of last year, wore a smart black gown, relieved with white, half-sleeves of white lace and a pale blue chiffon hat, with plumes of the same tone. Mr. and Mrs. Otis Kimball and Miss Estelle Kimball had two tables. Of their guests were Mr. and Mrs. Philip Hale, the latter in bright blue cloth with white lace and touches of black, and a white hat. Mrs. Kimball was in dark purple and Miss Kimball in pearl gray with a white satin and lace bodice and a white hat with deep pink roses and black velvet. Mrs. Montgomery Sears, who was one of the latest arrivals, was in palest cloth, the bodice embroidered in black, and a black hat. Mrs. John C. Fairchild, who was with Mrs. Sears, wore a black jetted gown and a black picture hat with white plumes. Mr. and Mrs. Henry L. Higginson entertained at their table, among others, Mr. and Mrs. Gericke. Mrs. Higginson was in white satin, with a black stripe and black lace; and Mrs. Gericke in pongee silk, with cream lace and a white hat with foliage. Mrs. Francis Watson, who wore black satin covered with chiffon, the bodice of white and a white plumed hat with pink roses, was with a party which included Mr. Francis H. B. Byrne. Besides these, there were Mr. and Mrs. Stephen H. Bennett, the latter in a smart costume of white satin, with touches of pink covered with brown fillet net and lace, and a pink pailletted toque with ostrich plumes of the same tone; Mr. and Mrs. Josef Adamowski, the latter in white crepe and lace, and hat of black lace over white; Mr. and Mrs. John C. Baird, Mrs. Baird wearing gray veiling with white lace and a white flower toque; Mr. Stewart Baird, and Mr. and Mrs. J. B. Forsyth, the latter in darkest purple veiling and white lace with a white hat.

## TUFTS NIGHT AT THE POPS.

Tuesday evening is to be the annual "Tufts night" at the "Pops." The original reservation of seats of 400 downstairs and 250 in the balcony were all gone yesterday, and a second reservation was called for. Over 1000 invitations were sent out among the alumni. The seats in the balcony are being taken largely by the young ladies of the college. Several special Tufts numbers will be upon the programme; and it is expected that the Tufts Glee club will render "The Sword of Ferrara," with orchestral accompaniment.

THERE will be only two important recitals this week, so far as is now known, and attention may concentrate itself on the Pops, where the music as selected and directed by Mr. Adamowski is of real consequence.

# Boston Sunday Globe.

**SUNDAY, MAY 10, 1903.**

—The "Pop" concert season opened on Monday night at Symphony hall most auspiciously, every table on the floor being taken as well as most of the balcony seats, and both from a musical and social standpoint it was a brilliant success. The orchestra, under the direction of Mr Adamowski, played an interesting program and several encores were demanded, to which the director gracefully responded. Both Mr Ellis and Mr Comee, through whose efforts these concerts have become in every sense popular, were on hand and received many congratulations. At the second intermission when eight numbers had been played, almost every one left the hall for a promenade through the broad corridors, which is found to be a relief from sitting so long and from too close attention to the music. Altogether the evening was most enjoyable from every point of view and the season so pleasantly begun bids fair to be the most successful ever given. Among the many who attended the concert were Mr and Mrs Henry L. Higginson, who had some friends with them, Mrs Higginson in white silk with perpendicular lines of black, black lace at the bodice, and black toque with white roses; Mr and Mrs Montgomery Sears had Mr and Mrs John C. Fairchild with them, Mrs Fairchild wearing black veiling and hat with black and white plumes, and Mrs Sears mauve crepe de chine and black plumed hat; Miss Susan Day Kimball, who had several with her, wore a beautiful costume of white cloth with irish lace at the bodice and hat with a wreath and cluster of violets; Mr and Mrs Otis Kimball entertained their daughter, Miss Estelle Kimball, and Mr and Mrs Philip Hale with others, Mrs Hale in light blue crepe de chine with lace and touch of black at the bodice and white hat with black velvet and blush roses; Miss Kimball, white veiling and hat with velvet and pink; she also wore a long chain of corals roses under the brim; Mr and Mrs Stephen H. Bennett, Mrs Bennett in brown crepe de chine with oriental trimmings, the hat of pink tulle silver spangled and pink plumes and cloak of white silk; Mr and Mrs Kenneth Horton, Mrs Horton in black lace over white silk, appliqued with designs of butterflies in steel, and black hat with white plumes; Dr and Mrs Hall Curtis, Mrs Thomas Mack, Mr William P. Blake, Miss Emily Beebe, Mr and Mrs Gericke, the latter in ecru crepe de chine trimmed at the bodice with cream lace, and hat with foliage; Mme Szumowska in white crepe de chine and hat of black lace over white chiffon, with a touch of scarlet; Miss Edith May in gray cloth and burned straw hat trimmed with black; Mr Clayton Johns; Mr and Mrs F. R. Comee had several friends as guests, Mrs Comee wore a becoming gown of black dotted lace, the skirt muffled and the bodice with transparent yoke and sleeves, her toque was black chiffon; Mrs Francis Watson, black lace and jet, the bodice trimmed with duchesse lace in eton jacket effect, and a lovely wrap of oriental silk; Mr and Mrs W. H. Sands, Mrs Henry Whittemore, Miss Edith Whittemore, Mrs Howard M. Dow, Mr and Mrs George A. Draper, Dr and Mrs Harry L. Morse, Mr T. Dennie Boardman, Miss Boardman, Miss Gibson, Miss Burnett and Mr Harry Burnett.

—Large audiences have been the rule at the Pop concerts since the opening night, as many find pleasure in going often for the music and to meet friends who exchange courtesies at the different tables. Mr and Mrs Eben D. Jordan were there one evening with friends, before going to their country place at Plymouth. Mr and Mrs Quincy A. Shaw Jr and Mr and Mrs Henry L. Higginson, with Miss Parkman Blake and other friends, were together Thursday evening. Mr and Mrs James Lowell Putnam, Mr and Mrs Harold Jefferson Coolidge (Miss Edith Lawrence), Miss Eleanor Gray and others were at one of the tables together. Mrs Putnam wore a beautiful gown of black lace, with bands of jet on the bodice and black hat with long black plume. Her wrap was of fawn colored cloth, lined with satin the same shade, with collar of lace and sable. Miss Gray, black velvet with Irish lace collar, with hat of foliage and wreath of pink crushed roses around the brim. Mr and Mrs Guy Lowell had with them Miss Mollie Sargent, in red chiffon and black plumed hat, a young lady all in black chiffon and black hat and Mr Harleston Parker. Mrs Lowell was in black velvet with a deep shoulder cape of Irish lace, and hat of scarlet shaded chiffon and spray of scarlet flowers across the crown; Mr Samuel Bates and Mr and Mrs W. H. Sands and family.

—Tuesday evening will be Tufts night at the Pops, and, as last year on a similar occasion, hundreds of students, past and present, will be there. One of the numbers on the program is by the favorite song writer, Mr Frederic Field Bullard, who, with several musical friends, will have one of the tables, although he has already opened his cottage at Scituate for the summer. His cozy house, 22 Pinckney st, is occupied by Mr and Mrs Henry Nelson Mabery until November.

# SUNDAY GLOBE
## MAY 10, 1903.

### PROMENADE CONCERTS.

There can be no more delightful way of spending a pleasant evening that at the "Pop" concerts in Symphony hall.

Last night there was the usual large attendance, and all seemed to thoroughly enjoy the excellent program which conductor Adamowski presented. For the coming week the orchestra will play many new numbers, selected for merit as well as for novelty, so that people who go mainly for the programs are sure to be repaid.

Tuesday evening will be "Tufts night," when nearly the entire floor will be taken by students and friends of this popular college. The program for tomorrow evening is: March, "Souvoroff," Arensky; "Invitation to Dance," Weber; ballet music, "Coppelia," Delibes; "Evening Song," Ed Elgar; fantasia on "La Boheme," Puccini; suite, "Henry VIII," Saint-Saens; "Hymn to St Cecilia," Gounod; "Festival March," R. Strauss; overture, "Semiramide," Rossini; "Komarinskaja," Glinka; waltz, "Thousand and One Nights," Strauss; "Rakoczy March," Berlioz.

# The Boston Journal.

## MAY 10, 1903.

### "POP" CONCERTS.

For the coming week at the "Pops," Symphony Hall, the orchestra will play many new things, selected for merit as well as for novelty. Tuesday evening will be "Tufts Night," when nearly the entire floor will be taken by students and friends of this popular college. The program for tomorrow evening will be:

March, "Souvoroff" ..... Arensky
"Invitation to Dance" ..... Weber
Ballet Music, "Coppelia" ..... Delibes
"Evening Song" ..... Ed. Elgar
Fantasia on "La Boheme" ..... Puccini
Suite, "Henry VIII." ..... Saint-Saens
"Hymn to St. Cecilia" ..... Gounod
Violin solo, Mr. Karl Ondricek.
Organ, Mr. Snow.
"Festival March" ..... R. Strauss
Overture, "Semiramide" ..... Rossini
"Komarinskaja" ..... Glinka
Waltz, "Thousand and One Nights" ..... Strauss
"Rakoczy March" ..... Berlioz

The initial performance of the "pop" concerts which opened the summer season at Symphony Hall Monday evening last, under the leadership of Mr. Timothee Adamowski, was the signal for one of the most fashionable audiences that has assembled this season. Every table was occupied, while a large number of fashionables were seated in the balconies.

Among the many well-known people present were Major and Mrs. Henry L. Higginson, the latter looking charming in a creation of black silk and lace.

Mrs. J. Montgomery Sears, who came in late with Mr. and Mrs. John C. Fairchild—the beautiful Charlotte Houston—was elegantly gowned in a long cafe au lait wrap, which she wore over a pale blue veiling gown. She wore a large picture hat trimmed in quantities of plumes.

Mrs. Fairchild, who is a brilliant brunette, was in a trained gown of black voile, with jet trimming, and wore a large black straw hat trimmed in black and white ostrich plumes.

Mrs. Charles Phelps, a daughter-in-law of the late ex-minister to England, who was with Mr. Phelps and his mother at one of the front tables, was especially pretty in a gown of the palest gray crepe de chine, the bodice of which was trimmed elaborately in lace and shirring. She wore a large gray hat.

# TUFTS STUDENTS WILL RALLY AT THE "POPS"

## Reserve 800 Seats for Annual College Night.

Tufts College alumni and undergraduates will celebrate Tufts night at the "Pops" in Symphony Hall Thursday night. It will be the third in the series. About 800 seats have been reserved and special invitations have been sent to over 1000 alumni.

Popular college songs will be seen on the program. Frederick Field Bullard has arranged for orchestra his song "The Sword of Farrar." This song was well received everywhere it was sung by the Tufts musical clubs last season.

[196]

BOSTON SUNDAY POST, MAY 10, 1903

## SOCIETY ATTENDS POP CONCERTS

With all their accustomed eclat the season of Pop concerts started on its triumphant way Monday evening, graced by many people prominent in the world of society, handsome toilettes, glittering jewels and a wonderfully fine programme, liberally interspersed with applause for the new conductor, Mr. Adamowski. Some of those present were Mr. and Mrs. Henry L. Higginson, the latter in pearl gray silk, striped with a darker color, and trimmed with black lace, in combination with a small black toque with white roses and black tips. The Higginsons had with them Mr. and Mrs. Gericke, the latter in a tucked gown of cafe-au-plait silk, appliqued with heavy lace of the same color, and a large white straw hat, with white flowers and foliage. Directly in front of them Mr. and Mrs. Josef Adamowski had a table, the latter handsomely attired in white crepe de chine, with yoke of lace, and a white tulle toque, covered with black lace. In the same locality was Mrs. J. Montgomery Sears, who had with her Mr. and Mrs. John C. Fairchild, the latter wearing a graceful frock of black pailletted material, with black picture hat, trimmed with white and black plumes. Mrs. Sears was elegantly attired in pale gray voile, with touches of black on the bodice, and a large black picture hat with plumes. Her wrap was a loose coat of pastel blue cloth in a pale shade, handsomely trimmed with gold. Mr. and Mrs. J. Otis Kimball, the latter in deepest violet cloth, with black boa, and small black toque, with white roses and tips, had with them a large party, including their daughter, Miss Estelle Kimball, and Mr. and Mrs. Philip Hale. Miss Kimball was looking very pretty in a gray skirt, with dainty white blouse and rope of coral. Her white hat was faced under the brim with pink flowers, and trimmed with black velvet. Mrs. Hale was in light blue cloth, with a large hat.

Among others noticeable for the elegance of their attire was Mrs. Francis S. Watson, wearing black net over black satin, the bodice having a deep yoke of white lace and transparent sleeves of black lace, and a large white hat, with white plumes and pink roses. Her wrap was a magnificent affair of velvet, lace and gold. Mrs. George M. Cushing looked very elegant in her correct mourning; Mrs. Frederick R. Comee was in black, with a small toque and rope of pearls. Mrs. Henry Patterson wore white, with a large white hat of lace and plumes; Miss Constance Tippett wore a black velvet skirt with blouse of white China silk, and a black hat with fine white flowers massed at the front; Mrs. J. Emory Tippett was in black lace over white silk, with a white rose toque. Miss Madeleine Boardman was looking very pretty in pale gray, with toque of white flowers and foliage, and Mrs. Kenneth Horton was exceedingly chic in black net over gray satin and stock of pink tulle. Her black hat was laden with black and pink feathers. Mrs. J. C. Baird was in gray, with a white hat, and Miss Ethel Gibson wore a trailing skirt of black material with sequins, a black lace bodice and round toque of white chiffon. Mrs. James B. Forsyth presented a stylish appearance in violet cloth and a becoming white hat. Mrs. Stephen H. Bennett was attired in a strikingly beautiful importation of white satin, veiled with brown net, and having numerous touches of pink, introduced under lace motifs. Her hat was of pink tulle with pink ostrich tips drooping at the back. Mrs. Matthew Luce, Jr., was very handsome in black crepe de chine, with white stock and undersleeves, with which a large blue tulle picture hat combined effectively. Mrs. Lewis H. Mudgett was in black sequined material with a red flower hat, and Mrs. N. M. Winslow was clad in heavy black lace with diamond ornaments and a black hat. Others there were Mrs. Washington G. Benedict, Mr. Edward Furber, Mr. Everett Furber, Mr. Elmer Olmstead, Mrs. Thomas Mack, Mr. Ralph Menard, Mr. and Mrs. Arthur Richmond, Mr. and Mrs. B. F. Pitman and party, Mr. Fred Converse and guests, Miss Bessie Bell Collier, Mr. James B. Forsyth, Mr. U. S. Kerr, Mr. Kenneth Horton, Mr. Rogers L. Barstow, Mr. J. C. Baird and his son, Mr. Stewart Baird, Mr. and Mrs. Quincy A. Shaw, Jr. (the latter in black), Mr. Harry Burnett, Miss Ruth Burnett, Mr. William P. Blake and guests, Mr. T. Dennie Boardman, Mr. and Mrs. Phineas Sprague, Mr. Matthew Luce, Jr., Mr. George M. Cushing, Miss Caroline King, Miss Emily Beebe, Mr. Frank Manning, Miss Annie Manning and Mr. F. H. B. Byrne. For the coming week Tufts night, to be celebrated on Tuesday, bids fair to be the banner occasion, and the programme selected for the occasion is particularly light and pleasing. There has been a great demand for tables.

### THE POP CONCERTS

There can be no more delightful way of spending a pleasant evening than at the Pop concerts in Symphony Hall every week day evening from 8 to 11. Last night there was the usual large attendance and all seemed to thoroughly enjoy the excellent programme which Conductor Adamowski presented.

For the coming week the orchestra will play many new things, selected for merit as well as for novelty, so that people who go mainly for the programmes are sure to be repaid.

Tuesday evening will be "Tufts night" when nearly the entire floor will be taken by students and friends of this popular college. The programme for tomorrow evening is: March, "Souvoroff," Arensky; invitation to dance, Weber; ballet music, "Coppelia," Delibes; evening song, Edward Elgar; fantasia on "La Boheme," Puccini; suite, "Henry VIII." Saint-Saens; hymn to St. Cecilia, Gounod; festival march, R. Strauss; overture, "Semiramide," Rossini; Komarinskaja, Glinka; waltz, "Thousand and One Nights," Strauss; Rakoczy march, Berlioz.

BOSTON POST

TUESDAY,

MAY 12, 1903

### THE POP CONCERTS

The second week of the Pop concerts at Symphony Hall under the direction of T. Adamowski was begun most auspiciously last evening, when another of the pleasing programmes that this popular conductor knows well how to arrange was presented in the same admirable manner as those of the past week. These programmes, besides the usual standard overtures and lighter dance music, have also included many pleasing novelties, which have been heard at these concerts for the first time and have been much enjoyed by the usual large audiences of music lovers. The Pop concerts are given every evening excepting Sunday with daily change of programme.

Boston Daily Globe.

TUESDAY, MAY 12, 1903.

### Tufts' Night at the "Pops."

At the "Pop" concert tonight in Symphony hall, the first of the special nights will be in honor of Tufts college, the program including songs by college men, orchestrated by N. Ingalls '00 and W. A. Willis '01. The full program will be as follows: "Pomp and Circumstance," Elgar overture, "Zampa," Herold; "Espana," Chabrier; "Sword of Ferrara," F. F. Bullard; "Brown and Blue," E. W. Newton '90; group of Tufts songs; overture, "Rienzi," Wagner; "Hymn to St Cecilia." Gounod, solo violin, Mr Karl Ondricek, organ, Mr Snow; "Campus Song," F. F. Bullard; "Dear Alma Mater," L. R. Lewis '87; overture, "Orpheus," Offenbach; selections, "Fortune Teller," Herbert; waltz, "New Vienna," Strauss; march, "Fatinitza," Suppe.

Boston Daily Globe.

WEDNESDAY, MAY 13, 1903.

### IT WAS TUFTS NIGHT.

#### Lots of Applause and Cheering at the Pop Concert.

It was Tufts night at the Pop concerts last night, and more especially Frederic Field Bullard's night. He led all the college numbers and received rounds of applause from the students, who occupied most of the tables in the forward half of the hall. After every number the college yell rose, and during the second intermission there was some competitive cheering between the classes, the freshmen having a shout or two the best of it.

Mr Bullard led his own composition, "Sword of Ferrara," with the glee club singing. The piece was received with shouts, and, like every number on the program, it had to be encored.

Mr Adamowski was lenient as long as Tufts held the floor and insistent when he needed silence.

One table bore a card on a pole, which read on one side "No license." The other side bore the picture of a skull, a beer and a snake. It was apparently a joke.

[197]

BOSTON HERALD.

PUBLISHED EVERY DAY IN THE YEAR.
VOL. CXIII., NO. 133.

WEDNESDAY, MAY 13, 1903.

## TUFTS AT THE "POPS."

### College Cheers Wake the Echoes of Symphony.

### Singing by the Glee Club an Enjoyable Feature.

### Students, Alumni and Faculty Number About 900.

Harmony was not altogether predominant at the "Pops" last evening, as its sway was contested by hundreds of vigorous throats, whose volume of sound was of a more or less dissonant quality. There was an abundance of concord at the beginning, but later on there were intervals when the ethereal waves broke upon the shores of melody with a disturbing crash, for it was Tufts night at Symphony Hall. The students, past and present, and their friends numbered about 900, requiring fully one-third of the seating capacity of the house. The only special decoration was the word "Tufts" outlined in brown and blue electric lamps in front of the organ. It cannot be said to have been a hilarious evening, and the only approach to an even moderate flow of animal spirits was the display of a card with the legend, "No License," on one side and a serpent and a skull on the other, a mild Indian warwhoop and the singing of one verse of the rhym, "Nearer, My God to Thee." The college cheer, however, was given with tremendous power, and the applause after the rendition of the college songs was dynamic in its vigor.

The glee club sang "The Sword of Ferrara," by Mr. Fred Field Bullard; "For Tufts Hurrah," "Brown and Blue," "The Barnum Song," "The Campus Song" and "Dear Alma Mater."

The following alumni were present.

F. W. Knowlton, C. H. Keach, H. E. Sweet, T. O. Marvin, H. G. Dunham, Lester S. Hart, A. A. Beal, Melvin M. Johnson, Henry R. Nash, H. W. Hayes, Henry J. Perry, Charles H. Smith, Charles B. Southard, William Fuller, N. Ingalls, F. L. Pierce, J. Porter Russell, R. E. Healey, Kate E. Cousins, C. R. Marvin, Joseph B. Groce, H. W. Whittemore, Arthur P. French, A. S. Woodward, George W. Cate, John C. Mackin, W. P. Beckwith, S. G. Morley, George A. Webster, Wade Keyes and Henry M. Pinkham.

Faculty members present were: President Elmer H. Capen, Prof. W. R. Shipman, Prof. A. E. Dennison, Prof. Leo R. Lewis, W. R. Ransom, L. C. Wells and Edward Rollins.

Boston Transcript

WEDNESDAY, MAY 13, 1903

### Tufts Night at the Pops

The battle cry of Tufts punctuated the musical programme of the "Pops" concert in Symphony Hall last evening, for it was "Tufts" night, and several hundred youths, representing the undergraduate body of the college on the hill, with a sprinkling of faculty members and alumni, were present. No attempt at decoration was made, the sole insignia of the occasion being a blue and white electric-lighted "Tufts" prominently planted across the organ pipes. And as the Tufts colors are blue and brown this had no obvious significance. It was a fairly docile throng, considering the festive element in its composition, and Conductor Adamowski carried his part of the programme through smoothly, granting no encores, and being forced to rap for silence not more than half a dozen times. Professor Leo R. Lewis, instructor of music at Tufts, assumed direction of the orchestra and the college glee club during the college numbers, and not Frederick Field Bullard, as had been contemporaneously stated. These numbers included "For Tufts, Hurrah," "The Sword of Ferrara," composed by Mr. Bullard, who arranged a special score for this occasion, and sung by the glee club; "The Brown and Blue," an old Tufts stand-by, with a lively swing to it; "The Barnum Song," written in 1885 and sung in honor of P. T. Barnum at the commencement dinner of that year; "Charlie Tufts, His College," a two-year-old topical song; "The Campus Song," adapted to Mr. Bullard's "Stein Song," and "Dear Alma Mater," composed by Professor Lewis and Professor Maulsby. The last-named song was sung by all the college men, standing, and, with W. A. Snow at the organ, was impressive, if a bit too

The Boston Journal.

WEDNESDAY,

MAY 13, 1903.

## TUFTS POP CONCERT FILLS SYMPHONY HALL

### Cheering Audience of Nine Hundred College Men Are Present.

A college night at the Pops always means a royal good time, not only for the alumni and undergraduates, but for the general public as well. "Tufts Night," which was celebrated last night, was no exception.

The wearers of the brown and blue, past and present, were at Symphony Hall in full force and the evening was marked with good fellowship, song and cheers for everyone in sight from Fred Field Bullard, who shared the leadership of the orchestra with Tim Adamowski, down to the ball team, which won its game with Vermont, 6 to 3. Fully 900 Tufts men were about the tables and in the balconies with their wives and friends, and the faculty was generously represented, giving dignity and tone to the evening as a college affair. Among the faculty noted were: President Elmer H. Capen, Professor W. R. Shipman, Professor A. E. Dennison, Professor Leo R. Lewis, W. R. Ransom, L. C. Wells and Edward Rollins.

While Fred Field Bullard conducted it did not matter how much people talked and rattled their glasses, but with "Tim" Adamowski it was different. In the middle of the second number of the overture—Zampa, he stopped his men and rapped for silence. Nor did he begin until there had been a response to his demand. When the number was finished he was wildly applauded by those who seemed to think that while they made the most noise while he played his orchestra they must also make the same amount, if not more, after he had finished.

While the program was a fine one from a "Pop" concert standpoint, the crowd wanted to hear more than anything the songs and the cheers of the men from the hill. The hit of the evening was made by Mr. Bullard's Stein Song, adapted for college use into the Campus Song. "The Brown and Blue." "The Barnum Song," which was sung at the commencement dinner when P. T. Barnum was present in 1885, and "Charlie Tufts His College" were demanded again and again. "The Sword of Ferrara," the most successful song of the college, was sung by the Tufts College Glee Club, Mr. C. Elmore Watkins, leader of the club, singing the solo.

Cheering, which is a necessary factor in such diversion, began early, with concerted cheers for the baseball nine, which in the afternoon had defeated the University of Vermont; for Professor Lewis, who was thus greeted every time he appeared on the stage, and for other college men of educational note or athletic renown. President Capen, who sat in modest retirement at one of the tables until after the second intermission and then departed quietly, was given a rousing if dilatory cheer, but it is doubtful if the head of the college heard it; he must have been half way home then. Other faculty members present were Professor W. R. Shipman, Professor A. E. Dennison, W. R. Ransom, L. C. Wells and Edward Rollins.

It is worth while to add that the orchestration of the Tufts numbers was made by N. Ingalls, 1900, and by W. A. Willis, 1901, in each instance with excellent effects. In the extraneous numbers one of the happiest was the Handel Largo, the solo being nobly played by Mr. Ondricek.

Boston Daily Globe.

THURSDAY, MAY 14, 1903.

The novelty number at the "pop" concert tonight in Symphony hall will be the Polish dance from "Halka," an opera by Moniuszko.

## A "POP" CONCERT.

THIS CLIPPING FROM ISSUE OF

The Morning Citizen

PUBLISHED BY

COURIER-CITIZEN COMPANY,

LOWELL, MASS.

May 16

### BOSTON POP CONCERTS.

The famous "Pop" concerts at Symphony hall in Boston are proving unusually attractive this year. Mr. Adamowski, the conductor, is bringing out many orchestral novelties and no more pleasant pastime can be imagined than to listen to the matchless orchestra, while you enjoy your cigar or mayhap your claret cup. Suburbanites have ample time to catch the theatre trains after the concerts which are given every evening.

Boston Daily Globe.

SATURDAY, MAY 16, 1903.

Among the selections at this evening's "pop" concert in Symphony hall will be the overtures from "Mignon," "Tannhauser" and "Fledermans."

Boston Transcript

SATURDAY, MAY 16, 1903

The second week of the Pop Concerts closes tonight at Symphony Hall. A fine programme has been prepared.

BOSTON TIMES

299 MAY 16, 1903. T.

### "Pop" Concert==Tufts Night.

Last Tuesday was Tufts night at the "Pops." It was happily a fine evening, not too warm, and everybody was ripe for a good time. Hundreds of students, alumni and interested outsiders made a large audience, the floor especially being crowded, and what with intermittent cheering, unexpected snatches of song, gay gowns, and the convivial popping of corks, the occasion was an animated one. The programme included, as usual, a number of general favorites—Wagner's "Rienzi" overture, an arrangement of Handel's so-called "Largo," with violin solo (exquisitely played by Mr. Ondricek), Strauss' "Wine, Women and Song," and others; and the following college songs: "For Tufts, Hurrah," "The Barnum Song," "Charlie Tufts, His College," "The Campus Song" (Mr. F. F. Bullard's "Stein Song" with adapted words), an arrangement of Mr. Bullard's "Sword of Ferrara," "The Brown and Blue," by E. W. Newton, '90, and "Dear Alma Mater," by Prof. Leo R. Lewis, the words by Prof. David L. Maulsby. The college numbers were led by Prof. Lewis himself, and thoroughly able leading it was, too. In "The Sword of Ferrara" the orchestra dragged considerably, owing (presumably) to the fact that the Glee club, which mounted the stage to sing, served to cut off Mr. Lewis from the first violins; otherwise all went well. It is a rousing good song, and sounds even more effective in its chorus arrangement than as a solo number. All were loudly cheered, and although Mr. Adamowski gave no encores, Mr. Lewis was obliged to repeat certain of the college numbers. His own song elicited yells for himself and for Prof. Maulsby, who was sitting in the balcony. As the programme stated, the Tufts pieces were all orchestrated by Mr. Ingalls, '00, and Mr. Willis, '01; the arrangements were excellent. Indeed, Tufts is uncommonly fortunate in her characteristic songs; a good deal of capital music has been written for her by Tufts men, arranged by Tufts men, with words by Tufts men—a neat and exclusive arrangement, but rare. There is also an excellent Glee club—and one cannot refrain from speaking especially of Mr. Watkins' beautiful and resonant voice, which made no slight impression in that large hall, and with sufficient training need stop at nothing.

Altogether it was a joyous occasion—plenty of high spirits, but none of the disorder that commonly typifies student gatherings. Mr. Adamowski was most good-natured toward the persevering group that would cheer, but had now and then to rap for silence.

Monday, the 18th, begins the week with an interesting programme, containing, among other numbers, Arensky's march, "Souvoroff," Berlioz' "Rakoczy" the ballet music from Gounod's "Faust," that arrangement of Handel's "Largo" already mentioned, excerpts from Wagner's "Die Meistersinger," and two Tschaikowsky pieces.

SUNDAY HERALD.

PUBLISHED EVERY SUNDAY IN THE YEAR
VOL. CXIII., NO. 137.

SUNDAY, MAY 17, 1903.

### THE POPS.

The fashionable and musical sets of Boston and the suburbs are strongly in evidence nightly at the Pop concerts in Symphony Hall to enjoy the excellent music and partake of the light refreshments which are served at these concerts. Mr. Adamowski, the conductor, is bringing out many orchestral novelties. The programme for Monday night is:

1. March, "Souvoroff".....Arensky
2. Ballet music, "Faust".....Gounod
3. Overture, "Martha".....Flotow
4. Suite from ballet, "La Belle au Bois Dormant".....Tschaikowski
5. Serenade, "Mauresque".....Elgar (First time.)
6. Prelude to act 3, "Dance of Apprentices," "The Mastersingers of Nuremberg".....Wagner
7. Largo.....Handel

Solo violin, Mr. Karl Ondricek. Organ, Mr. Snow.

8. Ballet music, "Feramors".....Rubinstein
9. Chanson sans Paroles.....Tschaikowski
10. Overture, "Galatea".....Suppe
11. Waltz, "Morgenblatter".....Joh. Strauss
12. "Rakoczy March".....Berlioz

BOSTON SUNDAY JOURNAL

MAY 17, 1903.

### THE POPS.

In spite of the inclement weather of the past two weeks the fashionable and musical sets of Boston and the suburbs have been strongly in evidence nightly at Symphony Hall to enjoy the excellent music and partake of the light refreshments which are served at these concerts. The program for Monday night will be:

1. March, "Souvoroff".....Arensky
2. Ballet music, "Faust".....Gounod
3. Overture, "Martha".....Flotow
4. Suite from Ballet, "La Belle au Bois Dormant".....Tschaikowski
5. Serenade, "Mauresque".....Elgar (First time.)
6. Prelude to Act III. Dance of Apprentices, "The Mastersingers of Nuremberg".....Wagner
7. Largo.....Handel

Solo violin, Mr. Karl Ondricek. Organ, Mr. Snow.

8. Ballet music, "Feramors".....Rubinstein
9. Chanson Sans Paroles..Tschaikowski
10. Overture, "Galatea".....Suppe
11. Waltz, "Morgenblatter".....Joh. Strauss
12. Rakoczy March.....Berlioz

BOSTON POST

MAY 17, 1903

### THE POPS

In spite of the inclement weather of the past two weeks, the fashionable and musical sets of Boston and the suburbs have been strongly in evidence nightly at Symphony Hall to enjoy the excellent music and partake of the light refreshments which are served at these concerts.

Mr. Adamowski, the conductor, is bringing out many orchestral novelties, and no more pleasant pastime can be imagined than an evening at the Pops.

The programme for Monday night is: March, "Souvoroff," Arensky; ballet music, "Faust," Gounod; overture, "Martha," Flotow; suite from ballet, "La Belle au Bois Dormant," Tschaikowski; serenade, "Mauresque," Elgar; prelude to Act 3, Dance of Apprentices, "The Mastersingers of Nuremberg," Wagner; largo, Handel; solo violin, Mr. Karl Ondricek; organ, Mr. Snow; ballet music, "Feramors," Rubinstein; Chanson Sans Paroles, Tschaikowski; overture, "Galatea," Suppe; waltz, "Morgenblatter," Joh. Strauss; Rakoczy March, Berlioz.

Boston Sunday Globe.

SUNDAY, MAY 17, 1903.

—Tufts night, Tuesday, really brought the first excitement to the Pops, and the hall, both floor and balconies, was given up to the students, several hundred in number, the alumni and some past and present professors. There was cheering after the songs by the Glee club, which were directed by Mr Leo R. Lewis; and more cheering for the baseball nine, and cheers when Pres Capen entered and left the hall. There was nothing over boisterous, and the music was quietly listened to, especially when Handel's Largo was played by the orchestra, with organ accompaniment, Mr Ondricek playing the solo in a masterly manner. This proved the hit of the evening, and was so vigorously applauded Mr Adamowski repeated a portion of it. Dean Shipman, Prof A. S. Dennison, Edward Rollins, L. C. Wells and W. R. Ransom, with their families and friends, were some of the faculty who attended. Others there were Mrs Leo Lewis, who was with several friends; her gown was black net over black, and she wore a black hat.

### PROMENADE CONCERTS.

In spite of the inclement weather of the past two weeks, the fashionable and musical sets of Boston and the suburbs have been strongly in evidence nightly at Symphony hall to enjoy the excellent music and partake of the light refreshments which are served at these concerts. Mr Adamowski, the conductor, is bringing out many orchestral novelties, and no more pleasant pastime can be imagined than an evening at the pops.

The program for Monday night is as follows: March, "Souvoroff," Arensky; ballet music, "Faust," Gounod; overture, "Martha," Flotow; suite from ballet, "La Belle au Bois Dormant," Tschaikowski; serenade, "Mauresque," Elgar (first time); prelude to act III and dance of apprentices, "The Mastersingers of Nuremberg," Wagner; largo, Handel, solo violin Mr Karl Ondricek, organ Mr Snow; ballet music, "Feramors," Rubinstein; Chanson sans paroles, Tschaikowski; overture, "Galatea," Suppe; waltz, "Morgenblatter," Joh. Strauss; Rakoczy march, Berlioz.

[198]

Boston Daily Globe.

THURSDAY, MAY 14, 1903.

The novelty number at the "pop" concert tonight in Symphony hall will be the Polish dance from "Halka," an opera by Moniuszko.

## A "POP" CONCERT.

THIS CLIPPING FROM ISSUE OF

The Morning Citizen

PUBLISHED BY

COURIER-CITIZEN COMPANY,

LOWELL, MASS.

### BOSTON POP CONCERTS.

The famous "Pop" concerts at Symphony hall in Boston are proving unusually attractive this year. Mr. Adamowski, the conductor, is bringing out many orchestral novelties and no more pleasant pastime can be imagined than to listen to the matchless orchestra, while you enjoy your cigar or mayhap your claret cup. Suburbanites have ample time to catch the theatre trains after the concerts which are given every evening.

Boston Daily Globe.

SATURDAY, MAY 16, 1903.

Among the selections at this evening's "pop" concert in Symphony hall will be the overtures from "Mignon," "Tannhauser" and "Fledermans."

Boston Transcript

SATURDAY, MAY 16, 1903

The second week of the Pop Concerts closes tonight at Symphony Hall. A fine programme has been prepared.

# BOSTON TIMES

299 MAY 16, 1903. T.

### "Pop" Concert=Tufts Night.

Last Tuesday was Tufts night at the "Pops." It was happily a fine evening, not too warm, and everybody was ripe for a good time. Hundreds of students, alumni and interested outsiders made a large audience, the floor especially being crowded, and what with intermittent cheering, unexpected snatches of song, gay gowns, and the convivial popping of corks, the occasion was an animated one. The programme included, as usual, a number of general favorites—Wagner's "Rienzi" overture, an arrangement of Handel's so-called "Largo," with violin solo (exquisitely played by Mr. Ondricek), Strauss' "Wine, Women and Song," and others; and the following college songs: "For Tufts, Hurrah," "The Barnum Song," "Charlie Tufts, His College," "The Campus Song" (Mr. F. F. Bullard's "Stein Song" with adapted words), an arrangement of Mr. Bullard's "Sword of Ferrara," "The Brown and Blue," by E. W. Newton, '90, and "Dear Alma Mater," by Prof. Leo R. Lewis, the words by Prof. David L. Maulsby. The college numbers were led by Prof. Lewis himself, and thoroughly able leading it was, too. In "The Sword of Ferrara" the orchestra dragged considerably, owing (presumably) to the fact that the Glee club, which mounted the stage to sing, served to cut off Mr. Lewis from the first violins; otherwise all went well. It is a rousing good song, and sounds even more effective in its chorus arrangement than as a solo number. All were loudly cheered, and although Mr. Adamowski gave no encores, Mr. Lewis was obliged to repeat certain of the college numbers. His own song elicited yells for himself and for Prof. Maulsby, who was sitting in the balcony. As the programme stated, the Tufts pieces were all orchestrated by Mr. Ingalls, '99, and Mr. Willis, '01; the arrangements were excellent. Indeed, Tufts is uncommonly fortunate in her characteristic songs; a good deal of capital music has been written for her by Tufts men, arranged by Tufts men, with words by Tufts men—a neat and exclusive arrangement, but rare. There is also an excellent Glee club—and one cannot refrain from speaking especially of Mr. Watkins' beautiful and resonant voice, which made no slight impression in that large hall, and with sufficient training need stop at nothing.

Altogether it was a joyous occasion plenty of high spirits, but none of the disorder that commonly typifies student gatherings. Mr. Adamowski was most good-natured toward the persevering group that would cheer, but had now and then to rap for silence.

Monday, the 18th, begins the week with an interesting programme, containing, among other numbers, Arensky's march, "Souvoroff," Berlioz' "Rakoczy" the ballet music from Gounod's "Faust," that arrangement of Handel's "Largo" already mentioned, excerpts from Wagner's "Die Meistersinger," and two Tschaikowsky pieces.

# SUNDAY HERALD.

PUBLISHED EVERY SUNDAY IN THE YEAR
VOL. CXIII., NO. 137.

SUNDAY, MAY 17, 1903.

### THE POPS.

The fashionable and musical sets of Boston and the suburbs are strongly in evidence nightly at the Pop concerts in Symphony Hall to enjoy the excellent music and partake of the light refreshments which are served at these concerts. Mr. Adamowski, the conductor, is bringing out many orchestral novelties. The programme for Monday night is:

1. March, "Souvoroff".....Arensky
2. Ballet music, "Faust".....Gounod
3. Overture, "Martha".....Flotow
4. Suite from ballet, "La Belle au Bois Dormant".....Tschaikowski
5. Serenade, "Mauresque".....Elgar (First time.)
6. Prelude to act 3, "Dance of Apprentices," "The Mastersingers of Nuremberg".....Wagner
7. Largo.....Handel
   Solo violin, Mr. Karl Ondricek. Organ, Mr. Snow.
8. Ballet music, "Feramors".....Rubinstein
9. Chanson sans Paroles.....Tschaikowski
10. Overture, "Galatea".....Suppe
11. Waltz, "Morgenblatter".....Joh. Strauss
12. "Rakoczy March".....Berlioz

BOSTON SUNDAY JOURNAL

MAY 17, 1903.

### THE POPS.

In spite of the inclement weather of the past two weeks the fashionable and musical sets of Boston and the suburbs have been strongly in evidence nightly at Symphony Hall to enjoy the excellent music and partake of the light refreshments which are served at these concerts. The program for Monday night will be:

1. March, "Souvoroff".....Arensky
2. Ballet music, "Faust".....Gounod
3. Overture, "Martha".....Flotow
4. Suite from Ballet, "La Belle au Bois Dormant".....Tschaikowskl
5. Serenade, "Mauresque".....Elgar (First time.)
6. Prelude to Act III. Dance of Apprentices, "The Mastersingers of Nuremberg".....Wagner
7. Largo.....Handel
   Solo violin, Mr. Karl Ondricek. Organ, Mr. Snow.
8. Ballet music, "Feramors".Rubinstein
9. Chanson Sans Paroles..Tschaikowski
10. Overture, "Galatea".....Suppe
11. Waltz, "Morgenblatter".Joh. Strauss
12. Rakoczy March .....Berlioz

BOSTON POST

MAY 17, 1903

### THE POPS

In spite of the inclement weather of the past two weeks, the fashionable and musical sets of Boston and the suburbs have been strongly in evidence nightly at Symphony Hall to enjoy the excellent music and partake of the light refreshments which are served at these concerts.

Mr. Adamowski, the conductor, is bringing out many orchestral novelties, and no more pleasant pastime can be imagined than an evening at the Pops.

The programme for Monday night is: March, "Souvoroff," Arensky; ballet music, "Faust," Gounod; overture, "Martha," Flotow; suite from ballet, "La Belle au Bois Dormant," Tschaikowski; serenade, "Mauresque," Elgar; prelude to Act 3, Dance of Apprentices, "The Mastersingers of Nuremberg," Wagner; largo, Handel; solo violin, Mr. Karl Ondricek; organ, Mr. Snow; ballet music, "Feramors," Rubinstein; Chanson Sans Paroles, Tschaikowski; overture, "Galatea," Suppe; waltz, "Morgenblatter," Joh. Strauss; Rakoczy March, Berlioz.

Boston Sunday Globe.

SUNDAY, MAY 17, 1903.

——Tufts night, Tuesday, really brought the first excitement to the Pops, and the hall, both floor and balconies, was given up to the students, several hundred in number, the alumni and some past and present professors. There was cheering after the songs by the glee club, which were directed by Mr Leo R. Lewis; and more cheering for the baseball nine, and cheers when Pres Capen entered and left the hall. There was nothing over boisterous, and the music was quietly listened to, especially when Handel's Largo was played by the orchestra, with organ accompaniment, Mr Ondricek playing the solo in a masterly manner. This proved the hit of the evening, and was so vigorously applauded Mr Adamowski repeated a portion of it. Dean Shipman, Prof A. S. Dennison, Edward Rollins, L. C. Wells and W. R. Ransom, with their families and friends, were some of the faculty who attended. Others there were Mrs Leo Lewis, who was with several friends; her gown was black net over black, and she wore a black hat.

### PROMENADE CONCERTS.

In spite of the inclement weather of the past two weeks, the fashionable and musical sets of Boston and the suburbs have been strongly in evidence nightly at Symphony hall to enjoy the excellent music and partake of the light refreshments which are served at these concerts. Mr Adamowski, the conductor, is bringing out many orchestral novelties, and no more pleasant pastime can be imagined than an evening at the pops.

The program for Monday night is as follows: March, "Souvoroff," Arensky; ballet music, "Faust," Gounod; overture, "Martha," Flotow; suite from ballet, "La Belle au Bois Dormant," Tschaikowski; serenade, "Mauresque," Elgar (first time); prelude to act III and dance of apprentices, "The Mastersingers of Nuremberg," Wagner; largo, Handel, solo violin Mr Karl Ondricek, organ Mr Snow; ballet music, "Feramors," Rubinstein; Chanson sans paroles, Tschaikowski; overture, "Galatea," Suppe; waltz, "Morgenblatter," Joh. Strauss; Rakoczy march, Berlioz.

THE BOSTON SUNDAY GLOBE—MAY 17, 1903.

——Among those who have entertained a large number of friends at the Pop concerts the past week were Mr and Mrs Louis H. Mudgett, who one evening had as their guests Judge Brackett and Mrs Brackett, his mother, Commander Mertz, USN; Mrs Mertz and Miss Mertz, Lieut Blake, USN; Mr Sloane and Mr and Mrs Daggett. Mr and Mrs John C. Fairchild (Miss Charlotte Houston) chaperoned a party of eight young people. One of the young girls wore a costume of light blue crepe de chine, accordion plaited, and over it an applique lace jacket, and black hat with blue ostrich plume. Another wore an ecru crepe de chine and black hat with white plume. Mrs Fairchild was in black crepe de chine, the bodice jetted, and a long necklace of corals. Her hat was black with black and white plumes. Mr and Mrs Kenneth Horton sat one evening in the balcony, Mrs Horton in a pretty spring costume of gray brilliantine skirt and jacket and white tucked silk bodice, a green foliage hat with white roses.

——That the Pop concerts have come to be a very essential element in the life of Boston for a few weeks in the spring, filling up the time between the close of the classical concert season and the flitting away for the summer, has been very evident the past week, the second of the season, when the attendance has been large every evening. Parties of half a dozen or more coming together for a jolly social evening, as well as for the enjoyment of the music, have been a noticeable feature. A few noted have been Mr and Mrs Chadwick and Miss Edith May, Mrs Chadwick in green and white india silk and hat with black velvet and wreath of black flowers, Miss May, mauve silk with black hat; Miss Fannie Mason in black crepe de chine and chiffon hat; Mr and Mrs Alexander Steinert, the latter in ecru crepe de chine, the bodice trimmed with cream antique lace, and black hat with black ostrich plume; Miss Belle Hunt, light blue satin bodice, tucked and trimmed with lace; the Misses Mills, one in white veiling, with black hat trimmed with white, the other in gray silk, with black hat; Mr and Mrs I. R. Thomas (Miss Fabyan), the latter in black crepe de chine, the bodice with inserts of white covered with jet, and black plummed hat; Mr and Mrs Charles H. Fiske Jr, the latter in black, the bodice trimmed with jet and steel sequins, and black hat with white plumes, and Dr and Mrs Edward Reynolds of Marlboro st, who had several friends with them.

BOSTON HERALD.

PUBLISHED EVERY DAY IN THE YEAR.
VOL. CXIII., NO. 139.

TUESDAY, MAY 19, 1903.

THE POPS.

The third week of the 18th season of the Pop concerts began last night at Symphony Hall, with the 904th performance. Conductor Adamowski nightly earns encores with both novelties and standard favorites, into which he infuses his own artistic spirit and intensity. The programme for tonight is:

1. Coronation march.....Meyerbeer
2. Overture, "Semiramide".....Rossini
3. Intermezzo, "Naila".....Delibes
4. Overture, "Di Ballo".....Sullivan
5. Scenes Pittoresques.....Massenet
6. English dances.....Cowen
7. Deluge.....Saint-Saens
   Solo Violin, Mr. Karl Ondricek.
8. Overture, "Raymond".....Thomas
9. Overture, "Rienzi".....Wagner
10. Selection, "Aida".....Verdi
11. Poor Jonathan.....Millocker
12. March "Hoch Habsburg".....Kral

The Boston Journal.

PUBLISHED EVERY DAY IN THE YEAR.

—TUESDAY,

MAY 19, 1903.

THE POPS.

Nine hundred and fourth performance to date, extending through eighteen seasons, is indisputable evidence of the strength and popularity of these summer entertainments. The program for tonight is:

Coronation march.....Meyerbeer
Overture, "Semiramide".....Rossini
Intermezzo, "Naila".....Delibes
Overture, "Di Ballo".....Sullivan
Scenes Pittoresques.....Massenet
English Dances.....Cowen
Deluge.....Saint-Saens
Solo Violin, Mr. Karl Ondricek.
Overture, "Raymond".....Thomas
Overture, "Rienzi".....Wagner
Selection, "Aida".....Verdi
Poor Jonathan.....Millocker
March, "Hoch Habsburg".....Kral

Boston Daily Globe.

TUESDAY, MAY 19, 1903.

Promenade Concerts.

The summer "pop" concerts at Symphony hall continue to be a source of great enjoyment to those who take delight in "menus and music," and Mr Adamowski's orchestra is maintaining the high standard in the selections nightly offered.

This evening's program will be as follows: Coronation march, Meyerbeer; overture, "Semiramide," Rossini; intermezzo, "Naila," Delibes; overture, "Di Ballo," Sullivan; "Scenes Pittoresques," Massenet; English dances, Cowen; "Deluge," Saint-Saens; violin solo, Mr Karl Ondriceks; overture, "Raymond," Thomas; overture, "Rienzi," Wagner; selection, "Aida," Verdi; "Poor Jonathan," Millocker; march, "Hoch Habsburg," Kral.

BOSTON POST

MAY 19, 1903

THE POPS

The third week of the 18th season of these most attractive entertainments began last night at Symphony Hall with the 904th performance. Conductor Adamowski nightly earns encores with both novelties and standard favorites into which he infuses his own artistic spirit and intensity.

The programme for tonight is: Coronation march, Meyerbeer; overture, "Semiramide," Rossini; intermezzo, "Naila," Delibes; overture, "Di Ballo," Sullivan; Scenes Pittoresques, Massenet; English dances, Cowen; Deluge, Saint-Saens (solo violin, Mr. Karl Ondricek); overture, "Raymond," Thomas; overture, "Rienzi," Wagner; selection, "Aida," Verdi; "Poor Jonathan," Millocker; march, Hoch Habsburg," Kral.

Boston Transcript

TUESDAY, MAY 19, 1903

The Pops

Nine hundred and four performances to date, extending through eighteen seasons is indisputable evidence of the strength and popularity of these summer entertainments.

Tastes always have and always will differ as to the makeup of programmes but Conductor Adamowski every night wins deserved encores for the orchestra with his spirited and artistic rendition of the best light music. This is the programme for tonight:

Coronation March.....Meyerbeer
Overture, "Semiramide".....Rossini
Intermezzo, "Naila".....Delibes
Overture, "Di Ballo".....Sullivan
Scenes Pittoresques.....Massenet
English Dances.....Cowen
Deluge.....Saint-Saëns
Solo Violin, Mr Karl Ondricek.
Overture, "Raymond".....Thomas
Overture, "Rienzi".....Wagner
Selection, "Aida".....Verdi
Poor Jonathan.....Millöcker
March, "Hoch Habsburg".....Kral

BOSTON EVENING RECORD.

MAY 19. 1903.

"The Pops" at Symphony Hall are justly popular these warm evenings, and the music, under Adamowski, all that could be desired.

BOSTON DAILY ADVERTISER

THURSDAY.

MAY 21, 1903.

AT THE "POP" CONCERTS.

There was a very brilliant gathering at the Pop concert in Symphony Hall last night and the audience gave substantial evidence of their appreciation of the programme by generous applause. Conductor Adamowski has chosen these selections for this evening: Polonaise, Liszt. Fantasy, "Romeo and Juliet," Tschaikowski. Overture "Martha," Flotow. Evening song, Elgar. Fantasia on La Boheme," Puccini. Menuet, Paderewski. Suite "La Belle au Bois Dormant," Tschaikowski. Overture, "William Tell," Rossini. Selection "La Grande Duchese," Offenbach. Selection, "Fortune-teller," Herbert. Waltz, "Amoureuse," Berger. March, "Hoch Habsburg," Kral.

Boston Daily Globe.

THURSDAY, MAY 21, 1903.

The "pop" concerts in Symphony hall continue to attract liberal patronage from lovers of light musical [illegible]

BOSTON HERALD.

PUBLISHED EVERY DAY IN THE YEAR.
VOL. CXIII, NO. 141.

THURSDAY, MAY 21, 1903.

THE POPS.

There was a very brilliant gathering at the Pop concert in Symphony Hall last night, and the audience gave substantial evidence of their appreciation of the programme by generous applause. Conductor Adamowski has chosen the following selections for this evening: Polonaise, Liszt; fantasy, "Romeo and Juliet," Tschaikowski; overture, "Martha," Flotow; evening song, Elgar; Fantasia on "La Boheme," Puccini; Menuet, Paderewski; suite, "La Belle au Bois Dormant," Tschaikowski; overture, "William Tell." Rossini; selection, "La Grande Duchesse," Offenbach; selection, "Fortune Teller," Herbert; waltz, "Amoureuse," Berger; march, "Hoch Habsburg," Kral.

The Boston Journal.

Publi—THURSDAY,—g,

MAY 21, 1903.

Conductor Adamowski announces this program at the Pops this evening: Polonaise, Liszt; fantasy, "Romeo and Juliet," Tschaikowski; overture, "Martha," Flotow; Evening Song, Elgar; fantasia on "La Boheme," Puccini; Meunet, Paderewski; suite, "La Belle au Bois Dormant," Tschaikowski, overture, "William Tell," Rossini; selection, "La Grande Duchesse, Offenbach; selection, "Fortune Teller," Herbert; waltz, "Amoureuse," Berger; march, "Hoch Habsburg," Kral.

BOSTON POST

The THURSDAY.

MAY 21, 1903

The programme of the Pop concert in Symphony Hall this evening will include Tschaikowski's "Romeo and Juliet" fantasie and other pleasing numbers by Liszt, Flotow, Elgar, Puccini, Suppe, Herbert, Paderewski, Offenbach, Berger and Kral.

BOSTON EVENING RECORD.

Ente THURSDAY, cond-
lass r

has MAY 21. 1903. f re-

AT THE "POP" CONCERTS.

There was a very brilliant gathering at the Pop concert in Symphony Hall last night and the audience gave substantial evidence of their appreciation of the programme by generous applause. Conductor Adamowski has chosen these selections for this evening: Polonaise, Liszt. Fantasy, "Romeo and Juliet," Tschaikowski. Overture "Martha," Flotow. Evening song, Elgar. Fantasia on La Boheme," Puccini. Menuet, Paderewski. Suite "La Belle au Bois Dormant," Tschaikowski. Overture, "William Tell," Rossini. Selection "La Grande Duchesse," Offenbach. Selection, "Fortune-teller," Herbert. Waltz, "Amoureuse," Berger. March, "Hoch Habsburg," Kral.

Boston Transcript

SATURDAY, MAY 23, 1903

The third week of the "Pop" concerts at Symphony Hall ends with the concert of this evening.

Boston Sunday Globe.

SUNDAY, MAY 24, 1903.

THE POP CONCERTS.

There is no place in Boston these warm nights where a more enjoyable evening can be spent than at the pop concerts in Symphony hall.

During the past week the "pops" have called out exceptionally brilliant audiences, and their appreciation of the various programs has been shown by the many encores called for.

Tomorrow night begins the fourth week of this popular form of entertainment and conductor Adamowski has arranged programs which will appeal to all.

The selections for Monday evening will be:

Overture, "Semiramide".....Rossini
Selection, "Aida".....Verdi
Entr'acte, "Philemon et Baucis".....Gounod
Evening Song.....Elgar
Fire-Charm from "Die Walkyre".....Wagner
Suite, "Korrigan".....Widor
Hymn to St Cecilia.....Gounod
Solo violin, Mr Karl Ondricek
Overture, "Phedre".....Massenet
Overture, "Light Cavalry".....Suppe
Selection, "The Brigands".....Offenbach
Waltz, "Violets".....Waldteufel
March, "Poor Jonathan".....Suppe

——The "Pop" concerts are growing constantly in popularity as the season advances, and every evening the past week the tables have all been taken. Twice the Fiske Warrens, with several friends, have occupied two or three tables, and twice the Shattucks have had the Higginson table, with friends. Mrs Fiske Warren, Mr Clayton Johns, Mr William P. Blake, Miss Blake, Mr and Mrs Arthur Richmond, Miss Dana and one or two more formed one jolly party, Tuesday evening. Mrs Warren was dressed as the evening before in pale blue liberty satin, accordion-plaited, black crepe de chine cloak, with deep pointed Irish lace collar and blue chiffon hat, with two white ostrich plumes; Mrs Richmond in white, and Miss Dana in white veiling, with black plumed hat; Miss Blake in India silk in mode shades, with lace at the bodice, and white chiffon hat, with black ornaments. Mrs Parkman Blake, who had with her Miss Rosamond Lang and others, was in black crepe de chine, with black jetted toque and white ostrich tips; Miss Lang in mauve skirt and white liberty silk bodice, and hat of straw and chiffon, with long white plume falling over the back; Miss Marian Fenno, dark blue veiling, with Persian trimmings, and black hat with white plumes; Miss Helen Mackay in an India silk gown in mode shades, an embroidered muslin fichu and black hat; Miss Pauline Mackay, Miss Sears, Miss Fanny French, Miss Elsa Sherwood, in dark skirt, white embroidered muslin waist and white chiffon hat; Miss Fanny Stone, Mrs J. B. Goodrich, Mr Eben D. Jordan, Mr and Mrs Augustus L. Thorndike, the latter in pale gray silk crepe de chine and burnt straw hat with black trimmings; a party of the Winsors, from Brookline, Miss Winsor in white veiling and pink straw hat with black velvet trimmings; her younger sister in ecru linen and pink hat with wreath of white flowers and black velvet bow. Mr and Mrs Robert Hallowell (Rebecca Jackson) had a party of friends with them one evening including Miss Dorothy Devens and Miss Rosamund Saltonstall. Mrs Hallowell wore a lovely gown of light blue accordion-plaited crepe de chine, with front of chiffon and deep pointed Irish lace collar, and tulle hat with blue satin ribbon bow at the back. Miss Saltonstall was in white veiling, accordion-plaited, and black plumed hat, and Miss Devens in ecru veiling, burnt straw hat with black velvet and white roses; Miss Blanche Shimmin, in mauve and white India silk, the bodice made with insertions of black and white lace, girdle and collar of blue panne, and hat of white chiffon with black plumes. Mr and Mrs Oliver W. Mink entertained friends one evening, Mr Mink having quite recovered from his recent accident. Mrs Mink wore a handsome black gown, with transparent yoke and sleeves of chantilly lace, and a pearl necklace. Her toque was a combination of velvet, straw, lace and foliage. The programs have been varied and interesting, and some novelties will be played the coming week.

[199]

SUNDAY GLOBE

MAY 24, 1903.

—Friday evening brought out a very large attendance at the Pop concert, all the tables being taken. Miss Estelle Kimball, with some friends, was very attractive in a gown of pale blue veiling, the bodice trimmed with application of lace, and a chiffon and lace hat with white roses and foliage. Mr and Mrs Kenneth Horton, Miss Marion Fenno and others were together, Mrs Horton wearing a gown of white embroidered mull, with insertions of lace, over pale pink, and a pink girdle. Her hat was black, with a pink and a black plume, and she wore a corsage bouquet of pink sweet peas. At Mr Higginson's table were Mrs Shattuck, with Mr Harry Lyman of Brookline, two young ladies and Mr Alexander Higginson. Mrs Shattuck was in black jetted lace and jeted toque; one of the young women in fawn veiling, with insets of lace, a white lace hat with white plumes and white silk and chiffon accordion plaited cloak. Mr and Mrs Mudgett entertained Mrs Mudgett's mother, Mrs Armstrong, and Mr and Mrs Mark Andrews, the latter wearing light blue veiling, the bodice embroidered in marguerites, and an old lace fichu. Her toque was of white roses and foliage; Mrs Mudgett was in white with russian lace blouse and a red flower hat; Mr and Mrs Van Rensselaer Crosby had several friends with them, Mrs Crosby wearing dove gray silk crepe de chine, with yoke of cluny lace, and a white lace hat with long white plumes. One of her guests was in white lace over chiffon, and hat with pale pink plumes, and another wore white veiling and white silk passementerie trimmings and lace hat. Several numbers in the program were encored.

BOSTON POST

*The Representative Democratic Paper of New England*

SUNDAY MORNING, MAY 24, 1903.

(Copyright, 1903, Post Publishing Company.)

## THE POPS

There is no place in Boston these warm nights where a more enjoyable evening can be spent than at the Pop concerts in Symphony Hall.

During the past week the Pops have called out exceptionally brilliant audiences, and their appreciation of the various programmes has been shown by the many encores called for.

Tomorrow night begins the fourth week of this popular form of entertainment and Conductor Adamowski has arranged programmes which will appeal to all.

The selections for Monday evening will be: Overture, "Semiramide," Rossini; selection, "Aida," Verdi; entr'acte, "Philemon et Baucis," Gounod; evening song, Elgar; fire charm from "Die Walkure," Wagner; suite, "Korrigan," Widor; hymn to St. Cecilia, Gounod, solo violin, Mr. Karl Ondricek; overture, "Phedre," Massenet; overture, "Light Cavalry," Suppe; selection, "The Brigands," Offenbach; waltz, "Violets," Waldteufel; march, "Poor Jonathan," Suppe.

SUNDAY HERALD.

PUBLISHED EVERY SUNDAY IN THE YEAR

VOL. CXIII, NO. 144.

*SUNDAY, MAY 24, 1903.*

URING the past week the Pop concerts in Symphony Hall have called out exceptionally brilliant audiences, and their appreciation of the various programmes has been shown by the many encores. Tomorrow night begins the fourth week of this popular form of entertainment, and Conductor Adamowski has arranged programmes which will appeal to all. The selections for Monday evening will be:

1. Overture, "Semiramide" ..... Rossini
2. Selection, "Aida" ..... Verdi
3. Entr'acte, "Philemon et Baucis" ... Gounod
4. Evening song ..... Elgar
5. Fire-charm from "Die Walkyre" .. Wagner
6. Suite, "Korrigan" ..... Widor
7. Hymn to St. Cecilia ..... Gounod
   Solo violin, Mr. Karl Ondricek.
8. Overture, "Phedre" ..... Massenet
9. Overture, "Light Cavalry" ..... Suppe
10. Selection, "The Brigands" ..... Offenbach
11. Waltz, "Violets" ..... Waldteufel
12. March, "Poor Jonathan" ..... Suppe

Next Thursday night will be Tavern Club night. Mr. Adamowski, who is a member of the club, will have on the programme a number of selections composed by the Tavern Club men.

Mr. Adamowski, one of the most popular leaders Mr. Comee has ever secured for the Pops, is giving a number of informal supper parties after the

SUNDAY HERALD

MAY 24, 1903.

concerts. Mr. Adamowski has been invited by the George Vanderbilts to visit them at Biltmore, before he sails for his home in Poland, on the Saxonia, the last of June.

On Thursday night of this week at the Pops, there will be a Tavern Club night, when Mr. Adamowski, who is a member, will have on the programme a number of selections composed by Tavern Club men. There is a great demand for tables.

BOSTON HERALD.

PUBLISHED EVERY DAY IN THE YEAR.

VOL. CXIII, NO. 146.

*TUESDAY, MAY 26, 1903.*

THE POPS.

Excellent music, gayety, mirth and that sort of thing are crowding Symphony Hall nightly with musical and Bohemian Boston. Last night began the fourth week of the "Pops," and without question they are among Boston's most popular and attractive summer entertainments, as the large and brilliant audiences testify. The cooling refreshments, with fine musical features, are highly enjoyed by "Pop" concert devotees, and not to know the "atmosphere" of these concerts is to charge yourself with being unknown in Boston. The programme this evening is:

1. Overture, "Le Roi d'Ys" ..... Lalo
2. Ballet music, "Boabdil" ..... Moszkowski
3. Graceful Dance ..... Sullivan
4. Overture, "Freischutz" ..... Weber
5. Waltz, "Gretna Green" ..... Guiraud
6. Hungarian Rhapsody ..... Liszt
7. Intermezzo, "Contes d'Hoffmann" ..... Offenbach
8. Overture, "Rienzi" ..... Wagner
9. Bolero ..... Carl Merrill
10. Selection, "Emerald Isle" ..... Sullivan
11. Waltz, "Gross Wien" ..... Strauss
12. Persian March ..... Strauss

BOSTON POST

MAY 26, 1903

THE POPS

Excellent music, gayety, mirth and that sort of thing is crowding Symphony Hall nightly with musical and bohemian Boston. Last night began the fourth week of the "Pops," and without question they are Boston's most popular and attractive form of summer entertainment, as the large and brilliant audiences testify. The cooling refreshments, with fine musical features, are highly enjoyed by Pop concert devotees, and not to know the "atmosphere" of these concerts is to charge yourself with being unknown in Boston.

The programme this evening is: Overture, "Le Roi d'Ys," Lalo; ballet music, "Boabdil," Moszkowski; graceful dance, Sullivan; overture, "Freischutz," Weber; waltz, "Gretna Green," Guiraud; Hungarian rhapsody, Liszt; intermezzo, "Contes d'Hoffman," Offenbach; overture, "Rienzi," Wagner; bolero, Carl Merrill; selection, "Emerald Isle," Sullivan; waltz, "Gros Wien," Strauss; Persian march, Strauss.

BOSTON DAILY ADVERTISER

TUESDAY MORNING

MAY 26, 1903.

THE POPS.

Excellent music, gayety, mirth and that sort of thing is crowding Symphony Hall nightly with musical and Bohemian Boston. Last night began the fourth week of the "Pops," and without question, they are Boston's most popular and attractive form of summer entertainment, as the large and brilliant audiences testify. The cooling refreshments, with fine musical features, are highly enjoyed by Pop concert devotees, and not to know the "atmosphere" of these concerts is to charge yourself with being unknown in Boston. The programme this evening is:

Overture, "Le Roi d'Ys" ..... Lalo
Ballet Music, "Boabdil" ..... Moszkowski
Graceful Dance ..... Sullivan
Overture, "Freischütz" ..... Weber
Waltz, "Gretna Green" ..... Guiraud
Hungarian Rhapsody ..... Liszt
Intermezzo, "Contes d'Hoffmann" ..... Offenbach
Overture, "Rienzi" ..... Wagner
Bolero ..... Carl Merrill
Selection, "Emerald Isle" ..... Sullivan
(First time.)
Waltz, "Gros Wien" ..... Strauss
Persian March ..... Strauss

Boston Daily Globe.

TUESDAY, MAY 26, 1903.

The Pop Concerts.

The fourth week of the "pop" concerts opened last evening at Symphony hall in the presence of the usual brilliant and appreciative audience. The program this evening will contain a majority of lighter selections, the selections being as follows: Overture, "Le Roi d'Ys," Lalo; ballet music, "Boabdil," Moszkowski; "Graceful dance," Sullivan; overture, "Freischutz," Weber; waltz, "Gretna Green," Guiraud; Hungarian Rhapsody, Liszt; intermezzo "Contes d'Hoffman," Offenbach; overture, "Rienzi," Wagner; mazourka from [illegible]

The Boston Journal.

TUESDAY,

MAY 26, 1903.

THE POPS.

Excellent music, gaiety, mirth and that sort of thing is crowding Symphony Hall nightly with musical and Bohemian Boston. Last night began the fourth week of the Pops, and without question, they are Boston's most popular and attractive form of summer entertainment, as the large and brilliant audiences testify. The cooling refreshments, with fine musical features, are highly enjoyed by "Pop" concert devotees, and not to know the "atmosphere" of these concerts is to charge yourself with being unknown in Boston. The program this evening is:

1. Overture, "Le Roi d'Ys" ..... Lalo
2. Ballet Music, "Boabdil" ..... Moszkowski
3. Graceful dance ..... Sullivan
4. Overture, "Freischutz" ..... Weber
5. Waltz, "Gretna Green" ..... Guiraud
6. Hungarian Rhapsody ..... Liszt
7. Intermezzo, "Coentese d'Hoffmann" ..... Offenbach
8. Overture, "Rienzi" ..... Wagner
9. Mazurka from the Opera, "Halka," Moniuszko
10. Selection, "Emerald Isle" ... Sullivan (First time.)
11. Waltz, "Gros Wien" ..... Strauss
12. Persian March ..... Strauss

Boston Transcript

TUESDAY, MAY 26, 1903

The Pops

Excellent music, gayety, mirth and that sort of thing is crowding Symphony Hall nightly with musical and Bohemian Boston. Last night began the fourth week of the Pops, and without question they are Boston's most popular and attractive form of summer entertainment, as the large and brilliant audiences testify. The cooling refreshments, with fine musical features, are highly enjoyed by Pop concert devotees, and not to know the "atmosphere" of these concerts is to charge yourself with being unknown in Boston. The programme this evening is:

Overture, "Le Roi d'Ys" ..... Lalo
Ballet Music, "Boabdil" ..... Moszkowski
Graceful Dance ..... Sullivan
Overture, "Freischütz" ..... Weber
Waltz, "Gretna Green" ..... Guiraud
Hungarian Rhapsody ..... Liszt
Intermezzo, "Contes d'Hoffmann" ..... Offenbach
Overture, "Rienzi" ..... Wagner
Bolero ..... Carl Merrill
Selection, "Emerald Isle" ..... Sullivan
(First time.)
Waltz, "Gros Wien" ..... Strauss
Persian March ..... Strauss

BOSTON EVENING RECORD.

TUESDAY, MAY 26.

THE POPS.

Excellent music, gayety, mirth and that sort of thing is crowding Symphony Hall nightly with musical and Bohemian Boston. Last night began the fourth week of the "Pops," and without question, they are Boston's most popular and attractive form of summer entertainment, as the large and brilliant audiences testify. The cooling refreshments, with fine musical features, are highly enjoyed by Pop concert devotees, and not to know the "atmosphere" of these concerts is to charge yourself with being unknown in Boston.

THE HARVARD CRIMSON.

WEDNESDAY, MAY 27, 1903.

## The Pop Concert.

Following is the programme of the Pop Concert at Symphony Hall tonight:

1. March, "Cruiser Harvard," Strube
2. Overture, "Martha," Flotow
3. Fantasia on "La Boheme," Puccini
4. Waltz, "Simplicieuse," J. Strauss
5. Fire-Charm, from "Die Walkure," Wagner
6. Overture, "Sakuntala," Goldmark
7. "The Spinning-Wheel of Omphale," Saint-Saens
8. Overture, "Fledermaus," J. Strauss
9. Intermezzo, "Contes d'Hoffmann," Offenbach
10. Waltz, "El Turia," Granado
11. Selection, "Gondoliers," Sullivan
12. March, "Hoch Habsburg," Kral

BOSTON POST

MAY 28, 1903

The programme for the Pop concert at Symphony Hall tonight is: Overture, "The Bartered Bride," Smetana; selection, "Faust," Gounod; Suite No. 1, Moszkowski; waltz, "Espana," Waldteufel; overture, "Euphrosyne," F. Converse; overture, "Mignon," A. Thomas; "Berceuse," Clayton Johns; suite, "La Belle au Bois Dormant," Tschaikowski; "Indian Serenade," F. Converse; waltz, "Morgenblatter," J. Strauss; selection, "La Grande Duchesse," Offenbach; march, Jenicke.

Boston Daily Globe.

THURSDAY, MAY 28, 1903.

At Symphony hall the "pop" concerts continue to afford a pleasing diversion for summer evenings.

BOSTON HERALD.

PUBLISHED EVERY DAY IN THE YEAR.

VOL. CXIII, NO. 148.

*THURSDAY, MAY 28, 1903.*

THE POPS.

The programme for the "Pop" concert at Symphony Hall tonight is: Overture, "The Bartered Bride," Smetana; selection, "Faust," Gounod; suite No. 1, Moszkowski; waltz, "Espana," Waldteufel; overture, "Euphrosyne," F. Converse; overture, "Mignon," A. Thomas; berceuse, Clayton Johns; suite, "La Belle au Bois Dormant," Tschaikowski; Indian serenade, F. Converse; waltz, "Morgenblatter," J. Strauss; selection, "La Grande Duchesse," Offenbach; march, Jenicke.

BOSTON TRAVELER,

THURSDAY,

MAY 28, 1903.

PROGRAMME FOR TONIGHT'S "POP"

The programme for the Pop concert at Symphony Hall tonight is: Overture, "The Bartered Bride," Smetana; selection, "Faust," Gounod; Suite No. 1, Moszkowski; waltz, "Espana," Waldteufel; overture, "Euphrosyne," F. Converse; overture, "Mignon," A. Thomas; Berceuse, Clayton Johns; Suite, "La Belle au Bois Dormant," Tschaikowski; Indian Serenade, F. Converse; waltz, "Morgenblatter," J. Strauss; selection, "La Grande Duchesse," Offenbach; march, Jenicke.

BOSTON EVENING RECORD.

THURSDAY,

MAY 28, 1903.

The programme for the pop concert at Symphony Hall tonight is:—

Overture, "The Bartered Bride," Smetana; selection, "Faust," Gounod; Suite, No. 1, Moszkowski; waltz, "Espana," Waldteufel; overture, "Euphrosyne," F. Converse; overture, "Mignon," A. Thomas; Berceuse, Clayton Johns; Suite, "La Belle au Bois Dormant," Tschaikowski; Indian serenade, F. Converse; waltz, "Morgenblatter," J. Strauss; selection, "La Grande Duchesse," Offenbach; march, Jenicke.

Boston Transcript

THURSDAY, MAY 28, 1903

The programme for the Pop concert at Symphony Hall tonight is: Overture, "The Bertered Bride," Smetana; selection, "Faust," Gounod; suite, No. 1, Moszkowski; waltz, "Espana," Waldteufel; overture, "Euphrosyne," F. Converse; overture, "Mignon," A. Thomas; "Berceuse," Clayton Johns; suite, "La Belle au Bois Dormant," Tschaikowski; "Indian Serenade," F. Converse; waltz, "Morgenblatter," J. Strauss; selection, "La Grande Duchesse," Offenbach; march, Jenicke.

[200]

## SUNDAY GLOBE-

## -MAY 24, 1903-

—Friday evening brought out a very large attendance at the Pop concert, all the tables being taken. Miss Estelle Kimball, with some friends, was very attractive in a gown of pale blue veiling, the bodice trimmed with application of lace, and a chiffon and lace hat with white roses and foliage. Mr and Mrs Kenneth Horton, Miss Marion Fenno and others were together, Mrs Horton wearing a gown of white embroidered mull, with insertions of lace, over pale pink, and a pink girdle. Her hat was black, with a pink and a black plume, and she wore a corsage bouquet of pink sweet peas. At Mr Higginson's table were Mrs Shattuck, with Mr Harry Lyman of Brookline, two young ladies and Mr Alexander Higginson. Mrs Shattuck was in black jetted lace and jeted toque; one of the young women in fawn veiling, with insets of lace, a white lace hat with white plumes and white silk and chiffon accordion plaited cloak. Mr and Mrs Mudgett entertained Mrs Mudgett's mother, Mrs Armstrong, and Mr and Mrs Mark Andrews, the latter wearing light blue veiling, the bodice embroidered in marguerites, and an old lace fichu. Her toque was of white roses and foliage; Mrs Mudgett was in white with russian lace blouse and a red flower hat; Mr and Mrs Van Rensselaer Crosby had several friends with them, Mrs Crosby wearing dove gray silk crepe de chine, with yoke of cluny lace, and a white lace hat with long white plumes. One of her guests was in white lace over chiffon, and hat with pale pink plumes, and another wore white veiling and white silk passementerie trimmings and lace hat. Several numbers in the program were encored.

**BOSTON POST**
*The Representative Democratic Paper of New England*

SUNDAY MORNING, MAY 24, 1903.

(Copyright, 1903, Post Publishing Company.)

### THE POPS

There is no place in Boston these warm nights where a more enjoyable evening can be spent than at the Pop concerts in Symphony Hall.

During the past week the Pops have called out exceptionally brilliant audiences, and their appreciation of the various programmes has been shown by the many encores called for.

Tomorrow night begins the fourth week of this popular form of entertainment and Conductor Adamowski has arranged programmes which will appeal to all.

The selections for Monday evening will be: Overture, "Semiramide," Rossini; selection, "Aida," Verdi; entr'acte, "Philemon et Baucis," Gounod; evening song, Elgar; fire charm from "Die Walkure," Wagner; suite, "Korrigan," Widor; hymn to St. Cecilia, Gounod, solo violin, Mr. Karl Ondricek; overture, "Phedre," Massenet; overture, "Light Cavalry," Suppe; selection, "The Brigands," Offenbach; waltz, "Violets," Waldteufel; march, "Poor Jonathan," Suppe.

## SUNDAY HERALD.

PUBLISHED EVERY SUNDAY IN THE YEAR
VOL. CXIII., NO. 144.

*SUNDAY, MAY 24, 1903.*

URING the past week the Pop concerts in Symphony Hall have called out exceptionally brilliant audiences, and their appreciation of the various programmes has been shown by the many encores. Tomorrow night begins the fourth week of this popular form of entertainment, and Conductor Adamowski has arranged programmes which will appeal to all. The selections for Monday evening will be:

1. Overture, "Semiramide".....Rossini
2. Selection, "Aida".....Verdi
3. Entr'acte, "Philemon et Baucis"...Gounod
4. Evening song.....Elgar
5. Fire-charm from "Die Walkyre"..Wagner
6. Suite, "Korrigan".....Widor
7. Hymn to St. Cecilia.....Gounod
   Solo violin, Mr. Karl Ondricek.
8. Overture, "Phedre".....Massenet
9. Overture, "Light Cavalry".....Suppe
10. Selection, "The Brigands".....Offenbach
11. Waltz, "Violets".....Waldteufel
12. March, "Poor Jonathan".....Suppe

Next Thursday night will be Tavern Club night. Mr. Adamowski, who is a member of the club, will have on the programme a number of selections composed by the Tavern Club men

Mr. Adamowski, one of the most popular leaders Mr. Comee has ever secured for the Pops, is giving a number of informal supper parties after the

## SUNDAY HERALD-

### MAY 24, 1903.

concerts. Mr. Adamowski has been invited by the George Vanderbilts to visit them at Biltmore, before he sails for his home in Poland, on the Saxonia, the last of June.

On Thursday night of this week at the Pops, there will be a Tavern Club night, when Mr. Adamowski, who is a member, will have on the programme a number of selections composed by Tavern Club men. There is a great demand for tables.

## BOSTON HERALD.

PUBLISHED EVERY DAY IN THE YEAR.
VOL. CXIII., NO. 146.

*TUESDAY, MAY 26, 1903.*

### THE POPS.

Excellent music, gayety, mirth and that sort of thing are crowding Symphony Hall nightly with musical and Bohemian Boston. Last night began the fourth week of the "Pops," and without question they are among Boston's most popular and attractive summer entertainments, as the large and brilliant audiences testify. The cooling refreshments, with fine musical features, are highly enjoyed by "Pop" concert devotees, and not to know the "atmosphere" of these concerts is to charge yourself with being unknown in Boston. The programme this evening is:

1. Overture, "Le Roi d'Ys".....Lalo
2. Ballet music, "Boabdil".....Moszkowski
3. Graceful Dance.....Sullivan
4. Overture, "Freischutz".....Weber
5. Waltz, "Gretna Green".....Guiraud
6. Hungarian Rhapsody.....Liszt
7. Intermezzo, "Contes d'Hoffmann".....Offenbach
8. Overture, "Rienzi".....Wagner
9. Bolero.....Carl Merrill
10. Selection, "Emerald Isle".....Sullivan
11. Waltz, "Gross Wien".....Strauss
12. Persian March.....Strauss

## BOSTON POST

MAY 26, 1903

### THE POPS

Excellent music, gayety, mirth and that sort of thing is crowding Symphony Hall nightly with musical and bohemian Boston. Last night began the fourth week of the "Pops," and without question they are Boston's most popular and attractive form of summer entertainment, as the large and brilliant audiences testify. The cooling refreshments, with fine musical features, are highly enjoyed by Pop concert devotees, and not to know the "atmosphere" of these concerts is to charge yourself with being unknown in Boston.

The programme this evening is: Overture, "Le Roi d'Ys," Lalo; ballet music, "Boabdil," Moszkowski; graceful dance, Sullivan; overture, "Freischutz," Weber; waltz, "Gretna Green," Guiraud; Hungarian rhapsody, Liszt; intermezzo, "Contes d'Hoffman," Offenbach; overture, "Rienzi," Wagner; bolero, Carl Merrill; selection, "Emerald Isle," Sullivan; waltz, "Gros Wien," Strauss; Persian march, Strauss.

## BOSTON DAILY ADVERTISER

TUESDAY MORNING

Th MAY 26, 1903. ite
Th

THE POPS.

Excellent music, gayety, mirth and that sort of thing is crowding Symphony Hall nightly with musical and Bohemian Boston. Last night began the fourth week of the "Pops," and without question, they are Boston's most popular and attractive form of summer entertainment, as the large and brilliant audiences testify. The cooling refreshments, with fine musical features, are highly enjoyed by Pop concert devotees, and not to know the "atmosphere" of these concerts is to charge yourself with being unknown in Boston.

## Boston Daily Globe.

TUESDAY, MAY 26, 1903.

### The Pop Concerts.

The fourth week of the "pop" concerts opened last evening at Symphony hall in the presence of the usual brilliant and appreciative audience. The program this evening will contain a majority of lighter selections, the selections being as follows: Overture, "De Roi dY's," Lalo; ballet music, "Boabdil," Moszkowski; "Graceful dance," Sullivan; overture, "Freischutz," Weber; waltz, "Gretna Green," Guiraud; Hungarian Rhapsody, Liszt; intermezzo, "Contes d'Hoffman," Offenbach; overture, "Rienzi," Wagner; mazourka from the opera "Halka," Moniuszko; selection, "Emerald Isle," Sullivan; waltz, "Gros Wein," Strauss; "Persian March," Strauss.

## The Boston Journal.

-TUESDAY,

P ng,

MAY 26, 1903.

### THE POPS.

Excellent music, gaiety, mirth and that sort of thing is crowding Symphony Hall nightly with musical and Bohemian Boston. Last night began the fourth week of the Pops, and without question, they are Boston's most popular and attractive form of summer entertainment, as the large and brilliant audiences testify. The cooling refreshments, with fine musical features, are highly enjoyed by "Pop" concert devotees, and not to know the "atmosphere" of these concerts is to charge yourself with being unknown in Boston. The program this evening is:

1. Overture, "Le Roi d'Ys".....Lalo
2. Ballet Music, "Boabdil"..Moskowski
3. Graceful dance .....Sullivan
4. Overture, "Freischutz" .....Weber
5. Waltz, "Gretna Green".....Guiraud
6. Hungarian Rhapsody .....Liszt
7. Intermezzo, "Coentese d'Hoffmann" .....Offenbach
8. Overture, "Rienzi" .....Wagner
9. Mazurka from the Opera, "Halka," Moniuszko
10. Selection, "Emerald Isle"....Sullivan (First time.)
11. Waltz, "Gros Wien".....Strauss
12. Persian March .....Strauss

## Boston Transcript

TUESDAY, MAY 26, 1903

### The Pops

Excellent music, gayety, mirth and that sort of thing is crowding Symphony Hall nightly with musical and Bohemian Boston. Last night began the fourth week of the Pops, and without question they are Boston's most popular and attractive form of summer entertainment, as the large and brilliant audiences testify. The cooling refreshments, with fine musical features, are highly enjoyed by Pop concert devotees, and not to know the "atmosphere" of these concerts is to charge yourself with being unknown in Boston. The programme this evening is

Overture, "Le Roi d'Ys".....Lalo
Ballet Music, "Boabdil".....Moszkowski
Graceful Dance.....Sullivan
Overture, "Freischütz".....Weber
Waltz, "Gretna Green".....Guiraud
Hungarian Rhapsody.....Liszt
Intermezzo, "Contes d'Hoffmann".....Offenbach
Overture, "Rienzi".....Wagner
Bolero.....Carl Merrill
Selection, "Emerald Isle".....Sullivan
(First time.)
Waltz, "Gros Wien".....Strauss
Persian March.....Strauss

## BOSTON EVENING RECORD.

TUESDAY, MAY 26.

THE POPS.

Excellent music, gayety, mirth and that sort of thing is crowding Symphony Hall nightly with musical and Bohemian Boston. Last night began the fourth week of the "Pops," and without question, they are Boston's most popular and attractive form of summer entertainment, as the large and brilliant audiences testify. The cooling refreshments, with fine musical features, are highly enjoyed by Pop concert devotees, and not to know the "atmosphere" of these concerts is to charge yourself with being unknown in Boston.

## THE HARVARD CRIMSON.

WEDNESDAY, MAY 27, 1903.

### The Pop Concert.

Following is the programme of the Pop Concert at Symphony Hall tonight:

1. March, "Cruiser Harvard," Strube
2. Overture, "Martha," Flotow
3. Fantasia on "La Boheme," Puccini
4. Waltz, "Simplicieuse," J. Strauss
5. Fire-Charm, from "Die Walkure," Wagner
6. Overture, "Sakuntala," Goldmark
7. "The Spinning-Wheel of Omphale," Saint-Saens
8. Overture, "Fledermaus," J. Strauss
9. Intermezzo, "Contes d'Hoffmann," Offenbach
10. Waltz, "El Turia," Granado
11. Selection, "Gondoliers," Sullivan
12. March, "Hoch Habsburg," Kral

## BOSTON POST

MAY 28, 1903

The programme for the Pop concert at Symphony Hall tonight is: Overture "The Bartered Bride," Smetana; selection, "Faust," Gounod; Suite No. 1, Moszkowski; waltz, "Espana," Waldteufel; overture, "Euphrosyne," F. Converse; overture, "Mignon," A. Thomas; "Berceuse," Clayton Johns; suite, "La Belle au Bois Dormant," Tschaikowski; "Indian Serenade," F. Converse; waltz, "Morgenblatter," J. Strauss; selection, "La Grande Duchesse," Offenbach; march, Jenicke.

## Boston Daily Globe.

THURSDAY, MAY 28, 1903.

At Symphony hall the "pop" concerts continue to afford a pleasing diversion for summer evenings.

## BOSTON HERALD.

PUBLISHED EVERY DAY IN THE YEAR.
VOL. CXIII., NO. 148.

*THURSDAY, MAY 28, 1903.*

### THE POPS.

The programme for the "Pop" concert at Symphony Hall tonight is: Overture, "The Bartered Bride," Smetana; selection, "Faust," Gounod; suite No. 1, Moszkowski; waltz, "Espana," Waldteufel; overture, "Euphrosyne," F. Converse; overture, "Mignon," A. Thomas; berceuse, Clayton Johns; suite, "La Belle au Bois Dormant," Tschaikowski; Indian serenade, F. Converse; waltz, "Morgenblatter," J. Strauss; selection, "La Grande Duchesse," Offenbach; march, Jenicke.

## BOSTON TRAVELER,

THURSDAY,

MAY 28, 1903.

## PROGRAMME FOR TONIGHT'S "POP"

The programme for the Pop concert at Symphony Hall tonight is: Overture, "The Bartered Bride," Smetana; selection, "Faust," Gounod; Suite No. 1, Moszkowski; waltz, "Espana," Waldteufel; overture, "Euphrosyne," F. Converse; overture, "Mignon," A. Thomas; Berceuse, Clayton Johns; Suite, "La Belle au Bois Dormant," Tschaikowski; Indian Serenade, F. Converse; waltz, "Morgenblatter," J. Strauss; selection, "La Grande Duchesse," Offenbach; march, Jenicke.

## BOSTON EVENING RECORD.

THURSDAY,

MAY 28, 1903.

The programme for the pop concert at Symphony Hall tonight is:—
Overture, "The Bartered Bride," Smetana; selection, "Faust," Gounod; Suite, No. 1, Moszkowski; waltz, "Espana," Waldteufel; overture, "Euphrosyne," F. Converse; overture, "Mignon," A. Thomas; Berceuse, Clayton Johns; Suite, "La Belle au Bois Dormant," Tschaikowski; Indian serenade, F. Converse; waltz, "Morgenblatter," J. Strauss; selection, "La Grande Duchesse," Offenbach; march, Jenicke.

## Boston Transcript

THURSDAY, MAY 28, 1903

The programme for the Pop concert at Symphony Hall tonight is: Overture, "The Bartered Bride," Smetana; selection, "Faust," Gounod; suite, No. 1, Moszkowski; waltz, "Espana," Waldteufel; overture, "Euphrosyne," F. Converse; overture, "Mignon," A. Thomas; "Berceuse," Clayton Johns; suite, "La Belle au Bois Dormant," Tschaikowski; "Indian Serenade," F. Converse; waltz, "Morgenblatter," J. Strauss; selection, "La Grande Duchesse," Offenbach; march, Jenicke.

[200]

BOSTON HERALD—FRIDAY, MAY 29, 1903

# TAVERN CLUB, IN A BODY, ATTENDS POP CONCERT.

## Timothee Adamowski, the Conductor of the Symphony, Is a Member, and Compositions by Three Other Members Are on the Programme.

The Tavern Club paid a tribute to one of their members, Mr. Adamowski, last evening, by attending the Pops concert en masse to see him conduct the Symphony orchestra in his inimitable manner. The exclusiveness of this ultra-conservative club made its compliment to Mr. Adamowski all the more marked.

A feature of the programme was the playing of three or four selections composed by members of the Tavern Club. These were an overture, "Euphrosyne," and "Indian Serenade," by Mr. Fred Converse; "Berceuse," by Mr. Clayton Johns, and a concluding march by "Jericke."

Aside from the Tavern Club members, there was an unusually large attendance. The great hall was filled with fashionables clustered about the tables enjoying the music and chatting over their glasses of cooling beverages. The presence of many richly gowned society ladies showed that the cool weather has not yet allowed "everybody" to hie to summer places.

Among the gentlemen assembled around the club tables were: Holker Abbott, Dr. Vincent Y. Bowditch, Fred Benton, I. M. Gaugengigl, Herbert Jacques, Wadsworth Longfellow, S. W. Langmaid, George Munzig, James Millett, Frank Lee, Dr. Richard Hodgson, Maj. Henry L. Higginson, Alexander H. Higginson, Clayton Johns and Fred Converse.

The programme for tonight's concert is:

Overture, "Masaniello," Auber; bal costume, Rubinstein—(a) introduction, (b) berger et bergere, (c) tarantelle; "Cavalleria Rusticana," Mascagni; waltz from "Merry War," Johann Strauss; selection, "La Boheme," Puccini; overture, "Rienzi," Wagner; intermezzo, "Contes d'Hoffmann," Offenbach; waltz, "Gretna Green," Guiraud; selection, "Toreador," Caryll; overture, "Poet and Peasant," Suppe; waltz, "In Lauschiger Nacht," Ziehrer; march, "Cruiser Harvard," Strube.

It deserves to be noted that there's some mighty good music being given under high class direction at the Pops these nights and that it merits popular appreciation, if Boston is really as musical as it pretends to be.

The Boston Journal.

MAY 29, 1903.

# TAVERN CLUB NIGHT AT THE POP CONCERT

## Composers Listen to Their Music by the Orchestra.

"Tavern Club" night at the Pop Concert proved a great success at Symphony Hall last night, when, in honor of that Bohemian organization, Mr. "Tim" Adamowski, a popular member, scored a triumph with his orchestra. The large part of the tables on the floor, as well as the balcony seats, were occupied by the "smart" set, with whom Mr. Adamowski enjoys great popularity, and the club itself was well represented by such well-known members as Wadsworth Longfellow, Dr. Vincent Y. Bowditch, J. M. Gaugengigl, the artist, Dr. Samuel P. Langmaid, Holker Abbott, president of the Copley Society, Herbert Jaques, William P. Blake and others.

Major and Mrs. Henry L. Higginson occupied a table, with their son, Alexander Higginson, his wife and a party of friends.

A feature of the program was the first hearing of the overture to "Euphrosyne," by Frederick Converse, a brother-in-law of Alexander Higginson. Mr. and Mrs. Converse were among the audience. Clayton Johns, the composer, who occupied a table with S. Gannett Wells and friends, was also represented on the program by his "Berceuse," which met with especial favor, as did the compositions of Mr. Converse. Others present were George Munzey, Mr. and Mrs. Joseph Adamowski, Joseph Millett, F. P. Vinton, the artist, Matthew Luce and his wife.

Boston Transcript

FRIDAY, MAY 29, 1903

Tomorrow night ends the first half of the eighteenth season of the "Pops." Mr. Adamowski has prepared some unusually attractive programmes, and his recognized artistic temperament is sure to make itself felt, both in their make-up and rendition.

BOSTON HERALD.

PUBLISHED EVERY DAY IN THE YEAR
VOL. CXIII., NO. 150.

SATURDAY, MAY 30, 1903.

They had a jolly time at the Pops on Tavern Club night, and everybody felt at liberty to jolly everybody else. Said Taverner Adamowski to Taverner Higginson between the acts:

"I saw you talking, sir, with your friends at the table while the orchestra was performing that beautiful overture. The next time I catch you doing that I'll stop the music."

BOSTON SUNDAY POST, MAY 31, 1903

## THE WEEK AT THE POPS

All through the week the Pops have continued their triumphant way, on the top wave of popular approval. Of course, Thursday was the banner evening, and the Tavern Club was conspicuously in evidence. The programme contained compositions of Mr. Frederick Converse and Mr. Clayton Johns, both of whom were present, and were vigorously applauded. It was an exceptionally brilliant audience. Mr. and Mrs. Henry L. Higginson were there, Mrs. Higginson in gun metal silk, with gray boa and black and white toque, and at the next table were Mr. and Mrs. Alexander Henry Higginson, with the latter's brother-in-law and sister, Mr. and Mrs. Frederick Converse. Mrs. Higginson is beginning to lighten her mourning for her late father, Frederic Tudor, and wore a white bodice, a deep white lace collar on her jacket and wreath of tiny white roses around her black hat. Mrs. Converse was handsomely attired in gray. Mrs. Frederic Tudor occupied a seat in the balcony, this being her first appearance at a place of amusement since her recent bereavement. In the vicinity of the Higginsons' tables were seated Miss Eleanor Gray and Miss Della Tudor with a party of friends. Miss Gray was delightfully pretty in black chiffon, applique with tiny sprays of white lace, having a sash of pastel blue liberty. Her pale blue hat was done with black, and she wore a wrap of cream cloth and lace. Miss Tudor wore a graceful gown of black, with her favorite necklace of gold sequins, and a black picture hat. An attractive party at the adjoining table was made up of Mrs. Arthur Cabot, Miss Elizabeth Cabot and Miss Elizabeth Shattuck, with their escorts. Mrs. Cabot wore gray, with trimmings of white lace, and a large black hat, while Miss Cabot was prettily clad in cream voile, elaborately tucked, and a large black plume-laden picture hat, faced under the brim with white. Miss Shattuck presented her customary chic appearance in light gray cloth, the bodice richly embroidered in ecru, and having a full front and undersleeves of gray chiffon. Her white hat was trimmed with black tips.

There was no prettier girl present than Miss May Kenney, whose brunette loveliness was emphasized by a tucked frock of pale blue cashmere, with transparent yoke and trimmings of white lace. Her flat hat of burnt straw was done effectively with pastel pink. Miss Kenney was attended by three of her youthful admirers and chaperoned by her mother, Mrs. James W. Kenney, who was looking very handsome in an exquisitely fitting frock of cream voile, in combination with rich white lace, and a large hat of coarse red straw, with trimmings of red and green. Mrs. Francis W. Kittredge and her daughter, Miss Cordelia Kittredge, made two of a very large party. Mrs. Kittredge, was in black, piped with white, and wore a toque of violets, relieved by an occasional white rose. Miss Kittredge was in pale blue satin, with white lace and a large white hat. Mrs. Josef Adamowski was a late arrival, and was richly clad in palest gray satin, silvered, with touches of rose pink panne, and a white chapeau, with pink roses. Miss Fanny Thompson French, president of the Thursday Morning Musical Club, occupied a seat in the balcony, handsomely attired in black, and Mrs. Matthew Luce, who was with her husband and Mr. Ralph Williams, was easily one of the most beautiful women present. Mrs. Luce was in tan voile, with which a picture hat of pale blue chiffon and plumes combined effectively. Others there were Mr. Herbert Jaques, Mr. Gardiner, Mr. Lane, Dr. Vincent Bowditch, Mr. Frederick P. Vinton, Mr. Gaugengigl, Mr. George Munzig, Mr. Holker Abbott, Mr. Joe Millett, Mr. Josef Adamowski and Mr. Wadsworth Longfellow. The next gala occasion in the history of the Pops will be Tuesday, June 9, when Technology night will be appropriately observed, while the following Friday has been set aside as bank officers' night, and the tuneful strains of "Miss Simplicity" and "Baron Humbug," which everyone loves, will be enthusiastically enjoyed by a very large audience.

## THE POPS

Last night ended the first half of the 18th season of the "Pops" and it seems unnecessary to go into the details of these popular entertainments, every feature of which is practically the same as in seasons past, with the exception of the conductor. The usual light refreshments are served and the other essential features are maintained.

The attendance the past week has been an evidence of the very attractive programmes which Mr. Adamowski has prepared, and his recognized artistic temperament makes itself felt both in their makeup and rendition.

The following selections are announced for tomorrow night: American march, Ganne; waltz, "Gretna Green," Guiraud; overture, "Si j'etais Roi," Adam; selection, "Faust," Gounod; suite, "La Feria," first time, Lacome; selection, "Flying Dutchman," Wagner; La Lettre De Manon, first time, Gillet; overture, "William Tell," Rossini; Chanson Sans Paroles, Tschaikowski; selection, "The Singing Girl," Herbert; Eternelle Ivresse, Ganne; march, "Hoch Habsburg," Karl.

BOSTON TIMES

MAY 30, 1903.

### The "Pop" Concerts.

The "Pop" concerts have been booming during the present week under the able direction of Timothie Adamowski, and every night during the remainder of the season the concerts will be largely attended. The following very interesting programme will be given next Monday evening:

| | |
|---|---|
| American March | Ganne |
| Waltz, "Gretna Gr en" | Guiraud |
| Overture, "Si j'etais Roi" | Adam |
| Selection, "Faust" | Gounod |
| Suite, "La Feria" | Lacome |
| Selection, "Flying Dutchman" | Wagner |
| La Lettre de Manon | Gillet |
| Overture, "William Tell" | Rossini |
| Chanson sans Paroles | Tschaikowski |
| Selection, "The Singing Girl" | Herbert |
| Eternelle Ivresse | Ganne |
| March, "Hoch Habsburg" | Kral |

[201]

SUNDAY HERALD.

PUBLISHED EVERY SUNDAY IN THE YEAR
VOL. CXIII., NO. 151.

SUNDAY, MAY 31, 1903.

The Tavern Club night on Thursday at Symphony Hall was a red letter occasion for the Pops. Mr. Adamowski was on his mettle and paid his club the honor of putting upon the programme three or four selections composed by members, notably Mr. Frederick Converse and Mr. Clayton Johns. Naturally the members of the club with their families and friends were largely in evidence. There were also many table parties made up of those less intimately associated with the occasion.

The largest party was Maj. and Mrs. Henry L. Higginson's. Some of their guests were Mr. and Mrs. A. H. Higginson, the latter's sister, Mrs. Frederick S. Converse, Mr. Converse and Mr. Clayton Johns, whose compositions were much applauded; Mr. and Mrs. Gardiner Lane, Mrs. Arthur Cabot, Miss Elizabeth Cabot and Miss Elizabeth Shattuck. The hostess was in dark gray silk, with white lace and black velvet ribbons and small black toque with white roses; her daughter-in-law wore a light mourning costume of black, the jacket with its white lace sailor collar opening over a white silk bodice, and a flat black chiffon hat with a wreath of white roses which drooped down over the hair, which was worn low. Mrs. Converse was in gray veiling with much lace of the same tone and white hat with black plumes; Mrs. Cabot, pearl gray veiling and white lace and a black picture hat; Miss Cabot was in tan voile with much shirring, a black plumed hat faced with white; and Miss Shattuck in gray veiling, the ecru embroidered bolero over chiffon and a white hat with black plumes.

At an adjoining table among others were Miss Delia Tudor in rich black and Miss Eleanor Gray in black lace embroidered in turquoise blue, with sash of the some tone, a rope of turquoise and a pale blue hat with black plumes. Mrs. Frederick Tudor, Mrs. Higginson's and Mrs. Converse's mother, was in the balcony. Mr. and Mrs. Matthew Luce had a party including Mr. Ralph Williams. Mrs. Luce wore a Paris gown of bishop toned crepe de chine with ecru lace and a large pale blue plumed hat. Mrs. James Kenney, who was with a party of young people, wore tan veiling with trimmings of white lace over pale blue, and a red hat; Miss May Kenney, a light blue gown elaborately tucked, and a very smart flat straw colored hat with pink trimmings. Mrs. Josef Adamowski, who, with Mr. Adamowski, entertained a party, was in gray satin with touches of rose color and a white chiffon hat done with pink.

Others there were Mrs. Francis Kittredge, who was in black with pipings of white and a toque of violets; Miss Cornelia Kittredge, in pale blue satin and white lace and a white hat; Miss Fanny French, Dr. S. W. Langmaid, Mr. Frank Lee, Mr. F. P. Vinton, Mr. Holker Abbott, Mr. George Munzig, Mr. A. Wadsworth Longfellow, Mr. Herbert Jaques, Dr. Vincent Bowditch, Mr. J. B. Millet, Mr. Gaugengigl, Mr. William P. Blake and Mr. S. Gannett Wells.

Tuesday, June 9th, will be "Tech" night, and Friday, the 16th, Bank Officers' night.

### THE POPS.

Last night ended the first half of the 18th season of the "Pops." The attendance the past week has been an evidence of the very attractive programmes which Mr. Adamowski has prepared, and his recognized artistic temperament makes itself felt, both in their make-up and performance. Refreshments are served this season the same as heretofore. The following selections are announced for tomorrow night:

| | | |
|---|---|---|
| 1. | American march | Ganne |
| 2. | Waltz, "Gretna Green" | Guiraud |
| 3. | Overture, "Si j'etais Roi" | Adam |
| 4. | Selection, "Faust" | Gounod |
| 5. | Suite, "La Feria" (First time) | Lacome |
| 6. | Selection, "Flying Dutchman" | Wagner |
| 7. | La Lettre de Manon (First time) | Gillet |
| 8. | Overture, "William Tell" | Rossini |
| 9. | Chanson Sans Paroles | Tschaikowski |
| 10. | Selection, "The Singing Girl" | Herbert |
| 11. | Esternelle Ivresse | Ganne |
| 12. | March, "Hoch Habsburg" | Kral |

BOSTON HERALD—FRIDAY, MAY 29, 1903

# TAVERN CLUB, IN A BODY, ATTENDS POP CONCERT.

## Timothee Adamowski, the Conductor of the Symphony, Is a Member, and Compositions by Three Other Members Are on the Programme.

The Tavern Club paid a tribute to one of their members, Mr. Adamowski, last evening, by attending the Pops concert en masse to see him conduct the Symphony orchestra in his inimitable manner. The exclusiveness of this ultra-conservative club made its compliment to Mr. Adamowski all the more marked.

A feature of the programme was the playing of three or four selections composed by members of the Tavern Club. These were an overture, "Euphrosyne," and "Indian Serenade," by Mr. Fred Converse; "Berceuse," by Mr. Clayton Johns, and a concluding march by "Jericke."

Aside from the Tavern Club members, there was an unusually large attendance. The great hall was filled with fashionables clustered about the tables enjoying the music and chatting over their glasses of cooling beverages. The presence of many richly gowned society ladies showed that the cool weather has not yet allowed "everybody" to hie to summer places.

Among the gentlemen assembled around the club tables were: Holker Abbott, Dr. Vincent Y. Bowditch, Fred Benton, I. M. Gaugengigl, Herbert Jacques, Wadsworth Longfellow, S. W. Langmaid, George Munzig, James Millett, Frank Lee, Dr. Richard Hodgson, Maj. Henry L. Higginson, Alexander H. Higginson, Clayton Johns and Fred Converse.

The programme for tonight's concert is:

Overture, "Masaniello," Auber; bal costume, Rubinstein—(a) introduction, (b) berger et bergere, (c) tarantelle; "Cavalleria Rusticana," Mascagni; waltz from "Merry War," Johann Strauss; selection, "La Boheme," Puccini; overture, "Rienzi," Wagner; intermezzo, "Contes d'Hoffmann," Offenbach; waltz, "Gretna Green," Guiraud; selection, "Toreador," Caryll; overture, "Poet and Peasant," Suppe; waltz, "In Lauschiger Nacht," Ziehrer; march, "Cruiser Harvard," Strube.

It deserves to be noted that there's some mighty good music being given under high class direction at the Pops these nights and that it merits popular appreciation, if Boston is really as musical as it pretends to be.

## The Boston Journal.

MAY 29, 1903.

# TAVERN CLUB NIGHT AT THE POP CONCERT

### Composers Listen to Their Music by the Orchestra.

"Tavern Club" night at the Pop Concert proved a great success at Symphony Hall last night, when, in honor of that Bohemian organization, Mr. "Tim" Adamowski, a popular member, scored a triumph with his orchestra. The large part of the tables on the floor, as well as the balcony seats, were occupied by the "smart" set, with whom Mr. Adamowski enjoys great popularity, and the club itself was well represented by such well-known members as Wadsworth Longfellow, Dr. Vincent Y. Bowditch, J. M. Gaugengigl, the artist, Dr. Samuel P. Langmaid, Holker Abbott, president of the Copley Society, Herbert Jaques, William P. Blake and others.

Major and Mrs. Henry L. Higginson occupied a table, with their son, Alexander Higginson, his wife and a party of friends.

A feature of the program was the first hearing of the overture to "Euphrosyne," by Frederick Converse, a brother-in-law of Alexander Higginson. Mr. and Mrs. Converse were among the audience. Clayton Johns, the composer, who occupied a table with S. Gannett Wells and friends, was also represented on the program by his "Berceuse," which met with especial favor, as did the compositions of Mr. Converse. Others present were George Munzey, Mr. and Mrs. Joseph Adamowski, Joseph Millett, F. P. Vinton, the artist, Matthew Luce and his wife.

## Boston Transcript

FRIDAY, MAY 29, 1903

Tomorrow night ends the first half of the eighteenth season of the "Pops." Mr. Adamowski has prepared some unusually attractive programmes, and his recognized artistic temperament is sure to make itself felt, both in their make-up and rendition.

## BOSTON HERALD.

PUBLISHED EVERY DAY IN THE YEAR.
VOL. CXIII., NO. 150.

SATURDAY, MAY 30, 1903.

They had a jolly time at the Pops on Tavern Club night, and everybody felt at liberty to jolly everybody else. Said Taverner Adamowski to Taverner Higginson between the acts:

"I saw you talking, sir, with your friends at the table while the orchestra was performing that beautiful overture. The next time I catch you doing that I'll stop the music."

## BOSTON SUNDAY POST, MAY 31, 1903

### THE WEEK AT THE POPS

All through the week the Pops have continued their triumphant way, on the top wave of popular approval. Of course, Thursday was the banner evening, and the Tavern Club was conspicuously in evidence. The programme contained compositions of Mr. Frederick Converse and Mr. Clayton Johns, both of whom were present, and were vigorously applauded. It was an exceptionally brilliant audience. Mr. and Mrs. Henry L. Higginson were there, Mrs. Higginson in gun metal silk, with gray boa and black and white toque, and at the next table were Mr. and Mrs. Alexander Henry Higginson, with the latter's brother-in-law and sister, Mr. and Mrs. Frederick Converse. Mrs. Higginson is beginning to lighten her mourning for her late father, Frederic Tudor, and wore a white bodice, a deep white lace collar on her jacket and wreath of tiny white roses around her black hat. Mrs. Converse was handsomely attired in gray. Mrs. Frederic Tudor occupied a seat in the balcony, this being her first appearance at a place of amusement since her recent bereavement. In the vicinity of the Higginsons' tables were seated Miss Eleanor Gray and Miss Della Tudor with a party of friends. Miss Gray was delightfully pretty in black chiffon, applique with tiny sprays of white lace, having a sash of pastel blue liberty. Her pale blue hat was done with black, and she wore a wrap of cream cloth and lace. Miss Tudor wore a graceful gown of black, with her favorite necklace of gold sequins, and a black picture hat. An attractive party at the adjoining table was made up of Mrs. Arthur Cabot, Miss Elizabeth Cabot and Miss Elizabeth Shattuck, with their escorts. Mrs. Cabot wore gray, with trimmings of white lace, and a large black hat, while Miss Cabot was prettily clad in cream voile, elaborately tucked, and a large black plume-laden picture hat, faced under the brim with white. Miss Shattuck presented her customary chic appearance in light gray cloth, the bodice richly embroidered in ecru, and having a full front and undersleeves of gray chiffon. Her white hat was trimmed with black tips.

There was no prettier girl present than Miss May Kenney, whose brunette loveliness was emphasized by a tucked frock of pale blue cashmere, with transparent yoke and trimmings of white lace. Her flat hat of burnt straw was done effectively with pastel pink. Miss Kenney was attended by three of her youthful admirers and chaperoned by her mother, Mrs. James W. Kenney, who was looking very handsome in an exquisitely fitting frock of cream voile, in combination with rich white lace, and a large hat of coarse red straw, with trimmings of red and green. Mrs. Francis W. Kittredge and her daughter, Miss Cordelia Kittredge, made two of a very large party. Mrs. Kittredge, was in black, piped with white, and wore a toque of violets, relieved by an occasional white rose. Miss Kittredge was in pale blue satin, with white lace and a large white hat. Mrs. Josef Adamowski was a late arrival, and was richly clad in palest gray satin, silvered, with touches of rose pink panne, and a white chapeau, with pink roses. Miss Fanny Thompson French, president of the Thursday Morning Musical Club, occupied a seat in the balcony, handsomely attired in black, and Mrs. Matthew Luce, who was with her husband and Mr. Ralph Williams, was easily one of the most beautiful women present. Mrs. Luce was in tan voile, with which a picture hat of pale blue chiffon and plumes combined effectively. Others there were Mr. Herbert Jaques, Mr. Gardiner, Mr. Lane, Dr. Vincent Bowditch, Mr. Frederick P. Vinton, Mr. Gaugengigl, Mr. George Munzig, Mr. Holker Abbott, Mr. Joe Millett, Mr. Josef Adamowski and Mr. Wadsworth Longfellow. The next gala occasion in the history of the Pops will be Tuesday, June 9, when Technology night will be appropriately observed, while the following Friday has been set aside as bank officers' night, and the tuneful strains of "Miss Simplicity" and "Baron Humbug," which everyone loves, will be enthusiastically enjoyed by a very large audience.

### THE POPS

Last night ended the first half of the 18th season of the "Pops" and it seems unnecessary to go into the details of these popular entertainments, every feature of which is practically the same as in seasons past, with the exception of the conductor. The usual light refreshments are served and the other essential features are maintained.

The attendance the past week has been an evidence of the very attractive programmes which Mr. Adamowski has prepared, and his recognized artistic temperament makes itself felt both in their makeup and rendition.

The following selections are announced for tomorrow night: American march, Ganne; waltz, "Gretna Green," Guiraud; overture, "Si j'etais Roi," Adam; selection, "Faust," Gounod; suite, "La Feria," first time, Lacome; selection, "Flying Dutchman," Wagner; La Lettre De Manon, first time, Gillet; overture, "William Tell," Rossini; Chanson Sans Paroles, Tschaikowski; selection, "The Singing Girl," Herbert; Eternelle Ivresse, Ganne; march, "Hoch Habsburg," Karl.

## BOSTON TIMES

MAY 30, 1903.

### The "Pop" Concerts.

The "Pop" concerts have been booming during the present week under the able direction of Timothie Adamowski, and every night during the remainder of the season the concerts will be largely attended. The following very interesting programme will be given next Monday evening:

| | |
|---|---|
| American March | Ganne |
| Waltz, "Gretna Green" | Guiraud |
| Overture, "Si j'etais Roi" | Adam |
| Selection, "Faust" | Gounod |
| Suite, "La Feria" | Lacome |
| Selection, "Flying Dutchman" | Wagner |
| La Lettre de Manon | Gillet |
| Overture, "William Tell" | Rossini |
| Chanson sans Paroles | Tschaikowski |
| Selection, "The Singing Girl" | Herbert |
| Eternelle Ivresse | Ganne |
| March, "Hoch Habsburg" | Kral |

## SUNDAY HERALD.

PUBLISHED EVERY SUNDAY IN THE YEAR
VOL. CXIII., NO. 151.

SUNDAY, MAY 31, 1903.

The Tavern Club night on Thursday at Symphony Hall was a red letter occasion for the Pops. Mr. Adamowski was on his mettle and paid his club the honor of putting upon the programme three or four selections composed by members, notably Mr. Frederick Converse and Mr. Clayton Johns. Naturally the members of the club with their families and friends were largely in evidence. There were also many table parties made up of those less intimately associated with the occasion.

The largest party was Maj. and Mrs. Henry L. Higginson's. Some of their guests were Mr. and Mrs. A. H. Higginson, the latter's sister, Mrs. Frederick S. Converse, Mr. Converse and Mr. Clayton Johns, whose compositions were much applauded; Mr. and Mrs. Gardiner Lane, Mrs. Arthur Cabot, Miss Elizabeth Cabot and Miss Elizabeth Shattuck. The hostess was in dark gray silk, with white lace and black velvet ribbons and small black toque with white roses; her daughter-in-law wore a light mourning costume of black, the jacket with its white lace sailor collar opening over a white silk bodice, and a flat black chiffon hat with a wreath of white roses which drooped down over the hair, which was worn low. Mrs. Converse was in gray veiling with much lace of the same tone and white hat with black plumes; Mrs. Cabot, pearl gray veiling and white lace and a black picture hat; Miss Cabot was in tan voile with much shirring, a black plumed hat faced with white; and Miss Shattuck in gray veiling, the ecru embroidered bolero over chiffon and a white hat with black plumes.

At an adjoining table among others were Miss Delia Tudor in rich black and Miss Eleanor Gray in black lace embroidered in turquoise blue, with sash of the some tone, a rope of turquoise and a pale blue hat with black plumes. Mrs. Frederick Tudor, Mrs. Higginson's and Mrs. Converse's mother, was in the balcony. Mr. and Mrs. Matthew Luce had a party including Mr. Ralph Williams. Mrs. Luce wore a Paris gown of bishop toned crepe de chine with ecru lace and a large pale blue plumed hat. Mrs. James Kenney, who was with a party of young people, wore tan veiling with trimmings of white lace over pale blue, and a red hat; Miss May Kenney, a light blue gown elaborately tucked, and a very smart flat straw colored hat with pink trimmings. Mrs. Josef Adamowski, who, with Mr. Adamowski, entertained a party, was in gray satin with touches of rose color and a white chiffon hat done with pink.

Others there were Mrs. Francis Kittredge, who was in black with pipings of white and a toque of violets; Miss Cornelia Kittredge, in pale blue satin and white lace and a white hat; Miss Fanny French, Dr. S. W. Langmaid, Mr. Frank Lee, Mr. F. P. Vinton, Mr. Holker Abbott, Mr. George Munzig, Mr. A. Wadsworth Longfellow, Mr. Herbert Jaques, Dr. Vincent Bowditch, Mr. J. B. Millet, Mr. Gaugengigl, Mr. William P. Blake and Mr. S. Gannett Wells.

Tuesday, June 9th, will be "Tech" night, and Friday, the 16th, Bank Officers' night.

### THE POPS.

Last night ended the first half of the 18th season of the "Pops." The attendance the past week has been an evidence of the very attractive programmes which Mr. Adamowski has prepared, and his recognized artistic temperament makes itself felt, both in their make-up and performance. Refreshments are served this season the same as heretofore. The following selections are announced for tomorrow night:

1. American march.....Ganne
2. Waltz, "Gretna Green".....Guiraud
3. Overture, "Si j'etais Roi".....Adam
4. Selection, "Faust".....Gounod
5. Suite, "La Feria".....Lacome (First time).
6. Selection, "Flying Dutchman"....Wagner
7. La Lettre de Manon.....Gillet (First time).
8. Overture, "William Tell".....Rossini
9. Chanson Sans Paroles.....Tschaikowski
10. Selection, "The Singing Girl"....Herbert
11. Esternelle Ivresse.....Ganne
12. March, "Hoch Habsburg".....Kral

[201]

INCOMPLETE

SUNDAY GLOBE
MAY 31, 1903.

PROMENADE CONCERTS.

Last night ended the first half of the 18th season of the "Pops," and it seems unnecessary to go into the details of these entertainments, every feature of which is practically the same as in seasons past, with the exception of the conductor. The usual light refreshments are served and the other essential features are maintained. The attendance the past week has been an evidence of the very attractive programs which Mr Adamowski has prepared, and his recognized artistic temperament makes itself felt, both in their makeup and rendition.

The following selections are announced for tomorrow night:

| | |
|---|---|
| American March | Ganne |
| Waltz, Gretna Green | Guiraud |
| Overture, Si j'etais Roi | Adam |
| Selection, Faust | Gounod |
| Suite, La Feira (first time) | Lacome |
| Selection, Flying Dutchman | Wagner |
| La Lettre de Manon (first time) | Gillet |
| Overture, William Tell | Rossini |
| Chanson Sans Paroles | Tschaikowski |
| Selection, The Singing Girl | Herbert |
| Eternelle Ivresse | Gaune |
| March, Hoch Habsburg | Kral |

—The pleasant evenings of the last week have served to attract large audiences for the Pop concerts, and as a rule every table has been taken. Some persons who had gone out of town for the summer have come back on special evenings, noticeably on Thursday, when the Tavern club members were there and when a special program was played. One number was by Mr Frederic Converse and another by Clayton Johns, both members of the club, both of whom had to rise from the table to bow in recognition of the applause. Mr and Mrs Henry L. Higginson, who have already opened their summer house at Manchester-by-the-Sea, had a large party of relatives and friends with them; Mr and Mrs Alexander Higginson received many congratulations upon the return to health of Mrs Higginson, who was ill through the winter; Mrs Tudor, Mr and Mrs Frederic Converse (Miss Tudor), both she and her sister, Mrs Higginson, in light mourning; Miss Minns in light blue veiling and black hat with black plumes; Mr Gardner Lane, Mr and Mrs Matthew Luce, Dr and Mrs Harry Morse; others there were Dr and Mrs Shattuck, Mrs Shattuck in black crepe de chine with chantilly lace and white at the corsage, and [illegible] toque; they were also there one evening earlier in the week; Mr Holker Abbott, Dr Langmaid, Mr Gaugengigl, Mr Joseph Millet, Dr Vincent Y. Bowditch, Mr Frederic Vinton, Mr Herbert Jacques, Mr Wadsworth Longfellow, Mr Frank Lee, Mr W. P. Blake and other members of the Tavern club.

—Early in the week at the Pop concerts were Mr Otis Kimball and his daughter, Miss Estelle Kimball, with several guests. Miss Kimball was looking especially well in white veiling, with corsage bouquet of crimson roses, and white hat, with long white plume encircling the brim. One of her friends was in gray liberty silk, and hat with white lilacs; Mr William Rotch, Miss Edith Rotch, in black lace, with transparent yoke and sleeves and burnt straw hat, with pink satin garniture; Dr and Mrs Bradford, Mr and Mrs George Chadwick, Miss Katherine Whitney, Miss Susie Howe, in white liberty silk and chiffon, tucked, and burnt straw hat, with pink silk and long blue plume. One of the young girls in the large party with her wore white embroidered muslin and lovely hat of lace, straw, pink roses and blue satin bows. Mr and Mrs Bennett of Brookline had with them one evening Mr and Mrs Stephen H. Bennett, the latter in a bodice of insertions of Irish lace over white silk, and white skirt; her hat was white straw, with several small shaded blue ostrich tips on the crown; Mr and Mrs Leverett Tuckerman, Mrs Tuckerman in ecru veiling, with accordion plaited chiffon bodice, and black plumed hat; Mr Robert Clement, Mr Wallace Goodrich, Dr and Mrs Monks, Mr and Mrs Fitz Henry Smith and Mr Frank A. Monks. Mr and Mrs Eric Pape brought several friends one evening in honor of Mr Pape's brother, Mr Alexander Pape of San Francisco, the champion oarsman. Others in the party were Mr and Mrs Clark of Lancaster terrace, Brookline, Mrs Clark in violet veiling, with chiffon and lace, Dr and Mrs George Rice of Brookline, Mrs Rice in white india silk and toque of lace and touch of crimson, and Dr and Mrs William Rice. Mrs Pape wore silver gray crepe de chine, with steel trimmings. Splendid programs are promised for the coming week.

Boston Courier

ESTABLISHED 1795. MAY 30, 1903.

TAVERN CLUB AT THE POPS.

All through the week the Pop concerts have been continuing their triumphant sway, on the top wave of popular favor. Of course Thursday was the banner evening, and the Tavern Club was much en evidence. Several compositions of the members, notably those of Mr. Frederick Converse and Mr. Clayton Johns, were particularly enjoyed. The audience on this occasion was most brilliant. Mr. and Mrs. Henry L. Higginson were there, the latter in a gown of gun-metal silk, with gray boa, and black and white toque, and at the next table were Mr. and Mrs. Alexander Henry Higginson, with the latter's brother-in-law and sister, Mr. and Mrs. Frederick Converse. Mrs. Higginson is beginning to lighten her mourning for her late father, Frederic Tudor, and wore a white bodice, a deep collar of white lace on her jacket, and a wreath of tiny white roses around her black hat. Mrs. Converse was handsomely attired in gray. Mrs. Frederic Tudor occupied a seat in the balcony, this being practically her first appearance at a place of amusement since Mr. Tudor's death.

In the vicinity of the Higgins's tables were seated Miss Eleanor Gray and Miss Delia Tudor, with a party of friends. Miss Gray was delightfully pretty in black chiffon, figured with white, and a sash of pastel blue liberty. Her pale blue hat was done with black, and she wore a wrap of cream cloth and lace. Miss Tudor was in black, with a black picture hat, and her Oriental necklace of gold. An attractive party at the next table was made up of Mrs. Arthur Cabot, Miss Elizabeth Cabot and Miss Elizabeth Shattuck, with their escorts. Mrs. Cabot wore gray, with trimmings of white lace and a large black hat, while Miss Cabot was prettily clad in cream voile, elaborately tucked, and a black plume-laden hat faced under the brim with white. Miss Shattuck presented her customary chic appearance in palest gray cloth, the bodice richly embroidered with ecru, and having a full front and undersleeves of gray chiffon. Her white hat was trimmed with black tips.

There was no prettier girl present than Miss May Kenney, who was at her loveliest in a tucked frock of pale blue cashmere with transparent yoke and trimmings of white lace and a large flat hat of burnt straw with touches of pastel pink about the trimmings. Miss Kenney was attended by three of her youthful admirers and chaperoned by her mother, Mrs. James W. Kenney, who was looking very handsome in an exquisitely fitting costume of cream voile in combination with rich white lace and a large hat of coarse red straw with trimmings of red and green. Mrs. Francis W. Kittredge and her daughter, Miss Cornelia Kittredge, were of the many who enjoyed Thursday's programme, and made two of a very large party. Mrs. Kittredge was in black, piped with white, and wore a toque of violets relieved by an occasional white rose. Miss Kittredge was in pale blue satin, with white lace, and a large white hat. Mrs. Josef Adamowski was a late arrival, and wore palest gray satin, silvered, with touches of rose pink panne, and a white chapeau, with pink roses. Miss Fanny Thompson French, president of the Thursday Morning Musical Club, attired in black, occupied a seat in the the balcony, and Mrs. Mathew Luce, who was with her husband, and Mr. Ralph Williams, was easily one of the handsomest women present. Mrs. Luce was in tan voile, with which a picture hat of pale blue tulle and plumes, combined effectively.

Others there were Mr. Herbert Jaques, Mr. Gardiner M. Lane, Dr. Vincent Bowditch, Mr. Frederick P. Vinton, Mr. Gaugengigl, Mr. George Munzig, Mr. Holker Abbott, Mr. Joe Millett, Mr. Joseph Adamowski and Mr. Wadsworth Longfellow. The next banner occasion in the history of the pops will be Tuesday, June 9, when Technology night will be appropriately observed, while the following Friday has been set aside as Bank Officers' night, and the tuneful strains of "Miss Simplicity" and "Baron Humbug" will be enjoyed by an immense audience.

The Boston Journal.

—TUESDAY,

JUNE 2, 1903.

THE POPS.

Last night began the last half of the Pop concerts with a brilliant gathering in Symphony Hall, and their appreciation of the various numbers was evident by the enthusiasm displayed. Tuesday next is the sixth annual Tech night.

The following Friday has been set aside for Bank Officers' night, when selections will be played from "Miss Simplicity" and "Baron Humbug." The selections for tonight will be:

1. Wedding March ..... Mendelssohn
2. Suiteq, "Korrigan" ..... Widor
3. Overture: "Galatea" ..... Suppe
4. Waltz, "Seid umschlungen Millionen" ..... John Straus
5. Overture: "Oberon" ..... Weber
6. Tannhaeuser March ..... Wagner
7. Selection: "Carmen" ..... Bizet
8. Suite: "Peer Gynt" ..... Grieg
9. Serenade ..... Moszkowsk
10. Selection: "Madame Angot" ..... Lecocq
11. Waltz ..... Gordans
12. March ..... Suppe

[illegible]

SUNDAY JOURNAL
—MAY 31, 1903.

TAVERN CLUB NIGHT AT THE POP CONCERTS

Social and Musical Boston Was Well Represented.

Mr. "Tim" Adamowski is a member of that exclusive and delightful organization, the Tavern Club, so it was very appropriate that one night in the series of Pops should be set apart and designated as Tavern Club night.

Last Thursday evening Symphony Hall was thronged with an audience representative of the best of musical, literary and social Boston. There was an unusual gathering of handsome women and some effective gowns were worn.

Although simply attired in black, being still in mourning for her father, Mrs. Alexander H. Higginson, who was formerly Miss Rosamond Tudor of Tappan street, Brookline, was far and away the handsomest woman present. Mrs. Higginson, who occupied a table with her sister, Mrs. Frederick Converse, and her husband, wore a pretty sailor gown of black veiling, with a short, jaunty, Eton jacket, with wide girdle of black silk. She wore with this coat a deep, square collar, with ends of exquisite Irish lace.

Her hat was a large flat affair of black straw, trimmed in a wreath of white button roses, and was draped in a black chiffon veil.

Mrs. Converse was also in black, and wore a huge black hat. Mr. Converse, who is the clever composer, was compelled to rise at the conclusion of the rendition of his composition, the overture to "Euphrosyne," and bow his acknowledgment of the storm of applause.

At the adjoining table were Major and Mrs. Henry L. Higginson and Mr Alexander Higginson, the latter joining them early in the evening from his own table. Mrs. Higginson was in a dark gray striped silk, with which she wore a pale gray feather boa, and her bonnet was a small one of black lace, trimmed in white roses. There were three tables of Tavern Club men at the front of the hall, where among them was Mr. Clayton S. Johns, the composer, whose Berceuse, played the middle of the evening, was the signal for tremendous applause, for which he had to rise and bow his thanks. Others at the tables occupied by the club members were Mr. Wadsworth Longfellow, Dr. Vincent Y. Bowditch, Dr. Samuel P. Langmaid, Mr. Frederick P. Vinton, Mr. I. M. Gaugengigl, the two well-known artists, Mr. Joseph Millett, Mr. Herbert Jaques, and Mr. George M. Munzig of New York and formerly of this city. Mr. Munzig ranks among the first artists of the country. Others who entertained were Mr. and Mrs. Mathew Luce, the latter looking very stunning in a cafe au lait gown of veiling; Dr. and Mrs. J. Foster Bush, the latter in a white satin bodice with black skirts; Miss Bush, who was with her parents, was extremely pretty in a creation of pale blue crepe de chine, with which she wore a large pale straw hat trimmed in small pink roses. Mr and Mrs. Frances W. Kittredge had two tables of guests, including their son, Mr. William Kittredge, and their daughter, Miss Mabel Kittredge. Mrs. Kittredge was stunning in a dark blue silk with touches of white lace on her bodice and wore a small fitting toque of violets. Mrs. George W. Chadwick, who was with her husband, the well-known composer, was in a seal brown veiling gown, with white lace on her bodice, and wore a small black and white hat. Mrs. Josef Adamowski, who came in late with her husband and Mr. Harry Mason and a party of friends, looked handsome in a pale gray liberty satin, the bodice of which was done elaborately in gold passementerie. Her hat was of ecru lace trimmed in pale pink roses.

BOSTON POST
TUESDAY,
JUNE 2, 1903

THE POPS

Last night began the last half of the Pop concerts with a very brilliant gathering in Symphony Hall and the appreciation of the various numbers was evident by the enthusiasm displayed. Tuesday next will be the sixth annual Tech night, and it is anticipated that the evening will be a most delightful one. The following Friday has been set aside for bank officers' night, when selections will be played from "Miss Simplicity" and "Baron Humbug."

The selections for tonight will be Wedding march, Mendelssohn; suite, "Korrigan," Widor; overture, "Galatea," Suppe; waltz, "Seid Umschlungen [illegible]ionen," Joh. Strauss; overture, "Oberon," Weber; Tannhauser march, Wagner; selection, "Carmen," Bizet; suite, "Peer Gynt," Grieg; Serenade, Moszkowski; selection, "Madame Angot," Lecocq; waltz, "El Turo," Gordans; march, Boccaccio," Suppe.

Boston Daily Globe.

TUESDAY, JUNE 2, 1903.

Promenade Concerts.

The fifth week of the promenade concerts began last evening in Symphony hall with the usual large attendance. There will be no "special" program this week, but next week Technology night has been assigned to June 9, and Bank officers' night to Friday, June 12.

This evening's program will be as follows: Wedding march, Mendelssohn; suite, Korrigan, Widor; overture, Galatea, Suppe; Seid umschlungen Millionen, Joh. Strauss; overture, Oberon, Weber; Tannhaeuser march, Wagner; selection, Carmen, Bizet; suite, Peer Gynt, Grieg; serenade, Moszkowski; selection, Madame Angot, Lecocq; waltz, El Turo, Gordans; march, Boccaccio, Suppe.

BOSTON HERALD.

PUBLISHED EVERY DAY IN THE YEAR.
VOL. CXIII, NO. 153.

TUESDAY, JUNE 2, 1903.

THE POPS.

Last night began the last half of the Pop concerts, with a very brilliant gathering in Symphony Hall, and their appreciation of the various numbers was evident by the enthusiasm displayed. Tuesday next is the sixth annual Tech night, and it is anticipated that the evening will be a most enjoyable one, as the advance sale has been very large. The following Friday has been set aside for bank officers' night, when selections will be played from "Miss Simplicity" and "Baron Humbug." The selections for tonight will be: "Wedding March," Mendelssohn; suite, "Korrigan," Widor; overture, "Galatea," Suppe; waltz, "Seid umschlungen Millionen," Johann Strauss; overture, "Oberon," Weber; "Tannhauser March," Wagner; selection, "Carmen," Bizet; suite, "Peer Gynt," Grieg; Serenade, Moszkowski; selection, "Madame Angot," Lecocq; waltz, "El Turo," Gordans; march, "Boccaccio," Suppe.

Boston Transcript

TUESDAY, JUNE 2, 1903

The Pops

Last night began the last half of the Pop concerts with a very brilliant gathering in Symphony Hall, and their appreciation of the various numbers was evident by the enthusiasm displayed. Tuesday next is the sixth annual "Tech" night, and it is anticipated that the evening will be a most enjoyable one, as the advance sale has been very large. The following Friday has been set aside for bank officers' night, when selections will be played from "Miss Simplicity" and "Baron Humbug." The selections for tonight will be:

| | |
|---|---|
| Wedding March | Mendelssohn |
| Suite, "Korrigan" | Widor |
| Overture, "Galatea" | Suppe |
| Waltz, "Seid umschlungen Millionen," | Johann Strauss |
| Overture, "Oberon" | Weber |
| Tannhäuser March | Wagner |
| Selection, "Carmen" | Bizet |
| Suite, "Peer Gynt" | Grieg |
| Serenade | Moszkowski |
| Selection, "Madame Angot" | |
| Waltz, "El Turo" | |
| March, "Boccaccio" | |

BOSTON EVENING RECORD.

TUESDAY, JUNE 2, 1903.

Last night began the last half of the Pop concerts, with a very brilliant gathering in Symphony Hall, and their appreciation of the various numbers was evident by the enthusiasm displayed. Tuesday next is the sixth annual Tech night, and it is anticipated that the evening will be a most enjoyable one, as the advance sale has been very large. The following Friday has been set aside for bank officers' night, when selections will be played from "Miss Simplicity" and "Baron Humbug." The selections for tonight will be: Wedding March, Mendelssohn; suite, "Korrigan," Widor; overture, "Galatea," Suppe; waltz, "Seid umschlungen Millionen," Johann Strauss; overture, "Oberon," Weber; "Tannhauser March," Wagner; selection, "Carmen," Bizet; suite, "Peer Gynt," Grieg; Serenade, Moszkowski; selection, "Madame Angot," Lecocq; waltz, "El Turo," Gordans; march, "Boccaccio," Suppe.

[202]

INCOMPLETE

## SUNDAY GLOBE
## —MAY 31, 1903.

### PROMENADE CONCERTS.

Last night ended the first half of the 18th season of the "Pops," and it seems unnecessary to go into the details of these entertainments, every feature of which is practically the same as in seasons past, with the exception of the conductor. The usual light refreshments are served and the other essential features are maintained. The attendance the past week has been an evidence of the very attractive programs which Mr Adamowski has prepared, and his recognized artistic temperament makes itself felt, both in their makeup and rendition.

The following selections are announced for tomorrow night:

| | |
|---|---|
| American March | Ganne |
| Waltz, Gretna Green | Guiraud |
| Overture, Si J'etais Roi | Adam |
| Selection, Faust | Gounod |
| Suite, La Feira (first time) | Lacome |
| Selection, Flying Dutchman | Wagner |
| La Lettre de Manon (first time) | Gillet |
| Overture, William Tell | Rossini |
| Chanson Sans Paroles | Tschaikowski |
| Selection, The Singing Girl | Herbert |
| Eternelle Ivresse | Gaune |
| March, Hoch Habsburg | Kral |

——The pleasant evenings of the last week have served to attract large audiences for the Pop concerts, and as a rule every table has been taken. Some persons who had gone out of town for the summer have come back on special evenings, noticeably on Thursday, when the Tavern club members were there and when a special program was played. One number was by Mr Frederic Converse, and another by Clayton Johns, both members of the club, both of whom had to rise from the table to bow in recognition of the applause. Mr and Mrs Henry L. Higginson, who have already opened their summer house at Manchester-by-the-Sea, had a large party of relatives and friends with them; Mr and Mrs Alexander Higginson received many congratulations upon the return to health of Mrs Higginson, who was ill through the winter; Mrs Tudor, Mr and Mrs Frederic Converse (Miss Tudor), both she and her sister, Mrs Higginson, in light mourning; Miss Minns in light blue veiling and black hat with black plumes; Mr Gardner Lane, Mr and Mrs Matthew Luce, Dr and Mrs Harry Morse; others there were Dr and Mrs Shattuck, Mrs Shattuck in black crepe de chine with chantilly lace and white at the corsage, and jet toque; they were also there one evening earlier in the week; Mr Holker Abbott, Dr Langmaid, Mr Gaugengigl, Mr Joseph Millet, Dr Vincent Y. Bowditch, Mr Frederic Vinton, Mr Herbert Jacques, Mr Wadsworth Longfellow, Mr Frank Lee, Mr W. P. Blake and other members of the Tavern club.

——Early in the week at the Pop concerts were Mr Otis Kimball and his daughter, Miss Estelle Kimball, with several guests. Miss Kimball was looking especially well in white veiling, with corsage bouquet of crimson roses, and white hat, with long white plume encircling the brim. One of her friends was in gray liberty silk, and hat with white lilacs; Mr William Rotch, Miss Edith Rotch, in black lace, with transparent yoke and sleeves and burnt straw hat, with pink satin garniture; Dr and Mrs Bradford, Mr and Mrs George Chadwick, Miss Katherine Whitney, Miss Susie Howe, in white liberty silk and chiffon, tucked, and burnt straw hat, with pink silk and long blue plume. One of the young girls in the large party with her wore white embroidered muslin and lovely hat of lace, straw, pink roses and blue satin bows. Mr and Mrs Bennett of Brookline had with them one evening Mr and Mrs Stephen H. Bennett, the latter in a bodice of insertions of irish lace over white silk, and white skirt; her hat was white straw, with several small shaded blue ostrich tips on the crown; Mr and Mrs Leverett Tuckerman, Mrs Tuckerman in ecru veiling, with accordion plaited chiffon bodice, and black plumed hat; Mr Robert Clement, Mr Wallace Goodrich, Dr and Mrs Monks, Mr and Mrs Fitz Henry Smith and Mr Frank A. Monks. Mr and Mrs Eric Pape brought several friends one evening in honor of Mr Pape's brother, Mr Alexander Pape of San Francisco, the champion oarsman. Others in the party were Mr and Mrs Clark of Lancaster terrace, Brookline, Mrs Clark in violet veiling, with chiffon and lace, Dr and Mrs George Rice of Brookline, Mrs Rice in white india silk and toque of lace and touch of crimson, and Dr and Mrs William Rice. Mrs Pape wore silver gray crepe de chine, with steel trimmings. Splendid programs are promised for the coming week.

## Boston Courier

ESTABLISHED 1795. MAY 30, 1903.

### TAVERN CLUB AT THE POPS.

All through the week the Pop concerts have been continning their triumphant sway, on the top wave of popular favor. Of course Thursday was the banner evening, and the Tavern Club was much en evidence. Several compositions of the members, notably those of Mr. Frederick Converse and Mr. Clayton Johns, were particularly enjoyed. The audience on this occasion was most brilliant. Mr. and Mrs. Henry L. Higginson were there, the latter in a gown of gun-metal silk, with gray boa, and black and white toque, and at the next table were Mr. and Mrs. Alexander Henry Higginson, with the latter's brother-in-law and sister, Mr. and Mrs. Frederick Converse. Mrs. Higginson is beginning to lighten her mourning for her late father, Frederic Tudor, and wore a white bodice, a deep collar of white lace on her jacket, and a wreath of tiny white roses around her black hat. Mrs. Converse was handsomely attired in gray. Mrs. Frederic Tudor occupied a seat in the balcony, this being practically her first appearance at a place of amusement since Mr. Tudor's death.

In the vicinity of the Higgins's tables were seated Miss Eleanor Gray and Miss Delia Tudor, with a party of friends. Miss Gray was delightfully pretty in black chiffon, figured with white, and a sash of pastel blue liberty. Her pale blue hat was done with black, and she wore a wrap of cream cloth and lace. Miss Tudor was in black, with a black picture hat, and her Oriental necklace of gold. An attractive party at the next table was made up of Mrs. Arthur Cabot, Miss Elizabeth Cabot and Miss Elizabeth Shattuck, with their escorts. Mrs. Cabot wore gray, with trimmings of white lace and a large black hat, while Miss Cabot was prettily clad in cream voile, elaborately tucked, and a black plume-laden hat faced under the brim with white. Miss Shattuck presented her customary chic appearance in palest gray cloth, the bodice richly embroidered with ecru, and having a full front and undersleeves of gray chiffon. Her white hat was trimmed with black tips.

There was no prettier girl present than Miss May Kenney, who was at her loveliest in a tucked frock of pale blue cashmere with transparent yoke and trimmings of white lace and a large flat hat of burnt straw with touches of pastel pink about the trimmings. Miss Kenney was attended by three of her youthful admirers and chaperoned by her mother, Mrs. James W. Kenney, who was looking very handsome in an exquisitely fitting costume of cream voile in combination with rich white lace and a large hat of coarse red straw with trimmings of red and green. Mrs. Francis W. Kittredge and her daughter, Miss Cornelia Kittredge, were of the many who enjoyed Thursday's programme, and made two of a very large party. Mrs. Kittredge was in black, piped with white, and wore a toque of violets relieved by an occasional white rose. Miss Kittredge was in pale blue satin, with white lace, and a large white hat. Mrs. Josef Adamowski was a late arrival, and wore palest gray satin, silvered, with touches of rose pink panne, and a white chapeau, with pink roses. Miss Fanny Thompson French, president of the Thursday Morning Musical Club, attired in black, occupied a seat in the the balcony, and Mrs. Mathew Luce, who was with her husband, and Mr. Ralph Williams, was easily one of the handsomest women present. Mrs. Luce was in tan voile, with which a picture hat of pale blue tulle and plumes, combined effectively.

Others there were Mr. Herbert Jaques, Mr. Gardiner M. Lane, Dr. Vincent Bowditch, Mr. Frederick P. Vinton, Mr. Gaugengigl, Mr. George Munzig, Mr. Holker Abbott, Mr. Joe Millett, Mr. Joseph Adamowski and Mr. Wadsworth Longfellow. The next banner occasion in the history of the pops will be Tuesday, June 9, when Technology night will be appropriately observed, while the following Friday has been set aside as Bank Officers' night, and the tuneful strains of "Miss Simplicity" and "Baron Humbug" will be enjoyed by an immense audience.

## The Boston Journal.
## —TUESDAY,
## JUNE 2, 1903.

### THE POPS.

Last night began the last half of the Pop concerts with a brilliant gathering in Symphony Hall, and their appreciation of the various numbers was evident by the enthusiasm displayed. Tuesday next is the sixth annual Tech night.

The following Friday has been set aside for Bank Officers' night, when selections will be played from "Miss Simplicity" and "Baron Humbug." The selections for tonight will be:

1. Wedding March ..... Mendelssohn
2. Suiteq, "Korrigan" ..... Widor
3. Overture: "Galatea" ..... Suppe
4. Waltz, "Seid umschlungen Millionen" ..... John Straus
5. Overture: "Oberon" ..... Weber
6. Tannhaeuser March ..... Wagner
7. Selection: "Carmen" ..... Bizet
8. Suite: "Peer Gynt" ..... Grieg
9. Serenade ..... Moszkowski
10. Selection: "Madame Angot" ..... Lecocq
11. Waltz, "El Turo" ..... Gordans
12. March: "Boccaccio" ..... Suppe

## SUNDAY JOURNAL
## —MAY 31, 1903.

# TAVERN CLUB NIGHT AT THE POP CONCERTS

### Social and Musical Boston Was Well Represented.

**Mr. "Tim" Adamowski is a member of that exclusive and delightful organization, the Tavern Club, so it was very appropriate that one night in the series of Pops should be set apart and designated as Tavern Club night.**

**Last Thursday evening Symphony Hall was thronged with an audience representative of the best of musical, literary and social Boston. There was an unusual gathering of handsome women and some effective gowns were worn.**

**Although simply attired in black, being still in mourning for her father, Mrs. Alexander H. Higginson, who was formerly Miss Rosamond Tudor of Tappan street, Brookline, was far and away the handsomest woman present. Mrs. Higginson, who occupied a table with her sister, Mrs. Frederick Converse, and her husband, wore a pretty sailor gown of black veiling, with a short, jaunty, Eton jacket, with wide girdle of black silk. She wore with this coat a deep, square collar, with ends of exquisite Irish lace.**

**Her hat was a large flat affair of black straw, trimmed in a wreath of white button roses, and was draped in a black chiffon veil.**

**Mrs. Converse was also in black, and wore a huge black hat. Mr. Converse, who is the clever composer, was compelled to rise at the conclusion of the rendition of his composition, the overture to "Euphrosyne," and bow his acknowledgment of the storm of applause.**

**At the adjoining table were Major and Mrs. Henry L. Higginson and Mr Alexander Higginson, the latter joining them early in the evening from his own table. Mrs. Higginson was in a dark gray striped silk, with which she wore a pale gray feather boa, and her bonnet was a small one of black lace, trimmed in white roses. There were three tables of Tavern Club men at the front of the hall, where among them was Mr. Clayton S. Johns, the composer, whose Berceuse, played the middle of the evening, was the signal for tremendous applause, for which he had to rise and bow his thanks. Others at the tables occupied by the club members were Mr. Wadsworth Longfellow, Dr. Vincent Y. Bowditch, Dr. Samuel P. Langmaid, Mr. Frederick P. Vinton, Mr. I. M. Gaugengigl, the two well-known artists, Mr. Joseph Millett, Mr. Herbert Jaques, and Mr. George M Munzig of New York and formerly of this city. Mr. Munzig ranks among the first artists of the country. Others who entertained were Mr. and Mrs. Mathew Luce, the latter looking very stunning in a cafe au lait gown of veiling; Dr. and Mrs. J. Foster Bush, the latter in a white satin bodice with black skirts; Miss Bush, who was with her parents, was extremely pretty in a creation of pale blue crepe de chine, with which she wore a large pale straw hat trimmed in small pink roses. Mr and Mrs. Frances W. Kittredge had two tables of guests, including their son, Mr. William Kittredge, and their daughter, Miss Mabel Kittredge. Mrs. Kittredge was stunning in a dark blue silk with touches of white lace on her bodice. and wore a small fitting toque of violets. Mrs. George W. Chadwick, who was with her husband, the well-known composer, was in a seal brown veiling gown, with white lace on her bodice, and wore a small black and white hat, Mrs. Josef Adamowski, who came in late with her husband and Mr. Harry Mason and a party of friends, looked handsome in a pale gray liberty satin, the bodice of which was done elaborately in gold passementerie. Her hat was of ecru lace trimmed in pale pink roses.**

## BOSTON POST
## TUESDAY,
## JUNE 2, 1903

### THE POPS

**Last night began the last half of the Pop concerts with a very brilliant gathering in Symphony Hall and the appreciation of the various numbers was evident by the enthusiasm displayed. Tuesday next will be the sixth annual Tech night, and it is anticipated that the evening will be a most delightful one. The following Friday has been set aside for bank officers' night, when selections will be played from "Miss Simplicity" and "Baron Humbug."**

**The selections for tonight will be Wedding march, Mendelssohn; suite, "Korrigan," Widor; overture, "Galatea," Suppe; waltz, "Seid Umschlungen Millionen," Joh. Strauss; overture, "Oberon," Weber; Tannhauser march, Wagner; selection, "Carmen," Bizet; suite, "Peer Gynt," Grieg; Serenade, Moszkowski; selection, "Madame Angot," Lecocq; waltz, "El Turo," Gordans; march, "Boccaccio," Suppe.**

## Boston Daily Globe.
### TUESDAY, JUNE 2, 1903.

#### Promenade Concerts.

The fifth week of the promenade concerts began last evening in Symphony hall with the usual large attendance. There will be no "special" programs this week, but next week Technology night has been assigned to June 9, and Bank officers' night to Friday, June 12.

This evening's program will be as follows: Wedding march, Mendelssohn; suite, Korrigan, Widor; overture, Galatea, Suppe; Seid umschlungen Millionen, Joh. Strauss; overture, Oberon, Weber; Tannhaeuser march, Wagner; selection, Carmen, Bizet; suite, Peer Gynt, Grieg; serenade, Moszkowski; selection, Madame Angot, Lecocq; waltz, El Turo, Gordans; march, Boccaccio, Suppe.

## BOSTON HERALD.

PUBLISHED EVERY DAY IN THE YEAR.
VOL. CXIII, NO. 153.

### TUESDAY, JUNE 2, 1903.

#### THE POPS.

Last night began the last half of the Pop concerts, with a very brilliant gathering in Symphony Hall, and their appreciation of the various numbers was evident by the enthusiasm displayed. Tuesday next is the sixth annual Tech night, and it is anticipated that the evening will be a most enjoyable one, as the advance sale has been very large. The following Friday has been set aside for bank officers' night, when selections will be played from "Miss Simplicity" and "Baron Humbug." The selections for tonight will be: "Wedding March," Mendelssohn; suite, "Korrigan," Widov; overture, "Galatea," Suppe; waltz, "Seid umschlungen Millionen," Johann Strauss; overture, "Oberon," Weber; "Tannhauser March," Wagner; selection, "Carmen," Bizet; suite, "Peer Gynt," Grieg; Senerade, Moszkowski; selection, "Madame Angot," Lecocq; waltz, "El Turo," Gordans; march, "Boccaccio." Suppe.

## Boston Transcript

TUESDAY, JUNE 2, 1903

#### The Pops

Last night began the last half of the Pop concerts with a very brilliant gathering in Symphony Hall, and their appreciation of the various numbers was evident by the enthusiasm displayed. Tuesday next is the sixth annual "Tech" night, and it is anticipated that the evening will be a most enjoyable one, as the advance sale has been very large. The following Friday has been set aside for bank officers' night, when selections will be played from "Miss Simplicity" and "Baron Humbug." The selections for tonight will be:

| | |
|---|---|
| Wedding March | Mendelssohn |
| Suite, "Korrigan" | Widor |
| Overture, "Galatea" | Suppe |
| Waltz, "Seid umschlungen Millionen," | Johann Strauss |
| Overture, "Oberon" | Weber |
| Tannhäuser March | Wagner |
| Selection, "Carmen" | Bizet |
| Suite, "Peer Gynt" | Grieg |
| Serenade | Moszkowski |
| Selection, "Madame Angot" | Lecocq |
| Waltz, "El Turo" | Gordans |
| March, "Boccaccio" | Suppe |

## BOSTON EVENING RECORD.
## TUESDAY, JUNE 2, 1903.

Last night began the last half of the Pop concerts, with a very brilliant gathering in Symphony Hall, and their appreciation of the various numbers was evident by the enthusiasm displayed.

Tuesday next is the 6th annual Tech night, and it is anti[illegible] that the evening will be a most[illegible]e one, as the advance sale has [illegible]rge.

The follow[illegible]n set aside for Bank [illegible]

[202]

COLORED PAPER

G.A.R. Program May 30'03

...MORNING,

JUNE 2, 1903.

...night began the last half of the ...concerts, with a very brilliant gath... in Symphony Hall, and their appre... of the various numbers was evi... by the enthusiasm displayed.
Tuesday next is the 6th annual Tech ...ght, and it is anticipated that the even... will be a most enjoyable one, as the ...vance sale has been very large.
The following Friday has been set aside for Bank Officers' night, when selections will be played from "Miss Simplicity" and "Baron Humbug."

BOSTON POST

THURSDAY,

JUNE 4, 1903

The following programme is announced for tonight at the Pops: Polonaise, Chopin; overture, "La Fiancee du Czar," Rimsky-Korsakoff; overture, "Galatea," Suppe; selection, "The Emerald Isle," Sullivan; English dances, Cowen; overture, "Phedre," Massenet; legato, Strube; Tannhauser march, Wagner; parade militaire, Massenet; waltz, "Violets," Waldteufel; selection, "Toreador," Caryll; Persian ... Strauss.

Boston Daily Globe.

THURSDAY, JUNE 4, 1903.

At the promenade concert in Symphony hall this evening a waltz, entitled "Torquay," by R. Atkinson, will be played for the first time.

BOSTON HERALD.

PUBLISHED EVERY DAY IN THE YEAR.
VOL. CXIII., NO. 155.

THURSDAY, JUNE 4, 1903.

THE POPS.

For the Pops at Symphony Hall the following programme is announced for tonight: Polonaise, Chopin; overture, "La Fiancee du Czar," Rimsky-Korsakoff; overture, "Galatea," Suppe; selection, "The Emerald Isle," Sullivan; English Dances, Cowen; overture, "Phedre," Massenet; Legato, Strube; Tannhauser March, Wagner; Parade Militaire, Massenet; waltz, "Violets," Waldteufel; selection, "Toreador," Caryll; Persian march, Strauss.

The Boston Journal.

THURSDAY,

JUNE 4, 1903.

At the Pops at Symphony Hall the following program is announced for tonight: Polonaise, Chopin; overture, "La Fiancee du Czar," Rimsky-Korsakoff; overture, "Galatea," Suppe; selection, "The Emerald Isle," Sullivan; English Dances, Cowen; overture, "Phedre," Massenet; legato, Strube; "Tannhaeuser March," Wagner; "Parade Militaire," Massenet; waltz, "Violets," Waldteufel; selection, "Toreador," Caryll; "Persian March," Strauss.

Boston Transcript

THURSDAY, JUNE 4, 1903

The following programme is announced for tonight at the Pops: Polonaise, Chopin; overture, "La Fiancée du Czar," Rimsky-Korsakoff; overture, "Galatea," Suppe; selection, "The Emerald Isle," Sullivan; ... dances, Cowen; overture, ... "Violets," Waldteufel; ... Toreador," Caryll; Persian

Nearage Asso.
Naval Vets. May 30'03

# SYMPHONY HALL

Every Evening Except Sunday.

8 to 11.

# POPS

Reserved Seats on Floor
or in Balcony, 75c.

ADMISSION, 50c.

Telephone 1492 Back Bay

BOSTON DAILY ADVERTISER

SATURDAY

JUNE 6, 1903.

At Symphony Hall "The Pops" are attracting a large attendance with excellent programmes well rendered by musical artists.

Boston Daily Globe.

SATURDAY, JUNE 6, 1903.

Amusement Notes.

The novelty number at this evening's promenade concerts will be the "Flower" suite by Benyon. Technology night ... next Tuesday.

Boston Transcript

SATURDAY, JUNE 6, 1903

The past week of the Pops has been most successful and the coming one promises to be of great interest, as Tuesday will be the sixth annual "Tech" night and Friday has been selected as Bank Officers night with the "Miss Simplicity" and "Baron Humbug" music. The programme for tonight will be: March, "Cruiser Harvard," Strube; Flower Suite, Benyon; overture, "Raymond," A. Thomas; waltz, "In Lauschiger Nacht," Ziehrer; Graceful Dance, Sullivan; overture, "Rienzi," Wagner; hymn to St. Cecilia, Gounod; selection, "Faust," Gounod; overture, "Orpheus aux Enfers," Offenbach; selection, "Toreador," Caryll; waltz, "Les Patineurs," Waldteufel; march, "Tambour Battant," Messager.

[203]

COLORED PAPER

G. A. R. Program May 30 '03

BOSTON DAILY ADVERTISER

TUESDAY MORNING,

JUNE 2, 1903.

Last night began the last half of the Pop concerts, with a very brilliant gathering in Symphony Hall, and their appreciation of the various numbers was evident by the enthusiasm displayed.

Tuesday next is the 6th annual Tech night, and it is anticipated that the evening will be a most enjoyable one, as the advance sale has been very large.

The following Friday has been set aside for Bank Officers' night, when selections will be played from "Miss Simplicity" and "Baron Humbug."

BOSTON POST

THURSDAY,

JUNE 4, 1903

The following programme is announced for tonight at the Pops: Polonaise, Chopin; overture, "La Fiancee du Czar," Rimsky-Korsakoff; overture, "Galatea," Suppe; selection, "The Emerald Isle," Sullivan; English dances, Cowen; overture, "Phedre," Massenet; legato, Strube; Tannhauser march, Wagner; parade militaire, Massenet; waltz, "Violets," Waldteufel; selection, "Toreador," Caryll; Persian march, Strauss.

Boston Daily Globe.

THURSDAY, JUNE 4, 1903.

At the promenade concert in Symphony hall this evening a waltz, entitled "Torquay," by R. Atkinson, will be played for the first time.

BOSTON HERALD.

PUBLISHED EVERY DAY IN THE YEAR.
VOL. CXIII., NO. 155.

THURSDAY, JUNE 4, 1903.

THE POPS.

For the Pops at Symphony Hall the following programme is announced for tonight: Polonaise, Chopin; overture, "La Fiancee du Czar," Rimsky-Korsakoff; overture, "Galatea," Suppe; selection, "The Emerald Isle," Sullivan; English Dances, Cowen; overture, "Phedre," Massenet; Legato, Strube; Tannhauser March, Wagner; Parade Militaire, Massenet; waltz, "Violets," Waldteufel; selection, "Toreador," Caryll; Persian march, Strauss.

The Boston Journal.

—THURSDAY,

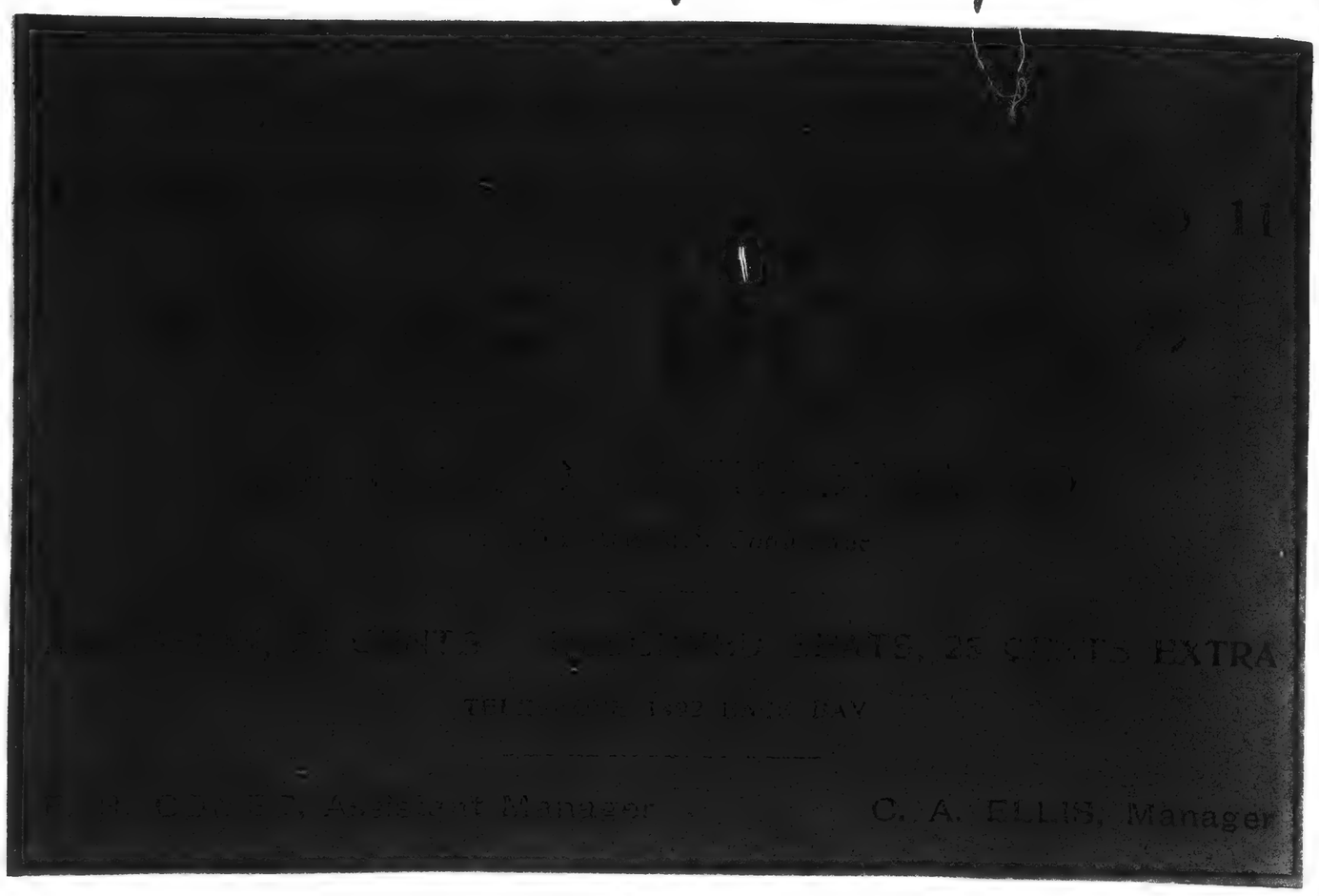
JUNE 4, 1903.

At the Pops at Symphony Hall the following program is announced for tonight: Polonaise, Chopin; overture, "La Fiancee du Czar," Rimsky-Korsakoff; overture, "Galatea," Suppe; selection, "The Emerald Isle," Sullivan; English Dances, Cowen; overture, "Phedre," Massenet; legato, Strube; "Tannhaeuser March," Wagner; "Parade Militaire," Massenet; waltz, "Violets," Waldteufel; selection, "Toreador," Caryll; "Persian March," Strauss.

Boston Transcript

THURSDAY, JUNE 4, 1903

The following programme is announced for tonight at the Pops: Polonaise, Chopin; overture, "La Fiancée du Czar," Rimsky-Korsakoff; overture, "Galatea," Suppe; selection, "The Emerald Isle," Sullivan; English dances, Cowen; overture, "Phedre," Massenet; legato, Strube; Tannhäuser march, Wagner; parade militaire, Massenet; waltz, "Violets," Waldteufel; selection, "Toreador," Caryll; Persian march, Strauss.




Mass. Soldiers' Relief Assn.
Mass. Vol. Militia May 30 '03

# SYMPHONY HALL

Every Evening Except Sunday.

8 to 11.

# POPS

Reserved Seats on Floor

or in Balcony, 75c.

ADMISSION, 50c.

Telephone 1492 Back Bay

BOSTON DAILY ADVERTISER

SATURDAY

JUNE 6, 1903.

At Symphony Hall "The Pops" are attracting a large attendance with excellent programmes well rendered by musical artists.

Boston Daily Globe.

SATURDAY, JUNE 6. 1903.

Amusement Notes.

The novelty number at this evening's promenade concerts will be the "Flower" suite by Benyon. Technology night will be celebrated next Tuesday.

Boston Transcript

SATURDAY, JUNE 6, 1903

The past week of the Pops has been most successful and the coming one promises to be of great interest, as Tuesday will be the sixth annual "Tech" night and Friday has been selected as Bank Officers night with the "Miss Simplicity" and "Baron Humbug" music. The programme for tonight will be: March, "Cruiser Harvard," Strube; Flower Suite, Benyon; overture, "Raymond," A. Thomas; waltz, "In Lauschiger Nacht," Ziehrer; Graceful Dance, Sullivan; overture, "Rienzi," Wagner; hymn to St. Cecilia, Gounod; selection, "Faust," Gounod; overture, "Orpheus aux Enfers," Offenbach; selection, "Toreador," Caryll; waltz, "Les Patineurs," Waldteufel; march, "Tambour Battant," Messager.

[203]

COLORED PAPER

BOSTON DAILY

# SYMPHONY HALL

## EVERY EVENING (except Sunday), 8 to

# "THE POPS"

## 50—GRAND ORCHESTRA—50

T. ADAMOWSKI, Conductor

ADMISSION, 50 CENTS  RESERVED SEATS, 25 CENTS EX

TELEPHONE 1492 BACK BAY

F. R. COMEE, Assistant Manager  C. A. ELLIS

## BOSTON TIMES

., JUNE 6, 1903.

### The "Pop" Concerts.

Still the "Pop" concerts go merrily on their way and each night sees a good-sized audience in Symphony hall listening to the excellent music which is given there under the direction of Mr. T. Adamowski. The programme for next Monday evening will be as follows:

Overture, "Fra Diavalo".....Auber
Ballet Music, "Le Cid".....Massenet
"Chanson sans Paroles".....Tschaikowski
Waltz, "Grubenlichter".....Zeller
"Slavonic Dances".....Dvorak
"Ride of the Walkyries".....Wagner
"Berceuse".....Clayton Johns
Waltz from "Onegin".....Tschaikowski
"Offenbachiana".....Conradi
Waltz, "Barcarole".....Waldtenfel
Selection, "Pirates of Penzance".....Sullivan
"Persian March".....Strauss

Tuesday evening, June 9, will be "Tech" night, and for this occasion a delightful programme has been arranged.

Directly after the close of the "Pop" concert season Mr. Timothee Adamowski will sail for Europe to remain until September.

Mr. Frederick R. Comee of Symphony orchestra fame and wife will pass the summer in Europe.

## SUNDAY JOURNAL-

-JUNE 7, 1903.

### THE POPS.

Five weeks gone, and three to finish the "Pop" concerts, is the story of a most successful 18th season. Last night the hall was well filled with good music devotees, who enjoy their drinks and harmonies combined, and the program proved most satisfactory. Tuesday is the sixth annual "Tech" night, and Friday night has been set aside for the bank officers. The selections for tomorrow night will be:

Overture, "Fra Diavolo".....Auber
Ballet music, "Le Cid".....Massenet
Overture, "Mignon".....A. Thomas
Waltz, "Gruben lichter".....Zeller
Slavonic dances.....Dvorak
Ride of the Valkyries.....Wagner
La Lettre de Manon.....Gillet
Waltz from "Onegin".....Tschaikowski
Overture, "Light Cavalry".....Suppe
Waltz, "Barcarole".....Waldteufel
Selection, "Pirates of Penzance".....Sullivan
Persian march.....Strauss

## SUNDAY HERALD.

PUBLISHED EVERY SUNDAY IN THE YEAR
VOL. CXIII., NO. 158.

*SUNDAY, JUNE 7, 1903.*

### THE POPS.

Last night finished the fifth week of the "Pop" concerts. Three weeks more and the 18th successful season closes, regretted by all who have attended these concerts, the popularity of which increases as the end draws near. No European city can boast of a better orchestra or more brilliant programmes, and there is a most satisfied feeling after one has enjoyed the light refreshments and good music. This week promises to be of great interest, as Tuesday will be the sixth annual "Tech" night, and Friday has been selected as bank officers' night with the "Miss Simplicity" and "Baron Humbug" music. The programme for tomorrow night:

1. Overture, "Fra Diavalo".....Auber
2. Ballet music, "Le Cid".....Massenet
3. Overture "Mignon".....A. Thomas
4. Waltz, "Grubenlichter".....Zeller
5. Slavonic dances.....Dvorak
6. "Ride of the Valkyries".....Wagner
7. La Letfre de Manon.....Gillet
8. Waltz from "Onegin".....Tschaikowski
9. Overture, "Light Cavalry".....Suppe
10. Waltz, "Barcarole".....Waldteufel
11. Selection, "Pirates of Pensance"..Sullivan
12. "Persian March".....Strauss

On Wednesday night at the Pops the Hon. and Mrs. Richard Olney, who are shortly going to their place in Falmouth, had a party, and so did Mr. Henry Parkman, the Hon. Henry Cabot Lodge and Mr. John E. Lodge, all of whom gave quite an air of distinction to their surroundings. One of the compositions of Mr. John E. Lodge was on the programme, which accounted, doubtless, for the presence of members of the family.

On Tuesday, Technology night, at the Pops, there will be selections from this year's Tech production, and on Friday night, when the Bank Officers are to be honored, the best numbers from "Miss Simplicity" and "Baron Humbug" will be heard.

## Boston Sunday Globe.

SUNDAY, JUNE 7, 1903.

### THE "POPS."

Time moves so swiftly that one scarcely realizes the "pop" concert season is drawing to an end, but such is the fact, for last night closed the fifth week of these splendid entertainments. Three weeks more and the 18th successful season closes, regretted by all who have attended these concerts, the popularity of which increases as the end draws near.

No European city can boast of a better orchestra than that made up of the members of the "Symphony," who play each evening. The brilliant programs, combined with the hazy atmosphere, gives the thoroughly bohemian air that so distinguishes the "pops," and there is a most satisfied feeling after one has enjoyed the light refreshments and good music.

The past week has been most successful, and the coming one promises to be of great interest, as Tuesday will be the sixth annual "Tech" night, and Friday has been selected as "bank officers'" night, with the "Miss Simplicity" and "Baron Humbug" music.

The program for tomorrow night will be:

Overture, Fra Diavolo.....Auber
Ballet music, Le Cid.....Massenet
Overture, Mignon.....A Thomas
Waltz, Grubenlichter.....Zeller
Slavonic dances.....Dvorak
Ride of the Valkyries.....Wagner
La Lettre de Manon.....Gillet
Waltz from Onegin.....Tschaikowski
Overture, L'ght Cavalry.....Suppe
Waltz, Barcarole.....Waldteufel
Selection, Pirates of Penzance.....Sullivan
Persian march.....Strauss

—The fifth week of the Pops opened Monday evening with a large audience, who thoroughly enjoyed the splendid program of music. Among the many who come into town for these concerts, who have already gone to their summer homes, were Mr and Mrs Francis L. Higginson and Miss Higginson, who were obliged to leave early to take their train for Prides Crossing; they had Col Henry L. Higginson's table, who, with his family, come up occasionally in the evening from West Manchester, where they are settled for the summer. Mrs Higginson (Miss Shattuck) was in black, the coat, with white collar and cuffs, opening over a white bodice. The hat was black, with white wings. Miss Higginson was in gray. There was a large party chaperoned by Mrs Curtis Guild Jr. The party included Miss Mollie Johnson, Miss Rosamund Gibson and a young girl friend, Mr Harry Blake, Mr Garfield, son of the late President Garfield, and others. Mrs Guild wore a black and white checked taffeta, bodice of white liberty silk and lace and crimson hat; Miss Mollie Johnson was in mauve crepe de chine, the bodice embroidered, and with yoke of lace, and light blue chiffon hat with black velvet bows; Miss Gibson was in white, with bodice of silk and lace and black rice straw hat; their guest was in pink and white India silk, with lace at the bodice, and black hat with white plumes. Mrs Kenneth Horton, who was with Mr Horton, was in dark violet crepe de chine, the skirt ruffled, and the bodice made with inch-wide transverse tucks; the hat was of a lighter shade of violet chiffon and roses. Miss Rosamund Lang, with several friends, was in mauve skirt, with bodice of white lace and chiffon, and straw hat with white plumes. The Misses Mills, Miss French, Miss Whitney and Mr and Mrs George Mann were also present. There were at least two of Massachusetts' most distinguished men at the Pop concert Wednesday evening, Hon Richard Olney, who had Mrs Olney with him in the right balcony, and Hon Henry Cabot Lodge, who had a table on the floor with his sons. The fourth number on the program was a waltz, written by one of these young men, Mr John E. Lodge—quite an interesting composition. Others there were Mr A. E. Pillsbury, Mrs S. Y. R. Thayer, who had several young people with her, including her niece, Miss Mollie Sargent of Brookline, who wore scarlet crepe de chine—very becoming to her brunette style—and a black plumed hat; Mrs Thayer was in black lace and toque of a dark shade of violet, with foliage. Mr and Mrs Henry Parkman brought a young girl with them, and Mrs Johnson Morton; Mrs Parkman wore a dark violet india polka-dotted silk, the bodice elaborately trimmed with lace, and black toque with black tips; the guest was in white silk and lace, and a burnt-straw hat covered with pink roses. Near them was a party of 10, the four young girls and the chaperon all dressed in white muslins or silks, and wearing corsage bouquets of american beauty roses, with the exception of one, whose hat was trimmed with violet sweet peas, and who wore a large corsage bouquet of the same flower. Mr and Mrs Joseph Woods had friends with them, who dressed wholly in white, with lace toque; Mrs Woods was in black crepe de chine, with transparent yoke and sleeves, and white toque with black plumes.

—Tuesday evening will be a gala night at the Pops when the Technology boys take possession. They will be, however, kept within bounds by the presence of Pres and Mrs Pritchett and several of the professors. Friday evening will be bank officers' night, when the dignity of the occasion will offset the exuberance of the younger men.

## BOSTON POST

*The Representative Democratic Paper of New England*

SUNDAY MORNING, JUNE 7, 1903.

### THE POPS

Five weeks gone and three to finish the "Pop" concerts, is the story of a most successful 18th season. Too much cannot be said of these entertainments where the thoroughly Bohemian atmosphere, combined with splendid music, makes an evening spent in Symphony Hall an extremely enjoyable one. As the season draws to a close these concerts increase in popularity and it is to be regretted that they cannot continue through the summer months. Last night the hall was well filled with good music devotees, who enjoy their drinks and harmonies combined, and the programme proved most satisfactory. Tuesday is the sixth annual Tech night, and Friday night has been set aside for the bank officers.

The selections for tomorrow night will be: Overture, "Fra Diavalo," Auber; ballet music, "Le Cid," Massenet; overture, "Mignon," A. Thomas; waltz, "Grubeenlichter," Zeller; Slavonic dances, Dvorak; "Ride of the Valkyries," Wagner; "La Lettre de Manon," Gillet; waltz from "Onegin," Tschaikowski; overture, "Light Cavalry," Suppe; waltz, "Barcarole," Waldteufel; selection, "Pirates of Penzance," Sullivan; "Persian March," Strauss.

## BOSTON POST

TUESDAY,

JUNE 9, 1903

### THE POPS

Last night Symphony Hall was filled with music lovers and those who enjoy the truly Bohemian surroundings that have made the "Pops" famous. Only three weeks more and the 18th season closes, regretted by those who have listened to the fine programmes and partaken of the light refreshments.

Friday is bank officers' night, and on Monday night Harvard will be strongly in evidence. Tonight is Tech night, and the following excellent programme will be rendered:

Overture, "Si j'etait Roi," Adam; selection, "Faust," Gounod; waltz, "Grubenlichter," Zeller; stein song, Bullard; overture, "Martha," Flotow; selection, "Country Girl," Monckton; largo, Handel; selection, "Tech Show, 1903"; overture, "Tannhauser," Wagner; selection, "Toreador," Caryll; waltz, "Les Patineurs," Waldteufel; Hungarian march, Moldauer.

## Boston Daily Globe.

TUESDAY, JUNE 9, 1903.

### "Tech" Night at the "Pops."

For the sixth week of pop concerts in Symphony hall two special nights have been arranged, "Tech" for this evening and "Bank Officers'" night on Friday. The "Tech" program tonight will be as follows: Overture, "Fra Diavalo," Auber; suite, "Boabdil," Moszkowski; overture, "Stradella," Flotow; waltz, "Grubenlichter," Zeller; Salut D'Amour, Elgar; selection, "Gondoliers," Sullivan; largo, Handel; solo violin, Mr Karl Ondricek; organ, Mr Snow; selection, "Tech Production, 1903;" overture, "Tannhauser," Wagner; waltz, "Blue Danube," Strauss; selection, "Toreador," Caryll; march, "Black Bess," Strube.

## BOSTON HERALD.

PUBLISHED EVERY DAY IN THE YEAR.
VOL. CXIII., NO. 160.

*TUESDAY, JUNE 9, 1903.*

### THE POPS.

Last night Symphony Hall was filled wtih music lovers and those who enjoy the truly Bohemian surroundings that have made the "Pops" famous. Only three weeks more and the 18th season closes, regretted by those who have listened to the fine programmes and partaken of the light refreshments. Friday is Bank Officers' night, and on Monday night Harvard will be strongly in evidence. Tonight is "Tech" night, and the following excellent programme will be rendered: Overture, "Si j'etait Roi," Adam; selection, "Faust," Gounod; waltz, Grubenlichter;" Zeller; Stein Song, Bullard; overture, "Martha," Flotow; selection, "Country Girl," Monckton; Largo, Handel; selection, "Tech Show, 1903"; overture, "Tannhauser," Wagner; selection, "Toreador," Caryll; waltz, "Les Patineurs," Waldteufel; Hungarian march, Moldauer.

[204]

## BOSTON TIMES

, JUNE 6, 1903.

### The "Pop" Concerts.

Still the "Pop" concerts go merrily on their way and each night sees a good-sized audience in Symphony hall listening to the excellent music which is given there under the direction of Mr. T. Adamowski. The programme for next Monday evening will be as follows:

Overture, "Fra Diavalo".....Auber
Ballet Music, "Le Cid".....Massenet
"Chanson sans Paroles".....Tschaikowski
Waltz, "Grubenlichter".....Zeller
"Slavonic Dances".....Dvorak
"Ride of the Walkyries".....Wagner
"Berceuse".....Clayton Johns
Waltz from "Onegin".....Tschaikowski
"Offenbachiana".....Conradi
Waltz, "Barcarole".....Waldtenfel
Selection, "Pirates of Penzance".....Sullivan
"Persian March".....Strauss

Tuesday evening, June 9, will be "Tech" night, and for this occasion a delightful pro...amme has been arranged.

Directly after the close of the "Pop" concert season Mr. Timothee Adamowski will sail for Europe to remain until September.

Mr. Frederick R. Comee of Symphony orchestra fame and wife will pass the summer in Europe.

## SUNDAY JOURNAL-

## -JUNE 7, 1903.

### THE POPS.

Five weeks gone, and three to finish the "Pop" concerts, is the story of a most successful 18th season. Last night the hall was well filled with good music devotees, who enjoy their drinks and harmonies combined, and the program proved most satisfactory. Tuesday is the sixth annual "Tech" night, and Friday night has been set aside for the bank officers. The selections for tomorrow night will be:

Overture, "Fra Diavolo".....Auber
Ballet music, "Le Cid".....Massenet
Overture, "Mignon".....A. Thomas
Waltz, "Gruben lichter".....Zeller
Slavonic dances.....Dvorak
Ride of the Valkyries.....Wagner
La Lettre de Manou.....Gillet
Waltz from "Onegin".....Tschaikowski
Overture, "Light Cavalry".....Suppe
Waltz, "Barcarole".....Waldteufel
Selection, "Pirates of Penzance".....Sullivan
Persian march.....Strauss

## SUNDAY HERALD.

PUBLISHED EVERY SUNDAY IN THE YEAR
VOL. CXIII., NO. 158.

***SUNDAY, JUNE 7, 1903.***

### THE POPS.

Last night finished the fifth week of the "Pop" concerts. Three weeks more and the 18th successful season closes, regretted by all who have attended these concerts, the popularity of which increases as the end draws near. No European city can boast of a better orchestra or more brilliant programmes, and there is a most satisfied feeling after one has enjoyed the light refreshments and good music. This week promises to be of great interest, as Tuesday will be the sixth annual "Tech" night, and Friday has been selected as bank officers' night with the "Miss Simplicity" and "Baron Humbug" music. The programme for tomorrow night:

1. Overture, "Fra Diavalo".....Auber
2. Ballet music, "Le Cid".....Massenet
3. Overture "Mignon".....A. Thomas
4. Waltz, "Grubenlichter".....Zeller
5. Slavonic dances.....Dvorak
6. "Ride of the Valkyries".....Wagner
7. La Letfre de Manon.....Gillet
8. Waltz from "Onegin".....Tschaikowski
9. Overture, "Light Cavalry".....Suppe
10. Waltz, "Barcarole".....Waldteufel
11. Selection, "Pirates of Penzance"..Sullivan
12. "Persian March".....Strauss

On Wednesday night at the Pops the Hon. and Mrs. Richard Olney, who are shortly going to their place in Falmouth, had a party, and so did Mr. Henry Parkman, the Hon. Henry Cabot Lodge and Mr. John E. Lodge, all of whom gave quite an air of distinction to their surroundings. One of the compositions of Mr. John E. Lodge was on the programme, which accounted, doubtless, for the presence of members of the family.

On Tuesday, Technology night, at the Pops, there will be selections from this year's Tech production, and on Friday night, when the Bank Officers are to be honored, the best numbers from "Miss Simplicity" and "Baron Humbug" will be heard.

## Boston Sunday Globe.

**SUNDAY, JUNE 7, 1903.**

### THE "POPS."

Time moves so swiftly that one scarcely realizes the "pop" concert season is drawing to an end, but such is the fact, for last night closed the fifth week of these splendid entertainments. Three weeks more and the 18th successful season closes, regretted by all who have attended these concerts, the popularity of which increases as the end draws near.

No European city can boast of a better orchestra than that made up of the members of the "Symphony," who play each evening. The brilliant programs, combined with the hazy atmosphere, gives the thoroughly bohemian air that so distinguishes the "pops," and there is a most satisfied feeling after one has enjoyed the light refreshments and good music.

The past week has been must successful, and the coming one promises to be of great interest, as Tuesday will be the sixth annual "Tech" night, and Friday has been selected as "bank officers'" night, with the "Miss Simplicity" and "Baron Humbug" music.

The program for tomorrow night will be:

Overture, Fra Diavolo.....Auber
Ballet music, Le Cid.....Massenet
Overture, Mignon.....A Thomas
Waltz, Grubenlichter.....Zeller
Slavonic dances.....Dvorak
Ride of the Valkyries.....Wagner
La Lettre de Manon.....Gillet
Waltz from Onegin.....Tschaikowski
Overture, Light Cavalry.....Suppe
Waltz, Barcarole.....Waldteufel
Selection, Pirates of Penzance.....Sullivan
Persian march.....Straus

—The fifth week of the Pops opened Monday evening with a large audience, who thoroughly enjoyed the splendid program of music. Among the many who come into town for these concerts, who have already gone to their summer homes, were Mr and Mrs Francis L. Higginson and Miss Higginson, who were obliged to leave early to take their train for Prides Crossing; they had Col Henry L. Higginson's table, who, with his family, come up occasionally in the evening from West Manchester, where they are settled for the summer. Mrs Higginson (Miss Shattuck) was in black, the coat, with white collar and cuffs, opening over a white bodice. The hat was black, with white wings. Miss Higginson was in gray. There was a large party chaperoned by Mrs Curtis Guild Jr. The party included Miss Mollie Johnson, Miss Rosamund Gibson and a young girl friend, Mr Harry Blake, Mr Garfield, son of the late President Garfield, and others. Mrs Guild wore a black and white checked taffeta, bodice of white liberty silk and lace and crimson hat; Miss Mollie Johnson was in mauve crepe de chine, the bodice embroidered, and with yoke of lace, and light blue chiffon hat with black velvet bows; Miss Gibson was in white, with bodice of silk and lace and black rice straw hat; their guest was in pink and white India silk, with lace at the bodice, and black hat with white plumes. Mrs Kenneth Horton, who was with Mr Horton, was in dark violet crepe de chine, the skirt ruffled, and the bodice made with inch-wide transverse tucks; the hat was of a lighter shade of violet chiffon and roses. Miss Rosamund Lang, with several friends, was in mauve skirt, with bodice of white lace and chiffon, and straw hat with white plumes. The Misses Mills, Miss French, Miss Whitney and Mr and Mrs George Mann were also present. There were at least two of Massachusetts' most distinguished men at the Pop concert Wednesday evening, Hon Richard Olney, who had Mrs Olney with him in the right balcony, and Hon Henry Cabot Lodge, who had a table on the floor with his sons. The fourth number on the program was a waltz, written by one of these young men, Mr John E. Lodge—quite an interesting composition. Others there were Mr A. E. Fillsbury, Mrs S. V. R. Thayer, who had several young people with her, including her niece, Miss Mollie Sargent of Brookline, who wore scarlet crepe de chine—very becoming to her brunette style—and a black plumed hat; Mrs Thayer was in black lace and toque of a dark shade of violet, with foliage. Mr and Mrs Herry Parkman brought a young girl with them, and Mrs Johnson Morton; Mrs Parkman wore a dark violet india polka-dotted silk, the bodice elaborately trimmed with lace, and black toque with black tips; the guest was in white silk and lace, and a burnt-straw hat covered with pink roses. Near them was a party of 10, the four young girls and the chaperon all dressed in white muslins or silks, and wearing corsage bouquets of american beauty roses, with the exception of one, whose hat was trimmed with violet sweet peas, and who wore a large corsage bouquet of the same flower. Mr and Mrs Joseph Woods had friends with them, who dressed wholly in white, with lace toque; Mrs Woods was in black crepe de chine, with transparent yoke and sleeves, and white toque with black plumes.

—Tuesday evening will be a gala night at the Pops when the Technology boys take possession. They will be, however, kept within bounds by the presence of Pres and Mrs Pritchett and several of the professors. Friday evening will be bank officers' night, when the dignity of the occasion will offset the exuberance of the younger men.

## BOSTON POST

*The Representative Democratic Paper of New England*

SUNDAY MORNING, JUNE 7, 1903

### THE POPS

Five weeks gone and three to finish the "Pop" concerts, is the story of a most successful 18th season. Too much cannot be said of these entertainments where the thoroughly Bohemian atmosphere, combined with splendid music, makes an evening spent in Symphony Hall an extremely enjoyable one. As the season draws to a close these concerts increase in popularity and it is to be regretted that they cannot continue through the summer months. Last night the hall was well filled with good music devotees, who enjoy their drinks and harmonies combined, and the programme proved most satisfactory. Tuesday is the sixth annual Tech night, and Friday night has been set aside for the bank officers.

The selections for tomorrow night will be: Overture, "Fra Diavalo," Auber; ballet music, "Le Cid," Massenet; overture, "Mignon," A. Thomas; waltz, "Grubeenlichter," Zeller; Slavonic dances, Dvorak; "Ride of the Valkyries," Wagner; "La Lettre de Manon," Gillet; waltz from "Onegin," Tschaikowski; overture, "Light Cavalry," Suppe; waltz, "Barcarole," Waldteufel; selection, "Pirates of Penzance," Sullivan; "Persian March," Strauss.

## BOSTON POST

## TUESDAY,

## JUNE 9, 1903

### THE POPS

Last night Symphony Hall was filled with music lovers and those who enjoy the truly Bohemian surroundings that have made the "Pops" famous. Only three weeks more and the 18th season closes, regretted by those who have listened to the fine programmes and partaken of the light refreshments.

Friday is bank officers' night, and on Monday night Harvard will be strongly in evidence. Tonight is Tech night, and the following excellent programme will be rendered:

Overture, "Si j'etait Roi," Adam; selection, "Faust," Gounod; waltz, "Grubenlichter," Zeller; stein song, Bullard; overture, "Martha," Flotow; selection, "Country Girl," Monckton; largo, Handel; selection, "Tech Show, 1903"; overture, "Tannhauser," Wagner; selection, "Toreador," Caryll; waltz, "Les Patineurs," Waldteufel; Hungarian march, Moldauer.

## Boston Daily Globe.

**TUESDAY, JUNE 9, 1903.**

### "Tech" Night at the "Pops."

For the sixth week of pop concerts in Symphony hall two special nights have been arranged, "Tech" for this evening and "Bank Officers'" night on Friday. The "Tech" program tonight will be as follows: Overture, "Fra Diavalo," Auber; suite, "Boabdil," Moszkowski; overture, "Stradella," Flotow; waltz, "Grubenlichter," Zeller; Salut D'Amour, Elgar; selection, "Gondoliers," Sullivan; largo, Handel; solo violin, Mr Karl Ondricek; organ, Mr Snow; selection, "Tech Production, 1903;" overture, "Tannhauser," Wagner; waltz, "Blue Danube," Strauss; selection, "Toreador," Caryll; march, "Black Bess," Strube.

## BOSTON HERALD.

PUBLISHED EVERY DAY IN THE YEAR.
VOL. CXIII., NO. 160.

***TUESDAY, JUNE 9, 1903.***

### THE POPS.

Last night Symphony Hall was filled wtih music lovers and those who enjoy the truly Bohemian surroundings that have made the "Pops" famous. Only three weeks more and the 18th season closes, regretted by those who have listened to the fine programmes and partaken of the light refreshments. Friday is Bank Officers' night, and on Monday night Harvard will be strongly in evidence. Tonight is "Tech" night, and the following excellent programme will be rendered: Overture, "Si j'etait Roi," Adam; selection, "Faust," Gounod; waltz, Grubenlichter;" Zeller; Stein Song, Bullard; overture, "Martha," Flotow; selection, "Country Girl," Monckton; Largo, Handel; selection, "Tech Show, 1903"; overture, "Tannhauser," Wagner; selection, "Toreador," Caryll; waltz, "Les Patineurs," Waldteufel; Hungarian march, Moldauer.

## Boston Transcript

TUESDAY, JUNE 9, 1903

### The Pops

Last night Symphony Hall was filled with music lovers and those who enjoy the truly Bohemian surroundings that have made the "Pops" famous. Only three weeks more and the eighteenth season closes, regretted by those who have listened to the fine programmes and partaken of the light refreshments. Friday is bank officers' night, and on Monday night Harvard will be strongly in evidence. Tonight is "Tech" night, and the following excellent programme is presented:

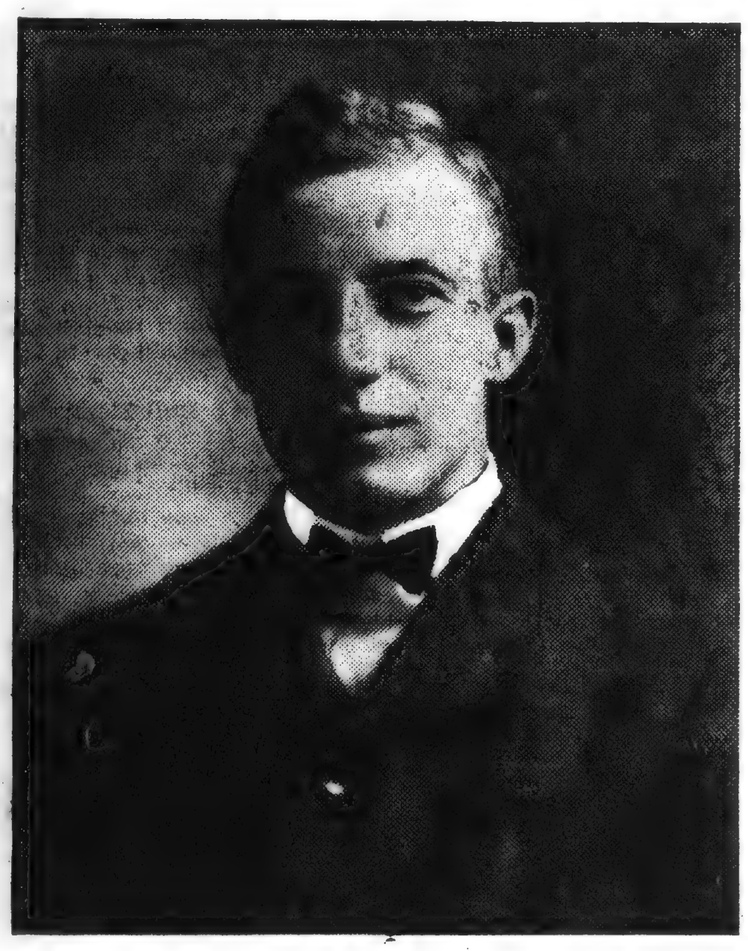
Overture, "Si j'etait Roi".....Adam
Selection, "Faust".....Gounod
Waltz, "Grubenlichter".....Zeller
Stein Song.....Bullard
Overture, "Martha".....Flotow
Selection, "Country Girl".....Monckton
Largo.....Handel
Selection, "Tech Show 1903."
Overture, "Tannhauser".....Wagner
Selection, "Toreador".....Caryll
Waltz, "Les Patineurs".....Waldteufel
Hungarian March.....Moldauer

[204]

THE BOSTON JOURNAL—WEDNESDAY, JUNE 10, 1903.

# *Adamowski Stopped When Boys Whistled*

## Interruption in Tech Night at Symphony Hall, But Peace Was Restored and the Band Played On.



**H. S. Baker,**
First marshal of the Class of '03 of Institute of Technology.

An outsider looking in at Symphony Hall last night would have no doubt as to the identity of the crowd which filled all the space on the floor, outside the rail, and the balconies. It was a Tech crowd through and through. Classes from as far back as 1893 were well represented and the house resounded with yells and songs.

The third number on the program, a waltz, was one which appeared to be very popular with the crowd, for everyone began to whistle. They had not whistled more than two notes, however, when Leader Adamowski stopped the orchestra and then waved for silence to the crowd. His protest was ignored. the men kept on whistling and he left the stage. Then noise began in earnest, yells for Whipple (the Tech man who was to lead the orchestra when they played selections from the Tech show) were heard from all parts of the room.

The orchestra kept their places for some time, but finally marched out. Then there was a long silence, as far as orchestral music was concerned, but the music of Tech songs kept up.

Mr. Adamowski was out in the office making a violent protest to the management and could not be persuaded by the committee to continue until the singing and whistling should cease.

In a little while Assistant Manager Comee stepped upon the stage and requested that the audience would not whistle or sing while the orchestra was playing. He said that the next selection, the Stein Song, was one which was to be played especially because it was Tech night, as the man who wrote the piece was a Tech man of the class of '97. He said that after the orchestra had played he wanted everyone to sing it.

Things then went on again very

from the Tech show, received a great ovation. He was in a great measure responsible for the success of this year's show, having written much of the music.

The class of '93, which is having its decennial celebration at Hotel Brunswick, came to the hall in a body, escorting President Pritchett, who was present at their dinner last night. A big flag, with class numerals, was carried ahead, and when this appeared in the doorway there was enthusiastic cheering for '93 and President Pritchett. Dr. Pritchett was escorted to one of the tables in the centre of the floor and then each class arose in turn and gave their yell, with "Pritchett" on the end of it.

Mr. Whipple, who conducted the orchestra when they played selections

THE BOSTON HERALD—WEDNESDAY, JUNE 10, 1903.

# TECH ROUGH HOUSE APPALS ADAMOWSKI.

## Cheering Students Crowd Symphony Hall—"Faust" Starts the Chorus, and Orchestra Withdraws—Compromise Effected.

Symphony Hall, staid home of the lyric muse, was a house of much trouble last evening. Packed with students at tables that completely filled the floor, and with an overflow meeting of friends in the balconies, "Tech night" at the Pop concert was all but too much for Mr. Adamowski and the Symphony orchestra. Even before the musical programme began, the student part of the entertainment was well under way, and so "wet" became the occasion that many fellows hoisted umbrellas.

The joy increased as the orchestra reached the second number and played selections from "Faust." So much fun was it that the students joined in to help the orchestra along by whistling, whereupon the conductor made a little bow, folded up his music and left the stage, causing the large aggregation of musicians to follow him like sheep. Not until after about ha.. an hour of parley could the orchestra be induced to return and finish the programme.

It was the soldiers' chorus from "Faust" that brought about the unscheduled part of the festivities. Whether the students had intentionally planned one of their "Katzenjammer Kommers," with an accompaniment by Boston's orchestra, famous for cultured proprieties, or whether a large number of them had once "suped" in the opera, and were deceived by unconscious cerebration when they heard the cue for the army song, is an open question.

At any rate, the big bass viol let out an awful groan to the words of "Yes, ready to fight, yes, ready to dare," and the fight was on. The students took it up and echoed the strain. Then the saucy little violins with the lady-like voices threw the challenge back, whereupon, at the answer hurled back from the bottle-topped tables. Mr. Adamowski called the battle off, and his army retired with their impedimenta.

A large number of non-collegians in the audience, who did not realize that the students had hired the hall, and intended to use it at their pleasure, left and had their money refunded.

The students yelled and sang popular songs, and called for the music, using their yell with "M. I. T." in it. The echo came back from against the closed orchestra rooms, "N. I. T."

While the Hague conference was being held, the college boys filled in the time with one of their regular "Kommers."

Manager Fred Comee finally came out and stated the terms of the treaty, guaranteeing music if the students would be courteous enough to remain quiet. Diplomatically the first selection after the resumption of the programme was the famous "Stein Song," "It's always good weather when good fellows get together," composed by F. F. Bullard of the Tech class of '87.

At the conclusion of this song President Pritchett came in, escorted by members of the class of '93, of which he is an honorary member. The class carried a huge yellow flag bearing the numerals, which they displayed over the balcony rail when they took their seats. The president was seated at a table on the floor, where the students drank his health and cheered him repeatedly.

THE PROGRAMME.

1—Overture, "Si j'etais Roi".....Adam
2—Selection, "Faust".....Gounod
3—Waltz, "Grubenlichter".....Zeller
4—Stein song.....Bullard
5—Overture, "Martha".....Flotow
6—Selection, "Country Girl".....Monckton
7—Largo.....Handel

Solo violin, Mr. Karl Ondricek

Organ, Mr. Snow.

8—Selection, "Tech Show, 1903".....
Conducted by Leyland Whipple, Tech 1904.
9—Overture, "Tannhauser".....Wagner
10—Selection, "Torcador".....S.Caryll
11—Waltz, "Les Patineurs".....Waldteufel
12—Hungarian March.....Moldauer

Boston Transcript

WEDNESDAY, JUNE 10, 1903

# TECH MEN MADE A RUMPUS

## And Mr. Adamowski and His Pop Concert Orchestra Stayed Outside the Hall for Half an Hour, Indignant

Timothee Adamowski's manifest intention to have silence at the pop concert last evening while his orchestra was in action met with a counter intention on the part of the hundreds of Massachusetts Institute of Technology students who had gathered in response to the management's announcement of a "Tech night." If it was their night they could see no reason why they should not use it to a certain extent as the spirit moved them, and, as in the good old days in Music Hall, they laughed and talked and even sang and cheered while the orchestra was reeling off its first number.

It was then that Mr. Adamowski placed himself in evidence. He tapped the music rack before him very sharply. Comparative silence followed, and he once more started the music. Laughter and conversation were resumed, and, when in the Soldiers' Chorus of "Faust," the students enjoyed themselves to the extent of joining lustily in singing and whistling, the conductor rapped again, stopped his players, and, because this demonstration was not enough to secure absolute silence on the floor, he folded his music and walked from the hall, indignant. His players more slowly followed him, and for half an hour the students had the hall to themselves.

They laughed and talked then to their hearts' content. They cheered one another in the good, old-fashioned, hearty way. They sang the "Good Old Summer Time," "Mr. Dooley," with variations to fit the occasion, and other well-known numbers. A few of them went out into the corridor where Mr. Adamowski was pacing up and down in default of pacification and tried to pacify him.

Finally Manager Comee went upon the stage. The Tech men applauded him heartily, and they kept still to hear what he wished to say. He spoke diplomatically, to the general effect that if the boys would give the orchestra a chance when it essayed to play, the orchestra would give the boys a chance between whiles. He announced Fred Bullard's stein song, "It is always fair weather when good fellows get together," as the next attempt, and when the orchestra and Mr. Adamowski came back, they were well applauded. The students joined in the chorus of the stein song with good effect, and everybody felt better. Mr. Adamowski even forgot, in the enthusiasm of the moment, that earlier in the evening there had been [illegible]

And for the rest of the evening the programme was followed on the half-and-half principle. But the numbers calling for delicate attention were omitted.

[205]

THE BOSTON GLOBE—WEDNESDAY, JUNE 10, 1903.

# POP CONCERT LEADER STOPPED THE SHOW

## Opposed the Tech Men.

## Had Whistled in Chorus.

## Were Out for Fun in Force.

## Adamowski Held Off for 45 Minutes.

## Students Had a Good Time Meanwhile.

## But Didn't Take to Compromise.

But the students were now on their dignity and not a man joined in singing the Stein song, as had been planned, until the orchestra had finished. Then the boys started in and sang the song for all they were worth.

But for the above unfortunate misunderstanding between conductor and student body the boys would undoubtedly have had a glorious time, for they not only had some of their own music on the program, but they also enjoyed the rare favor of having one of their own number wield the conductor's baton over the orchestra during that part of the program.

The student who was thus distinguished by being invited to conduct an orchestra composed of symphony musicians, was Leland C. Whipple of the class of '04, a Wellesley boy, who composed much of the most charming music for the recent Tech musical play.

It was he who organized the first Tech orchestra, as well as the Boston Latin school orchestra, a few years ago.

Each of his selections, as given last evening under his own baton, was enthusiastically encored, and when he had finished every Tech man jumped up and all joined in a protracted and healthy Tech yell terminating with Whipple's name, for a snapper, so to speak.

The various classes were out to celebrate. That of '93 was observing its decennial and attended the concert in a body, escorting Pres Pritchett and carrying a big blue and gold banner.

The class of '98 was generously represented as was also '99, which used its collective lung power with marked effect.

Everybody cheered heartily for 1903 and the members of it responded with an enthusiasm that betokened full appreciation.

The spirit shown among the students themselves was certainly fraternal to a degree quite appropriate on the closing day of the college year.

BOSTON POST, WEDNESDAY, JUNE 10, 1903

# TECH BOYS RUN THE POP CONCERT

## Sing and Cheer, Causing Mr. Adamowski to Leave Platform

It was Technology against Mr. Adamowski and his orchestra at the Pop concert last night, and after the show was over both sides claimed a victory—Mr. Adamowski because he played his programme through in spite of Tech, and Tech because they yelled their yells and sang their songs in spite of Mr. Adamowski and his orchestra. And, as most of the big audience was composed of Tech men and Tech sympathizers, it was hard to get a really unbiased opinion on the issue of the battle.

There was a time, even since the Pop concerts moved from the dim shades of old Music Hall to the more classic confines of the big temple of music on Huntington avenue, when the Pop concerts were not thought to be a serious enough matter to command the undivided attention of an audience to the exclusion

MR. TIMOTHEE ADAMOWSKI,

of small talk and small bottles. But since Mr. Adamowski succeeded to the baton formerly wielded by Max Zach and Gustav Strube the orchestra has occupied a more prominent place than ever before. Mr. Adamowski says, "How can we play when you are making all that noise?" Tech men responded last night, "How can we make all this noise when you are playing?" And there being no Alexander to cut the Gordian knot the talk and the playing went on together, just as they did in the good old days. And lest that statement be interpreted to mean that Tech defeated Mr. Adamowski, let it be known that the able conductor called his orchestral forces off the stage in the midst of the second number and there was a strike of musicians against audience for half an hour, a strike settled only by the suave arbitration of Manager Comee, who mounted the stage and sprinkled oil on the troubled waters—and other liquids.

It was Tech night at Symphony Hall, and Tech men let everybody know it. They began to cheer before the concert began. Mr. Adamowski led with the overture to Raymond. Tech replied with the college yell. Raymond went down for the count before the yell. Mr. Adamowski's baton tapped the stand; the orchestra stopped. Mr. Adamowski's baton tapped again, this time vigorously, emphatically, and after a few minutes succeeded in getting comparative quiet. The overture started again, and, because it closes in three F's, managed to reach its finale, with Tech busy all the time.

A "Faust" selection was the next number. It began amid respectful silence, but before it had gone 20 bars there was more Tech than there was Faust. Mr. Adamowski tapped again—the orchestra stopped. Mr. Adamowski tapped for quiet, but didn't get it. Tech began to hiss. Mr. Adamowski's ire rose, and he was not at all calmed by the call for "Strube! Strube!" which started at one of the Tech tables and spread over the house in an instant.

Then Mr. Adamowski left the stage and in a few minutes the orchestra followed. For full 30 minutes it was all Tech and no orchestra. And Tech didn't seem to miss the orchestra, but made the minutes lively with interclass yells.

The class of '93 marched about the hall bearing a big yellow banner. The boys sang "Good Old Summer Time," "Mr. Dooley," with interpolated verses, and other well-known ditties.

Finally Manager Comee took the platform. One look at his benign countenance was enough for Tech to waive all rights. Mr. Comee got a big hand, and then silence.

Mr. Comee's speech was a diplomatic gem. He said that Mr. Adamowski and the orchestra recognized the rights of Tech, and wanted nothing but a chance to carry out their part of the programme, conceding Tech the minutes between the numbers. Mr. Bullard's Stein Song, said Mr. Comee, would give Tech a chance on the chorus. Tech appeared to be appeased. There were desultory calls for Strube, but Mr. Adamowski and the orchestra got, on the whole, a cordial greeting when they filed on the stage. A number on the programme was skipped to give the boys a chance at the Stein Song, and they sang the chorus with gusto. It was a noble effort, and Mr. Adamowski felt better.

The rest of the programme followed without bad breaks, although Tech could not, and did not, keep quiet. Mr. Adamowski thought it best not to trust Saint-Saens's "The Deluge," with its violin solo, to the mercies of the crowd, so it was omitted, as were two other numbers later in the programme. The "Tannhauser" overture was played amid comparatively respectful silence.

Tech's one chance to be really interested in the concert, outside of the Stein Song, was in the selections from the 1903 Tech show, which were conducted by the composer, Mr. Leyland Whipple, '04. Those who knew the words, and that meant most of the Tech men, sang with the orchestra, and there were cheers for Mr. Whipple, for all the classes, for the orchestra and for Tech, 20 times over.

Mr. Adamowski's intention to have silence, made manifest in the very first concert of the season, received a setback last night. What will happen on Harvard night is a very interesting problem.

BOSTON EVENING RECORD.

WEDNESDAY,

JUNE 10, 1903.

Fred Comee qualified once more for a diplomatic post when he got the Tech boys to stop their rough house at the Pop concert, and brought Conductor Adamowski back to the stage after 45 minutes' absence. The outsiders in the hall somewhat before that time had had all of the "fun" they wanted and were quite ready to have the music go on. The limit to outbursts of that sort are hard to fix. But the rights of the public come in somewhere.

BOSTON TRAVELER,

WEDNESDAY, JUNE 10, 1903

## "TECH" MEN CAUSE INTERRUPTION AT "POP"

"Rough house" reigned last night at the pop concert. The Tech students were there, for it was "Tech" night, and those who kicked at the boisterousness of the students had their money refunded, for the hall was theirs and theirs only for this special night. "Wetness" was the order of the exercises, and it flowed like water. To guard themselves against it many of the students seriously lifted umbrellas, which made the spectacle on the floor an odd one.

Enthusiasm reigned and whistling began as the "Faust" number was reeled off by the orchestra. The shock was too much for the precise and staid Conductor Adamowski. The reputation of the orchestra was at stake, and with a sarcastic little nod he folded up his music while the singing was at its height, and then, with the orchestra, he silently stole away. This was a flank movement of stupendous proportions, and the pop concert had lost its pop; then, during the interval that ensued while the forces were holding a pow wow beind closed doors as to the advisability of the orchestra returning, the boys sang popular songs and otherwise disported themselves. Finally the symphony orchestra came back and played the Tech "Stein" song, at the conclusion of which President Pritchett came in, escorted by a delegation of class '93 men, carrying a large yellow banner. Then the concert went on to the end, undisturbed.

It was Tech night at the Pop concert last evening, and for a time things were in a mixed-up condition, owing to a difference of opinion between the students in the audience and the leader of the orchestra, Timotheus Adamowski, as to who had the right of way.

Mr Adamowski has pronounced ideas as to the strict decorum that should be preserved while his orchestra is playing, and as a result of the Tech boys' failure to appreciate that fact at the start-off, there was a hiatus of 45 minutes in the course of the evening, during which the conductor made his ideas known to his exuberant auditors.

The class of '03 led a lot of college yelling before the concert started, and all was quiet during the first number. The next selection was a popular one and there was a grand chorus of whistling from the Tech boys.

Adamowski, who is an artist that cannot tolerate frivolity where an organization like that which he conducts is concerned, at once stopped the music.

The students, who were ready enough for fun, whatever form it might take, sent up a hearty cheer and Adamowski retired from the stage amid considerable hissing. This happened at 8:15. The concert was not resumed till 9, the interim being passed by the students by free indulgence in college yells and vocal exercise.

Out in the corridor, meanwhile, Adamowski was pacing up and down, while a lot of Tech boys were arguing with him and trying to sooth his ruffled feelings. He declared flatly that he could not conduct in the midst of a disturbance of any kind, and the Tech committee explained that some of the music had been selected specifically to afford opportunity for the boys to exercise their vocal organs and to show their dexterity at whistling, but the conductor failed to appreciate their side of the question, and manager Comee was sent for to straighten out matters.

When he arrived he addressed the audience, asking that all demonstrations be omitted during the rendition of the program, save in connection with those placed on the program especially for singing, such as the Stein song, which the orchestra then started.

[206]

# Symphony Hall.

## THE "POPS."

# Tech Night

## TUESDAY, June 9, 1903.

## "A SCIENTIFIC KING"

AND OTHER APPROPRIATE MUSIC.

BOSTON POST.
THURSDAY.
JUNE 11, 1903

With tomorrow (Friday) as bank officers' night and Monday as Harvard night the Pops at Symphony Hall are much in evidence. The following selections are announced for tonight: Overture, "Bohemian Girl," Balfe; intermezzo, "La Basoche," Messager; waltz, "Cagliostro," Strauss; song without words, Johnson; overture, "Si j'etais Roi," Adam; prelude, "Die Meistersinger," Wagner; La Lettre de Manon, Gillet; La Belle au Bois Dormant, Tschaikowski; overture, "Zampa," Herold; waltz, "Barcarole," Waldteufel; selection, "Fortune Teller," Herbert; Hungarian march, Moldauer.

Boston Daily Globe.
THURSDAY, JUNE 11, 1903.

Tomorrow will be "bank officers' night" at the Symphony hall promenade concerts. Included in the program will be a selection from "Baron Humbug" and "Miss Stuyvesant."

JOSTON DAILY ADVERTISER
THURSDAY MORNING,
JUNE 11, 1903.

THE POPS.

With tomorrow (Friday) as Bank Officers' night, and Monday as Harvard night, the Pops at Symphony Hall are much in evidence. The programme for tonight will be: 1—Overture, "Bohemian Girl," Balfe. 2—Intermezzo, "La Basoche," Messager. 3—Waltz, "Cagliostro," Strauss. 4—Song without words, Johnson. 5—Overture, "Si j'tais Roi," Adam. 6—Prelude, "Die Meistersinger," Wagner. 7—La Lettre de Manon, Gillet. 8—La Belle au Bois Dormant, Tschaikowski. 9—Overture, "Zampa," Herold. 10—Waltz, "Barcarole," Waldteufel. 11—Selection, "Fortune Teller," Herbert. 12—Hungarian March, Moldauer.

The Boston Journal.
—THURSDAY,
JUNE 11, 1903.

With tomorrow, Friday, as Bank Officers' night, and Monday as Harvard night, the Pops at Symphony Hall are much in evidence. The program for tonight will be: Overture, "Bohemian Girl;" Intermezzo, "La Basoche;" Waltz, "Cagliostro;" Song Without Words; Overture, "Si j'tais Roi;" Prelude, "Die Meistersinger;" La Lettre de Manon; "La Belle au Bois Dormant;" Overture, "Zampa;" Waltz, "Barcarole;" Selection, "Fortune Teller;" Hungarian

[207]

BOSTON HERALD.
PUBLISHED EVERY DAY IN THE YEAR.
VOL. CXIII, NO. 162.
THURSDAY, JUNE 11, 1903.

Be easy, Conductor Adamowski. This is the good old summer time.

With tomorrow (Friday) as bank officers night and Monday as Harvard night, the Pops at Symphony Hall are much in evidence. The following selections are announced for tonight: Overture, "Bohemian Girl," Balfe; intermezzo, "La Basoche," Messager; waltz, "Cagliostro," Strauss; song without words, Johnson; overture, "Si j'etais Roi," Adam; prelude, "Die Meistersinger," Wagner; La Lettre de Manon, Gillet; La Belle au Bois Dormant, Tschaikowski; overture, "Zampa," Herold; waltz, "Barcarole," Waldteufel; selection, "Fortune Teller," Herbert; Hungarian march, Moldauer.

Boston Transcript
THURSDAY, JUNE 11, 1903

Tomorrow (Friday [illegible] will be Bank Officers' night, and Monday evening Harvard night at the Pops, Symphony Hall. The following selections are announced for tonight: Overture, "Bohemian Girl," Balfe; intermezzo, "La Basoche," Messager; waltz, "Cagliostro," Strauss; "Song Without Words," Johnson; overture, "Si j'etais Roi," Adam; prelude, "Die Meistersinger," Wagner; "La Lettre de Manon," Gillet; "La Belle au Bois Dormant," Tchaikovsky; overture, "Zampa," Herold; waltz, "Barcarole," Waldteufel; selection, "Fortune [illegible] Herbert; Hungarian march, [illegible]

# Symphony Hall.

## THE "POPS."

# Tech Night

## TUESDAY, June 9, 1903.

## "A SCIENTIFIC KING"

AND OTHER APPROPRIATE MUSIC.

BOSTON POST.

THURSDAY,

JUNE 11, 1903

With tomorrow (Friday) as bank officers' night and Monday as Harvard night the Pops at Symphony Hall are much in evidence. The following selections are announced for tonight: Overture, "Bohemian Girl," Balfe; intermezzo, "La Basoche," Messager; waltz, "Cagliostro," Strauss; song without words, Johnson; overture, "Si j'etais Roi," Adam; prelude, "Die Meistersinger," Wagner; La Lettre de Manon, Gillet; La Belle au Bois Dormant, Tschaikowski; overture, "Zampa," Herold; waltz, "Barcarole," Waldteufel; selection, "Fortune Teller," Herbert; Hungarian march, Moldauer.

Boston Daily Globe.

THURSDAY, JUNE 11, 1903.

Tomorrow will be "bank officers' night" at the Symphony hall promenade concerts. Included in the program will be a selection from "Baron Humbug" and "Miss Simplicity."

JOSTON DAILY ADVERTISER

THURSDAY MORNING,

JUNE 11, 1903.

THE POPS.

With tomorrow (Friday) as Bank Officers' night, and Monday as Harvard night, the Pops at Symphony Hall are much in evidence. The programme for tonight will be: 1—Overture, "Bohemian Girl," Balfe. 2—Intermezzo, "La Basoche," Messager. 3—Waltz, "Cagliostro," Strauss. 4—Song without words, Johnson. 5—Overture, "Si j'tais Roi," Adam. 6—Prelude, "Die Meistersinger," Wagner. 7—La Lettre de Manon, Gillet. 8—La Belle au Bois Dormant, Tschaikowski. 9—Overture, "Zampa," Herold. 10—Waltz, "Barcarole," Waldteufel. 11—Selection, "Fortune Teller," Herbert. 12—Hungarian March, Moldauer.

The Boston Journal.

—THURSDAY,

JUNE 11, 1903.

With tomorrow, Friday, as Bank Officers' night, and Monday as Harvard night, the Pops at Symphony Hall are much in evidence. The program for tonight will be: Overture, "Bohemian Girl;" Intermezzo, "La Basoche;" Waltz, "Cagliostro;" Song Without Words; Overture, "Si j'tais Roi;" Prelude, "Die Meistersinger;" La Lettre de Manon; "La Belle au Bois Dormant;" Overture, "Zampa;" Waltz, "Barcaroles;" Selection, "Fortune Teller;" Hungarian March.

BOSTON HERALD.

PUBLISHED EVERY DAY IN THE YEAR.
VOL. CXIII, NO. 162.

*THURSDAY, JUNE 11, 1903.*

Be easy, Conductor Adamowski. This is the good old summer time.

With tomorrow (Friday) as bank officers night and Monday as Harvard night, the Pops at Symphony Hall are much in evidence. The following selections are announced for tonight: Overture, "Bohemian Girl," Balfe; intermezzo, "La Basoche," Messager; waltz, "Cagliostro," Strauss; song without words, Johnson; overture, "Si j'etais Roi," Adam; prelude, "Die Meistersinger," Wagner; La Lettre de Manon, Gillet; La Belle au Bois Dormant, Tschaikowski; overture, "Zampa," Herold; waltz, "Barcarole," Waldteufel; selection, "Fortune Teller," Herbert; Hungarian march, Moldauer.

Boston Transcript

THURSDAY, JUNE 11, 1903

Tomorrow (Friday) evening will be Bank Officers' night, and Monday evening Harvard night at the Pops, Symphony Hall. The following selections are announced for tonight: Overture, "Bohemian Girl," Balfe; intermezzo, "La Basoche," Messager; waltz, "Cagliostro," Strauss; "Song Without Words," Johnson; overture, "Si j'etais Roi," Adam; prelude, "Die Meistersinger," Wagner; "La Lettre de Manon," Gillet; "La Belle au Bois Dormant," Tchaikovsky; overture, "Zampa," Herold; waltz, "Barcarole," Waldteufel; selection, "Fortune Teller," Herbert; Hungarian march, Moldauer.

[207]

BOSTON TRAVELER.

THURSDAY, JUNE 11, 1903.

**The "Pops" Are Flourishing.**

With tomorrow (Friday) as Bank Officers' night and Monday as Harvard night, the Pops at Symphony Hall are much in evidence. The programme for tonight will be: Overture, "Bohemian Girl," Balfe; Intermezzo, "La Basoche," Messager; waltz, "Cagliostro," Strauss; Song without Words, Johnson; overture, "Si j'tais Roi," Adam; prelude, "Die Meistersinger," Wagner; La Lettre de Manon, Gillet; La Belle au Bois Dormant, Tschaikowski; overture, "Zampa," Herold; waltz, "Barcarole," Waldteufel; selection, "Fortune Teller," Herbert; Hungarian March, Moldauer.

BOSTON EVENING RECORD.

THURSDAY,

JUNE 11. 1903.

**THE POPS.**

With tomorrow (Friday) as Bank Officers' night, and Monday as Harvard night, the Pops at Symphony Hall are much in evidence. The programme for tonight will be: 1—Overture, "Bohemian Girl," Balfe. 2—Intermezzo, "La Basoche," Messager. 3—Waltz, "Cagliostro," Strauss. 4—Song without words, Johnson. 5—Overture, "Si j'tais Roi," Adam. 6—Prelude, "Die Meistersinger," Wagner. 7—La Lettre de Manon, Gillet. 8—La Belle au Bois Dormant, Tschaikowski. 9—Overture, "Zampa," Herold. 10—Waltz, "Barcarole," Waldteufel. 11—Selection, "Fortune Teller," Herbert. 12—Hungarian March, Moldauer.

**"TECH'S ROUGH HOUSE(?)"**

To the Editor of The Record: It has always been an understood thing that on "student nights" the students would sing and whistle when their favorites were played. Never until this season has there been anything like Tuesday evening's performance, a conductor who "took his dolls and went home" because the students began to whistle the Faust waltz.

To the credit of Tech, be it said, they were gentlemen and took their revenge quietly, by singing "Good Night, Ladies," to the retiring musicians; then "Oh, Listen to the Band," "Peace, peace, Let us have peace," "Ain't It a Shame," and other appropriate selections.

A fine-looking, gray-haired woman near me said: "Harvard wouldn't stand such treatment." And I would like to predict that on "Harvard night" Max Zach or Struber will lead, or Symphony Hall will be taught the true meaning of "rough house." N.

June 11.

Dear Looker-On: Speak up louder to the director of the Pops. I'm not a "Tech" man, but attend these concerts regularly. One would think Mr. Adamowski was directing a Symphony concert instead of a "Pop" concert, where people go to enjoy a popular concert and drink beer. Only last week Mr. A. stopped the music three times because some of the audience were talking. He may be a good director, but the most unpopular man Mr. Higginson ever put in the position. Why were the tables all sold last night to Tech students if the management did not expect fun?

June 10. B. Rothschild.

BOSTON EVENING RECORD.

RIDAY, JUNE 12, 1903.

# HARVARD '93

## Will Have Its Own "Pop" Concert

Departing from its annual custom, the class of Harvard '93 will not hold its reunion at Symphony Hall to the accompaniment of Conductor Adamowski's musical classics, but instead will rendezvous at the New Century building, where it will have a little "Pop" concert all by itself.

That there will be quite as much informality, good fellowship and genuine fun as have heretofore characterized these occasions, members of the class do not for a moment gainsay, while pleasant anticipation is no less a quantity than in past years.

Indeed the moving spirits in the class have fashioned a slogan out of a popular street song headline and are gleefully hurling it at rival classes.

"Why don't you get a pop concert of your own?" it reads, and already there are indications that the spirit of the lines is infectious.

Meanwhile preparations are going merrily forward, despite the entrancing strains of Chopin, Gounod and Mozart and the magic charm which Maestro Adamowski gracefully weaves with his high-salaried baton.

Boston Daily Globe.

SATURDAY, JUNE 13, 1903.

Conductor Adamowski cares less for Tech than he does for technique.

**Bank Officers' Night at the Pops.**

Last night was bank officers' night at the Pop concert, and a good representation of the men of finance and their fair friends gathered in Symphony hall and made merry. Mr Adamowski favored the audience with an excellently arranged program, which included catchy selections from the two successes of the association, "Miss Simplicity" and "Baron Humbug." David Stevens conducting the latter number. Every number on the program was encored, but needless to say the most spontaneous applause greeted those numbers dear to the heart of the bank men.

# AMID OLD SCENES.

## Harvard Men Preparing for Their Reunions.

### Commencement This Year Comes on Wednesday, June 24.

### Classes for 60 Years Back Will Send Representatives.

Perhaps the most elaborate plans for celebration are those of the class of 1883, which will observe its 20th anniversary. In the evening the class will attend the "Pop" concert at Symphony hall, where tables have been reserved for members and seats in the gallery for their wives.

Many of the '73 men will attend the pop on graduates' night, while the class headquarters commencement day at Harvard will be at Holworthy.

The classes of 1897 and 1900 will celebrate their second and first triennials together by holding a field day at Riverside on Tuesday. There will be baseball games and a general good time. Both classes will go to the popular concert Monday evening, and, besides the accustomed spread at Cambridge, will hold commencement dinners. That of the class of 1900 will be held at the Exchange club. The class of 1897 will hold its dinner Tuesday evening at the Vendome.

BOSTON DAILY ADVERTISER

SATURDAY MORNING,

JUNE 13, 1903.

## '93 WILL HAVE "POP" OF ITS OWN

Departing from its annual custom, the class of Harvard '93 will not hold its reunion at Symphony Hall to the accompaniment of Conductor Adamowski's musical classics, but instead will rendezvous at the New Century building, where it will have a little "Pop" concert all by itself.

That there will be quite as much informality, good fellowship and genuine fun as have heretofore characterized these occasions, members of the class do not for a moment gainsay, while pleasant anticipation is no less a quantity than in past years.

Indeed the moving spirits in the class have fashioned a slogan out of a popular street song headline and are gleefully hurling it at rival classes.

"Why don't you get a pop concert of your own?" it reads, and already there are indications that the spirit of the lines is infectious.

Meanwhile preparations are going merrily forward, despite the entrancing strains of Chopin, Gounod and Mozart and the magic charm which Maestro Adamowski gracefully weaves with his high-salaried baton.

BOSTON EVENING RECORD.

SATURDAY,

JUNE 13. 1903.

On the occasion of both Harvard night and graduates' night at Symphony hall, the music for the Pops, as arranged over a fortnight ago, will be by Stewart's military band, which plays at commencement. Gustave Strube will conduct.

Boston Courier

SATURDAY, JUNE 13, 1903

Last evening was bank officers' night at the Pops and Symphony Hall was well filled with representatives of Boston's financial institutions. Altogether the season so far has been one of great success and it leaves a pleasant memory to be carried till another year. Monday is Harvard night and with Mr. Gustave Strube as leader of Stewart's Military Band the audience is sure to be well entertained. Graduates' night is set for the 22d and the same special arrangement with Mr. Strube and the military band has been made as on Harvard night. For Tuesday, June 23, the Alumni Conclave of the American Institute of Homeopathy have secured over one thousand seats.

THE BOSTON BUDGET

JUNE 13, 1903.

The graduates belonging to the class of 1903 will hold a "pop" Concert of their own this year in the New Century building, instead of joining the other classes at Symphony Hall.

BOSTON HOME JOURNAL.

SATURDAY, JUNE 13, 1903

Tech night at Symphony Hall on Tuesday was indeed lively, and for a time it seemed an open question which should rule, students or orchestra. Those of the outside public who ventured to be present were highly amused at the belligerent way in which the boys demanded "M. I. T." every time, while the orchestra from behind closed doors, replied "N. I. T." At length there was a compromise, with plenty of the first without any of the last.

SUNDAY JOURNAL-

JUNE 14, 1903.

**THE POPS.**

Twelve more concerts will wind up the eighteenth season of the "Pops." The Bohemianism attendant at these concerts has a novelty that extends its influence to all and what with the splendid music, refreshments and general good time, the evening is voted by all as one of the best. Friday night was bank officers' evening and the hall was well filled with representatives of Boston's financial institutions. Tomorrow, Monday, is Harvard night, and with Gustave Strube as leader of Stewart's Military Band, the audience is sure to be well entertained. Graduates' night is set for the 22d, and the same special arrangement with Mr. Strube and the military band has been made as on Harvard night. Tuesday, June 23, the Alumni Conclave of the American Institute of Homeopathy will be strongly in evidence, as they have secured 1000 seats for that evening. The selections for tomorrow night will be:

1. March, "Up the Street".....Morse
2. Overture, "Zampa".....Herold
3. Waltz, "Wine, Woman and Song"..... Strauss
4. Selection, "King Dodo".....Luders
5. Overture, "Stradella".....Flotow
6. Ave Maria .....Gounod
7. Selection, "Belle of New York"..... Kerker
8. Overture, "Light Cavalry".....Suppe
9. a, March, "Soldiers Field" (first time) .....Strube
   b, March, "Cruiser Harvard"..... Strube
10. American Fantasy .....Herbert
11. Fair Harvard .....
12. a, March, "Veritas"...Densmore, 1904
    b, March, "Our Director"....Bigelow

BOSTON SUNDAY POST, JUNE 14, 1903

**HARVARD NIGHT AT POPS**

Tomorrow night at the Pops will be devoted to Harvard. The music will be furnished by the Stewart Military Band and Mr. Gustave Strube will conduct. This is the band which always furnishes music for class day at Harvard, and will also play on Monday night next, June 22, at Symphony Hall, which will be graduates' night. A most attractive programme has been arranged for tomorrow night, opening with "Up the Street" and finishing with "Our Director." Two of Strube's marches will be played, one "Cruiser Harvard," which is very popular at these concerts, and the other "Soldiers Field," which will be heard for the first time. There is also a march, "Veritas," composed by Densmore, 1904. The other numbers are equally interesting, and indications are that Symphony Hall will not be large enough to hold the crowds.

**THE POPS**

It hardly seems possible that 12 more concerts will wind up the 18th season of the "Pops," but such is the fact, and it is regretted that the end is so near, for they have helped to while away an evening in a manner that all remember pleasantly.

Friday night was bank officers' evening and the hall was well filled with representatives of Boston's financial institutions. Altogether the season so far has been one of great success, and it leaves a pleasant memory to be carried till another year. Tomorrow is Harvard night, and, with Mr. Gustave Strube as leader of Stewart's Military Band, the audience is sure to be well entertained.

Graduates' night is set for the 22d and the same special arrangement with Mr. Strube and the military band has been made as on Harvard night. Tuesday, June 23, the Alumni Conclave of the American Institute of Homeopathy will be strongly in evidence, as they have secured 1000 seats for

The selections for tomorrow night will be: March, "Up the Street," Morse; overture, "Zampa," Herold; waltz, "Wine, Woman and Song," Strauss; selection, "King Dodo," Luders; overture, "Stradella," Flotow; Ave Maria, Gounod; selection, "Belle of New York," Kerker; overture, "Light Cavalry," Suppe; (a) march, "Soldiers Field" (first time), b, march, "Cruiser Harvard," Strube; American Fantasy, Herbert; Fair Harvard; (a) march, "Veritas," Densmore, 1904; (b) march, "Our Director," Bigelow.

[208]

## BOSTON TRAVELER.

### THURSDAY, JUNE 11, 1903.

**The "Pops" Are Flourishing.**

With tomorrow (Friday) as Bank Officers' night and Monday as Harvard night, the Pops at Symphony Hall are much in evidence. The programme for tonight will be: Overture, "Bohemian Girl," Balfe; Intermezzo, "La Basoche," Messager; waltz, "Cagliostro," Strauss; Song without Words, Johnson; overture, "Si j'tais Roi," Adam; prelude, "Die Meistersinger," Wagner; La Lettre de Manon, Gillet; La Belle au Bois Dormant, Tschaikowski; overture, "Zampa," Herold; waltz, "Barcarole," Waldteufel; selection, "Fortune Teller," Herbert; Hungarian March, Moldauer.

## BOSTON EVENING RECORD.

### THURSDAY, JUNE 11, 1903.

**THE POPS.**

With tomorrow (Friday) as Bank Officers' night, and Monday as Harvard night, the Pops at Symphony Hall are much in evidence. The programme for tonight will be: 1—Overture, "Bohemian Girl," Balfe. 2—Intermezzo, "La Basoche," Messager. 3—Waltz, "Cagliostro," Strauss. 4—Song without words, Johnson. 5—Overture, "Si j'tais Roi," Adam. 6—Prelude, "Die Meistersinger," Wagner. 7—La Lettre de Manon, Gillet. 8—La Belle au Bois Dormant, Tschaikowski. 9—Overture, "Zampa," Herold. 10—Waltz, "Barcarole," Waldteufel. 11—Selection, "Fortune Teller," Herbert. 12—Hungarian March, Moldauer.

**"TECH'S ROUGH HOUSE(?)"**

To the Editor of The Record: It has always been an understood thing that on "student nights" the students would sing and whistle when their favorites were played. Never until this season has there been anything like Tuesday evening's performance, a conductor who "took his dolls and went home" because the students began to whistle the Faust waltz.

To the credit of Tech, be it said, they were gentlemen and took their revenge quietly, by singing "Good Night, Ladies," to the retiring musicians; then "Oh, Listen to the Band," "Peace, peace, Let us have peace," "Ain't It a Shame," and other appropriate selections.

A fine-looking, gray-haired woman near me said: "Harvard wouldn't stand such treatment." And I would like to predict that on "Harvard night" Max Zach or Struber will lead, or Symphony Hall will be taught the true meaning of "rough house."

N.

June 11.

Dear Looker-On: Speak up louder to the director of the Pops. I'm not a "Tech" man, but attend these concerts regularly. One would think Mr. Adamowski was directing a Symphony concert instead of a "Pop" concert, where people go to enjoy a popular concert and drink beer. Only last week Mr. A. stopped the music three times because some of the audience were talking. He may be a good director, but the most unpopular man Mr. Higginson ever put in the position. Why were the tables all sold last night to Tech students if the management did not expect fun?

June 10. B. Rothschild.

## BOSTON EVENING RECORD.

### FRIDAY, JUNE 12, 1903.

# HARVARD '93

## Will Have Its Own "Pop" Concert

Departing from its annual custom, the class of Harvard '93 will not hold its reunion at Symphony Hall to the accompaniment of Conductor Adamowski's musical classics, but instead will rendezvous at the New Century building, where it will have a little "Pop" concert all by itself.

That there will be quite as much informality, good fellowship and genuine fun as have heretofore characterized these occasions, members of the class do not for a moment gainsay, while pleasant anticipation is no less a quantity than in past years.

Indeed the moving spirits in the class have fashioned a slogan out of a popular street song headline and are gleefully hurling it at rival classes.

"Why don't you get a pop concert of your own?" it reads, and already there are indications that the spirit of the lines is infectious.

Meanwhile preparations are going merrily forward, despite the entrancing strains of Chopin, Gounod and Mozart and the magic charm which Maestro Adamowski gracefully weaves with his high-salaried baton.

## Boston Daily Globe.

### SATURDAY, JUNE 13, 1903.

Conductor Adamowski cares less for Tech than he does for technique.

**Bank Officers' Night at the Pops.**

Last night was bank officers' night at the Pop concert, and a good representation of the men of finance and their fair friends gathered in Symphony hall and made merry. Mr Adamowski favored the audience with an excellently arranged program, which included catchy selections from the two successes of the association, "Miss Simplicity" and "Baron Humbug." David Stevens conducting the latter number. Every number on the program was encored, but needless to say the most spontaneous applause greeted those numbers dear to the heart of the bank men.

# AMID OLD SCENES.

## Harvard Men Preparing for Their Reunions.

### Commencement This Year Comes on Wednesday, June 24.

### Classes for 60 Years Back Will Send Representatives.

Perhaps the most elaborate plans for celebration are those of the class of 1883, which will observe its 20th anniversary. In the evening the class will attend the "Pop" concert at Symphony hall, where tables have been reserved for members and seats in the gallery for their wives.

Many of the '73 men will attend the pop on graduates' night, while the class headquarters commencement day at Harvard will be at Holworthy.

The classes of 1897 and 1900 will celebrate their second and first triennials together by holding a field day at Riverside on Tuesday. There will be baseball games and a general good time. Both classes will go to the popular concert Monday evening, and, besides the accustomed spread at Cambridge, will hold commencement dinners. That of the class of 1900 will be held at the Exchange club. The class of 1897 will hold its dinner Tuesday evening at the Vendome.

## BOSTON DAILY ADVERTISER

### SATURDAY MORNING, JUNE 13, 1903.

## '93 WILL HAVE "POP" OF ITS OWN

Departing from its annual custom, the class of Harvard '93 will not hold its reunion at Symphony Hall to the accompaniment of Conductor Adamowski's musical classics, but instead will rendezvous at the New Century building, where it will have a little "Pop" concert all by itself.

That there will be quite as much informality, good fellowship and genuine fun as have heretofore characterized these occasions, members of the class do not for a moment gainsay, while pleasant anticipation is no less a quantity than in past years.

Indeed the moving spirits in the class have fashioned a slogan out of a popular street song headline and are gleefully hurling it at rival classes.

"Why don't you get a pop concert of your own?" it reads, and already there are indications that the spirit of the lines is infectious.

Meanwhile preparations are going merrily forward, despite the entrancing strains of Chopin, Gounod and Mozart and the magic charm which Maestro Adamowski gracefully weaves with his high-salaried baton.

## BOSTON EVENING RECORD.

### SATURDAY, JUNE 13, 1903.

On the occasion of both Harvard night and graduates' night at Symphony hall, the music for the Pops, as arranged over a fortnight ago, will be by Stewart's military band, which plays at commencement. Gustave Strube will conduct.

[208]

## Boston Transcript

### SATURDAY, JUNE 13, 1903

Last evening was bank officers' night at the Pops and Symphony Hall was well filled with representatives of Boston's financial institutions. Altogether the season so far has been one of great success and it leaves a pleasant memory to be carried till another year. Monday is Harvard night and with Mr. Gustave Strube as leader of Stewart's Military Band the audience is sure to be well entertained. Graduates' night is set for the 22d and the same special arrangement with Mr. Strube and the military band has been made as on Harvard night. For Tuesday, June 23, the Alumni Conclave of the American Institute of Homœopathy have secured over one thousand seats.

## BOSTON HOME JOURNAL.

### SATURDAY, JUNE 13, 1903

Tech night at Symphony Hall on Tuesday was indeed lively, and for a time it seemed an open question which should rule, students or orchestra. Those of the outside public who ventured to be present were highly amused at the belligerent way in which the boys demanded "M. I. T." every time while the orchestra from behind closed doors, replied "N. I. T." At length there was a compromise, with plenty of the first without any of the last.

## SUNDAY JOURNAL-JUNE 14, 1903.

**THE POPS.**

Twelve more concerts will wind up the eighteenth season of the "Pops." The Bohemianism attendant at these concerts has a novelty that extends its influence to all and what with the splendid music, refreshments and general good time, the evening is voted by all as one of the best. Friday night was bank officers' evening and the hall was well filled with representatives of Boston's financial institutions. Tomorrow, Monday, is Harvard night, and with Gustave Strube as leader of Stewart's Military Band, the audience is sure to be well entertained. Graduates' night is set for the 22d, and the same special arrangement with Mr. Strube and the military band has been made as on Harvard night. Tuesday, June 23, the Alumni Conclave of the American Institute of Homeopathy will be strongly in evidence, as they have secured 1000 seats for that evening. The selections for tomorrow night will be:

1. March, "Up the Street".....Morse
2. Overture, "Zampa" .....Herold
3. Waltz, "Wine, Woman and Song" .....Strauss
4. Selection, "King Dodo".....Luders
5. Overture, "Stradella" .....Flotow
6. Ave Maria .....Gounod
7. Selection, "Belle of New York"... .....Kerker
8. Overture, "Light Cavalry".....Suppe
9. a, March, "Soldiers Field" (first time) .....Strube
   b, March, "Cruiser Harvard".... .....Strube
10. American Fantasy .....Herbert
11. Fair Harvard .....
12. a, March, "Veritas"...Densmore, 1904
    b, March, "Our Director"....Bigelow

## THE BOSTON BUDGET

### JUNE 13, 1903.

The graduates belonging to the class of 1903 will hold a "pop" Concert of their own this year in the New Century building, instead of joining the other classes at Symphony Hall.

## BOSTON SUNDAY POST, JUNE 14, 1903

### HARVARD NIGHT AT POPS

Tomorrow night at the Pops will be devoted to Harvard. The music will be furnished by the Stewart Military Band and Mr. Gustave Strube will conduct. This is the band which always furnishes music for class day at Harvard, and will also play on Monday night next, June 22, at Symphony Hall, which will be graduates' night. A most attractive programme has been arranged for tomorrow night, opening with "Up the Street" and finishing with "Our Director." Two of Strube's marches will be played, one "Cruiser Harvard," which is very popular at these concerts, and the other "Soldiers Field," which will be heard for the first time. There is also a march, "Veritas," composed by Densmore, 1904. The other numbers are equally interesting, and indications are that Symphony Hall will not be large enough to hold the crowds.

### THE POPS

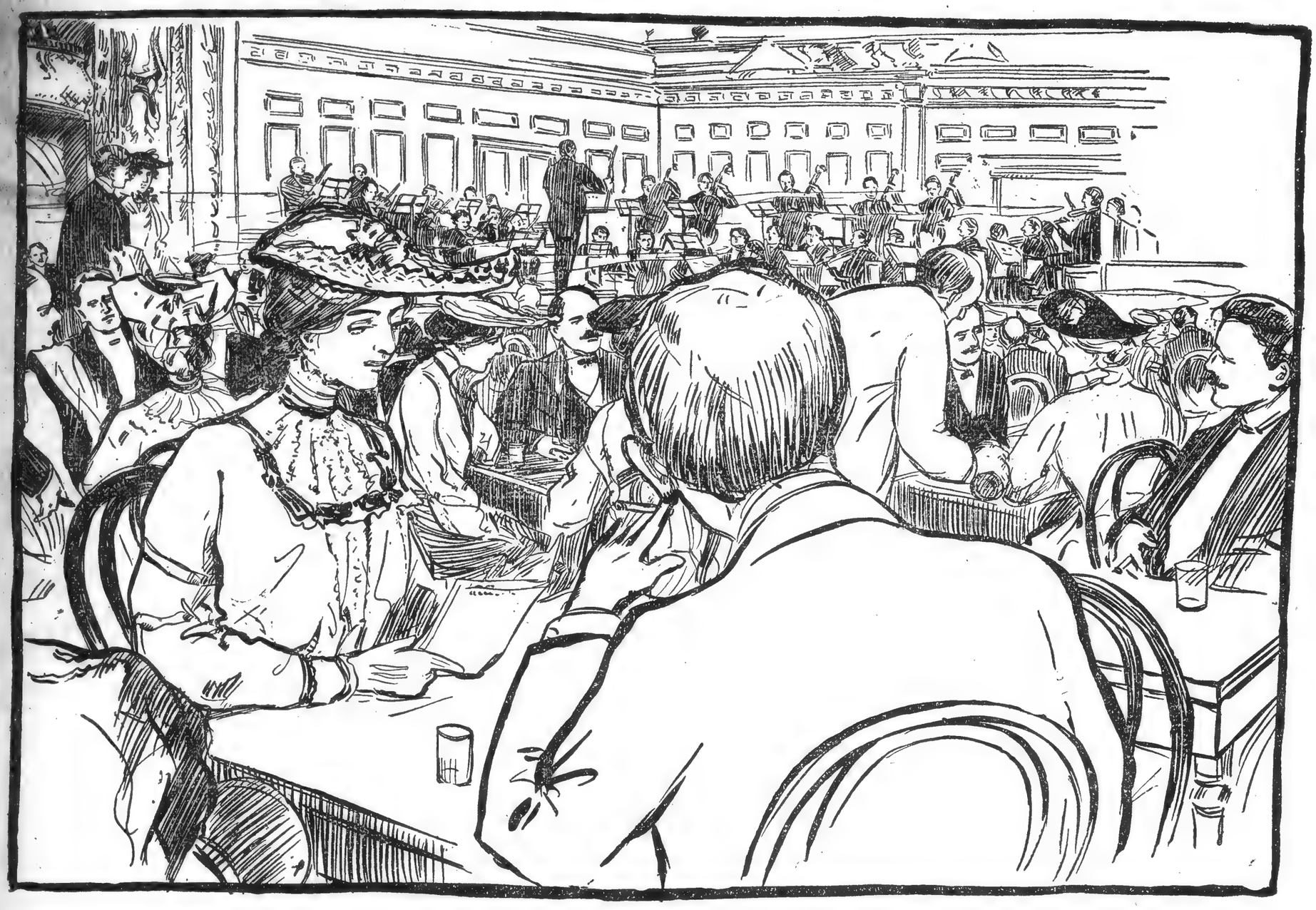
It hardly seems possible that 12 more concerts will wind up the 18th season of the "Pops," but such is the fact, and it is regretted that the end is so near, for they have helped to while away an evening in a manner that all remember pleasantly

Friday night was bank officers' evening and the hall was well filled with representatives of Boston's financial institutions. Altogether the season so far has been one of great success, and it leaves a pleasant memory to be carried till another year. Tomorrow is Harvard night, and, with Mr. Gustave Strube as leader of Stewart's Military Band, the audience is sure to be well entertained.

Graduates' night is set for the 22d and the same special arrangement with Mr. Strube and the military band has been made as on Harvard night. Tuesday, June 23, the Alumni Conclave of the American Institute of Homeopathy will be strongly in evidence, as they have secured 1000 seats for that evening.

The selections for tomorrow night will be: March, "Up the Street," Morse; overture, "Zampa," Herold; waltz, "Wine, Woman and Song," Strauss; selection, "King Dodo," Luders; overture, "Stradella," Flotow; Ave Maria, Gounod; selection, "Belle of New York," Kerker; overture, "Light Cavalry," Suppe; (a) march, "Soldiers Field" (first time), b, march, "Cruiser Harvard," Strube; American Fantasy, Herbert; Fair Harvard; (a) march, "Veritas," Densmore, 1904; (b) march, "Our Director," Bigelow.

# BANK OFFICERS' NIGHT AT "POP" CONCERT.
# COMPOSER STEVENS LION OF THE EVENING.



BANK OFFICERS' NIGHT AT THE "POPS."

Mr. David Stevens, who composed the music for "Baron Humbug," received a flattering ovation at the 'Pops' concert at Symphony Hall last night, when he revived memories of the recent show for the Bank Officers' Association, to whose enjoyment the evening was dedicated. At the 10th number of the enjoyable programme Mr. Adamowski abdicated the conductor's platform and baton in favor of Mr. Stevens, who made the aerial gyrations while the Symphony orchestra played the catchiest melodies from the "Baron Humbug" score.

Although the large audience at the tables which filled the floor was enthusiastic in applauding the previous part of the programme, it had not really relaxed into feeling that the great hall belonged for the time to the money changers. As soon as Mr. Stevens had cut out sufficient atmospheric triangles, however, to set the people humming "Silvia," "Every Saturday Afternoon" and "Danube Blue" they felt so much at home with Mr. Barnet's show that they wanted to hear the music all night.

When Mr. Stevens was through, he received a tremendous ovation, and came out and bowed three successive times. This was not satisfying, and the hall was plunged into an uproar that made it resemble for a few moments the pandemonium of a students' night. Cheers and cries for more were drowned out with a pounding on tables that sounded like heavy artillery pieces being hurried over a corduroy road. The composer of the music had to do his part of the programme all over again.

Another part of the programme in honor of the bank officers, and especially in honor of Mr. R. A. Barnet, was the playing of selections from "Miss Simplicity." The toreador's song from "Carmen," and "The Deluge," by Saint-Saens, with a violin solo by Mr. Karl Ondricek were warmly received.

Among those noted in the fashion promenade through the corridors during the intermission were Mr. and Mrs. R. A. Barnet, George Fred Williams and party, Charles L. Burrill and Arthur Adams of the Adams Trust Company, F. B. Washburn of the Bank of Commerce, C. F. Deaver of Minneapolis, Charles F. Smith of the Colonial Bank, George W. Newhall of the Hamilton Bank, George W. Hyde of the National Bank of Redemption, Edward A. Church of the Boylston Bank, Schuyler Bartlett, Bank Examiner A. Ewer, Henry F. Smith of the Shawmut Bank, George O. Stimpson of the National Bank of the Republic and president of the Bank Officers' Association, W. E. Elder, C. W. Cole of the Old Colony Trust Company and who was a leading character in "Baron Humbug," Arthur M. Home, Eugene Bassett of the First National Bank, A. F. Maynard and C. S. Cook of A. Stowell & Co., Charles Handy of the National Webster Bank and W. S. Osborne of the National Bank of the Republic.

The next big event at the "Pops" will be "Harvard night," Monday evening. June 22 will be "Harvard graduates' night." On both occasions the music will be by Stewart's Military band, which will be conducted by Mr. Gustave Strube.

# SUNDAY HERALD.

PUBLISHED EVERY SUNDAY IN THE YEAR
VOL. CXIII., NO. 165.

*SUNDAY, JUNE 14, 1903.*

## THE "POPS."

The 18th season of the "Pops" is proving a great success, and many will regret that there are only 12 more concerts. Friday night was bank officers' evening, and the hall was well filled with representatives of Boston's financial institutions. Tomorrow is Harvard night, and, with Mr. Gustave Strube as leader of Stewart's Military band, the audience is sure to be well entertained. Graduates' night is set for the 22d, and the same special arrangement with Mr. Strube and the Military band has been made as on Harvard night. Tuesday, June 22, the alumni conclave of the American Institute of Homoeopathy will be strongly in evidence, as they have secured 1000 seats for that evening.

The selections for tomorrow night will be:

| | | |
|---|---|---|
| 1. | March, "Up the Street" | Morse |
| 2. | Overture, "Zampa" | Herold |
| 3. | Waltz, "Wine, Women and Song" | Strauss |
| 4. | Selection, "King Dodo" | Luders |
| 5. | Overture, "Stradella" | Flotow |
| 6. | Ave Maria | Gounod |
| 7. | Selection, "Belle of New York" | Kerker |
| 8. | Overture, "Light Cavalry" | Suppe |
| 9. | (a) March, "Soldier's Field" (First time.) | Strube |
| | (b) March, "Cruiser Harvard" | Strube |
| 10. | American fantasy | Herbert |
| 11. | Fair Harvard. | |
| 12. | (a) March, "Veritas" | Densmore, 1904 |
| | (b) March, "Our Director" | Bigelow |

Tomorrow will be Harvard night at the Pops, and a very large time is looked for. By special arrangement made long ago, Stewart's Military Band, which always plays at Harvard on class days and commencements, will furnish the music under the direction of Mr. Gustav Strube. The same arrangement as to the music has been made for graduates' night, the following Monday (the 22d) which if not so loudly demonstrative will be quite as interesting an occasion.

# Boston Sunday Globe.

SUNDAY, JUNE 14, 1903.

## HARVARD NIGHT AT THE "POPS."

It hardly seems possible that 12 more concerts will wind up the 18th season of the "Pops," but such is the fact and it is regretted that the end is so near, for they have helped to while away an evening in a manner that all remember pleasantly. Friday night was bank officers' evening and the hall was well filled with representatives of Boston's financial institutions.

Tomorrow is Harvard night, and with Mr Gustave Strube as leader of Stewart's military band the audience is sure to be well entertained. Graduates' night is set for June 22 and the same special arrangement with Mr Strube and the military band has been made as on Harvard night.

Tuesday, June 23, the alumni conclave of the American institute of Homeopathy will be strongly in evidence, as they have secured 1000 seats for that evening.

The selections for tomorrow night will be as follows:

| | |
|---|---|
| March, Up the Street | Morse |
| Overture, Zampa | Herold |
| Waltz, Wine, Woman, and Song | Strauss |
| Selection, King Dodo | Luders |
| Overture, Stradella | Flotow |
| Ave Maria | Gounod |
| Selection, Belle of New York | Kerker |
| Overture, Light Cavalry | Suppe |
| March, Soldiers' Field (first time) | Strube |
| March, Cruiser Harvard (first time) | Strube |
| American Fantasy | Herbert |
| Fair Harvard. | |
| March, Veritas | Densmore, 1904 |
| March, Our Director | Bigelow |

—Members of the Bank officers' association, with their families and friends, and the general public, completely filled Symphony hall Friday evening for the Pop concert, every table on the floor being taken. Mr Robert A. Barnet, some of whose music was played, brought a party of friends, and Mr George Fred Williams had three ladies with him. Mr and Mrs Barton Jenks and Mr Gaugengigl had one table, Mrs Jenks wearing ecru silk, polka spotted with green, and green silk sash. Her hat was burnt straw with black trimmings. Mr and Mrs Frederick W. Thayer brought several guests, Mrs Thayer wearing black muslin, spotted with white, the yoke to the bodice of Irish lace, and black hat with plumes. Mr and Mrs George W. Chadwick and Mr and Mrs George H. Stoddard were at one table Thursday evening; Mrs Stoddard in black silk, the eton jacket with a lace collar, and blouse of white liberty silk and lace; Mrs Chadwick, brown cloth, with bodice of white, sash and girdle of light blue silk, and a black hat. The programs given out for the coming week are made up of exceptionally good music.

—Tomorrow night will be Harvard night at the Pops. By special arrangement made some time ago, the military band which always plays at Harvard on class day and commencement, will furnish the music under the direction of Mr Gustav Strube. The same musical arrangement has been made for graduates' night the following Monday even-

—The past has been an interesting week at the Pop concerts, and the coming week will be even more so. The Tech boys had great fun on Tuesday evening, when several hundred graduates of this year and of previous years came together for a good time. Although they were a little boisterous early in the evening, after Pres Pritchett arrived, who seems just a good fellow among the boys, with a smile and a wave of the hand from him, as the orchestra began to play, they held themselves together and then later cheered the president, the classes and the institute. Everybody there, young and old, enjoyed the evening. Among the many who have attended the concerts frequently are Mr and Mrs William Rotch and Miss Edith Rotch, who bring friends with them. One evening Mrs Rotch was in black silk, the bodice opening over white chiffon and lace, and a black toque with pink roses; Miss Rotch in light gray veiling and burnt straw hat with cerise ribbons; Mrs John M. Corse in gray crepe de chine, with black plumed hat; Mr William P. Blake, Mme Szumowska, Mr Wallace Goodrich, Mr Alexander H. Higginson, Mr and Mrs Houston, the latter in black silk, the bodice done with insertions of white lace and hat with white plumes; Miss Abby Manning, in black skirt, white satin bodice with persian embroidery and jetted toque with white roses; Miss Anne Manning, in fawn veiling skirt, white satin bodice and black and white toque with a touch of blue and white ostrich tips; Dr and Mrs S. J. Mixter, who brought a party of friends with them; Mrs Mixter was in black grenadine with black hat; Mr and Mrs William Copley Winslow, Mrs Winslow in bodice of brocade, black silk skirt and french toque.

[209]

**BOSTON TIMES**

**JUNE 13, 1903.**

### "Pop" Concerts.

"Tech" night and "bank officers'" night were great events at the "Pop" concerts, but great as they were they will be eclipsed by "Harvard" night, which takes place next Monday evening. It will be the great night of the season. Every table will be fully occupied and the gallery seats will be well filled. The presence of Stewart's military band with Mr. Gustave Strube as conductor will be a distinctive feature. The programme to be rendered is as follows:

| | |
|---|---|
| March, "Up the Street" | Morse |
| Overture, "Zampa" | Herold |
| Waltz, "Wine, Woman and Song" | Strauss |
| Selection, "King Dodo" | Luders |
| Overture, "Stradella" | Flotow |
| "Ave Maria" | Gounod |
| Selection, "Belle of New York" | Kerker |
| Overture, "Light Cavalry" | Suppe |
| March, "Soldiers' Field". (First time.) | Strube |
| March, "Cruiser Harvard" | Strube |
| "American Fantasy" | Herbert |
| "Fair Harvard" | |
| a. March, "Veritas" | Densmor, 1904 |
| b. March, "Our Director" | Bigelow |

**BOSTON COURIER,**

**JUNE 13, 1903.**

——Last night was bank officers' night at the "Pops" and the men of finance and their handsomely gowned fair friends gathered in Symphony hall and made merry. Mr. Adamowski favored the audience with an excellently arranged program, which included catchy selections from the two successes of the association, "Miss Simplicity" and "Baron Humbug."

**BOSTON POST**

**TUESDAY.**

**JUNE 16, 1903**

# QUIET HARVARD NIGHT AT POPS

Harvard night at the Pops proved anything but the nerve-shattering pandemonium affair which, after Tech's showing last week, the management felt reasonably certain it might expect.

Gustave Strube, with his sweet smile and his military band, proved a wise change from Adamowski and his orchestra. There were no jeers, no jibes, no discordant notes last night. Strube ruled, and although Harvard made her usual uproar, the evening passed pleasantly without a hitch.

Probably the great reason for Harvard's failure to beat out Tech at "rough housing" was the exceedingly inclement weather. Owing to the rain many tables were left unoccupied until the performance was well under way, and then matters did not get under that terrific headway which usually marks Harvard's connection with the Pops. All through this part of the concert there were desultory cheers for "Five," "Six," "Three" and "Four," and even a cheer for "seven," with three rahs for baby food on the end, but it was not until the "Wine, Woman and Song" waltz had been played that the students began to forget the wet weather outside and make known their wants.

"We want 'Hiawatha'!" was the slogan, echoed by "We, too," "Same here," "Ditto his" and other decidedly affirmative demonstrations. So Strube played "Hiawatha," and as it began to grow wetter inside (the weather without was entirely forgotten now) things took on a livelier hue.

In the second part it was the "Prince of Pilsen" which was called forth by the new cheer: "Everybody wants the 'Prince of Pilsen'"; and in the third part it was Strube's own new march, "Soldiers Field," which brought a perfect ovation down on the head of that altogether delighted conductor. The piece was encored several times, and when finally the orchestra concluded with a wild, emphatic crescendo the happy Strube was presented with the "reg flag" of the occasion amidst thunderous cheers.

From this time on Symphony was a bedlam. The desultory cheering of the earlier evening became continuous thunder, and when young Densmore, the Harvard junior who composed "Veritas," was given the baton in Strube's place, the hall went wild. Densmore led the band like a veteran and under him they played with a dash and spirit not known before. "Veritas" was followed by "Our Director," which, repeated several times brought the evening to an enthusiastic close.

**Boston Daily Globe.**

**TUESDAY, JUNE 16, 1903.**

# BUCKS A BAND.

## Military Musicians for Harvard.

### No Orchestra Trusted to Its Tender Mercies.

### Then the Game is About a Standoff.

### Students Get What They Want by Asking for It.

### Conductor Strube Ends Evening in Good Favor.

The lights in the porte cochere and the halls were red, and over the stage of Symphony hall last night blazed the word "Harvard" in crimson lights. And the management made one of the best moves that could be conceived for a college occasion.

It substituted for the regular orchestra Stewart's military band and secured Gustav Strube to lead it. The band proved the wisdom of its choice, and Mr Strube went calmly ahead through a pandemonium of noise, leading with all his his old-time insouciance and absolutely in control of the situation. Only once did he yield to the yelled demands for this end that throughout the hall. Then he played selections from "The Prince of Pilsen."

The hall was filled to the last seat on the floor, and the balconies showed a fair attendance. The undergraduate element was very much in evidence, and few of the old grads were present. But the old-time gathering of classes in bunches for yelling or rushing purposes was all done away with.

The yelling began after the second number on the program, when "Hiawatha" was vociferously demanded.

They whistled it suggestively, and Mr Strube got up on his box. But he played the Strauss waltzes, which were next on the program, just to show who was running the band. They demanded "Hiawatha" again, and because they'd been decent about it, Mr Strube gave it to them. And then he just had to play it again.

"Thank you, sir!" shouted the whole hallfull, in a grand chorus, and there was a heap of hidden meaning in the yell, too.

Then the classes began yelling for themselves, and the yells got to crossing one another in the air. Even the subfreshmen piped up with a "Rah, rah, rah, rah, rah, rah, rah, rah, rah, seven!" to the immense amusement of the '06 men.

Some of the yells were rather thin; this was caused by the fact that there was never more than one tableful concerned in one yell, and partly because nearly everybody was busy trying to see whether Miss Alice Roosevelt was in the hall. She was picked out in every pretty girl who wore a striking gown, one girl especially who wore a white lace dress being chosen.

But the real Miss Alice was not [illegible]

Mr Strube played the "Stradella" overture, and then the yells began again. There was a large contingent who wanted "Gen Grant" and insisted that they wanted it all the evening, but it wasn't in the band's books.

"Mister Strube, have you the Prince of Pilsen?" was the main shout. "What's the matter with 'Down Where the Wurzburger Flows?'" others wanted to know.

There was nothing announced as the matter with it, but Mr Strube played the "Prince of Pilsen" music and everybody sang it. The noise was continuous between numbers from now till the last bit of music was finished, nothing occurred that could in the least make any man ashamed of his college, everybody who deserved it was cheered, and the music program went right along on time. Not till they took to cheering manager Comee was anything like unanimity obtained.

Mr Strube played his "Soldiers Field" march for the first time, and made an instant hit. He had to repeat it, and only by sheer refusal escaped repeating his other number, the "Cruiser Harvard" march.

One-half the hall began demanding "Gen Grant," half the other half insisting on "The Marseillaise" and the remainder on "Dixie." "Dixie" won, the next number being Herbert's "American Fantasy." When it came to the last strains of Mr Strube's march half the men sang "Glory, glory to the crimson," half the rest "Glory, glory, hallelujah" and the remainder something about "Digging after clams." In the Herbert piece they sang it from one end to the other, and the "Star-Spangled Banner" brought every person in the great crowd to his feet, singing and cheering as in the days of '98.

"We want the 'Marseillaise,—yoo-oo!" yelled everybody, but Mr Strube relentlessly played "Fair Harvard."

Densmore '04 led his own popular composition, the "Veritas" march, and everybody stole the crimson banners which hung over the balcony fronts—300 of them—and went home.

**The Boston Journal.**

**TUESDAY,**

**JUNE 16, 1903.**

# PATRIOTIC FERVOR AT HARVARD "POP" NIGHT

### National Songs Stir Audience to Wild Enthusiasm.

## STUDENTS YELL LUSTILY

### They Do Not Disturb Herr Strube, Who Conducted, and Concert Passes Off Smoothly.

Harvard produced Roosevelt and Harvard night at the "Pops." Roosevelt produced a sort of strenuous Americanism, and so did Harvard night at the Pops.

"Peggy From Paris," "The Belle of New York," and a dozen other successes brought applause, but when a fantasia of American songs came last evening the crimson light that glinted on bottle and goblet faded, and the blended glow of the red, white and blue reigned supreme.

Hundreds stood at the strains of the patriotic "Star-Spangled Banner," and their voices sang the words that were written years ago in honor of the flag that covers a nation made great by Washington, Lincoln, McKinley and the blending of the [illegible] of a hundred races.

The [illegible] yells of a thousand Cambridge [illegible]. Cheer upon cheer rent the smoke-filled air.

The night had none of the [illegible] features of "Tech" night. No baton was dented or worn because of the irritation of an Adamowski, and no undue noise disturbed any selection except the national songs, and then the noise became patriotic prayer in which everyone in hearing joined with an exultant devotion that left no room for doubt. Herr Strube was conductor.

### People Who Attended.

Mr. and Mrs. Eben D. Jordan were at one of hte center tables with their daughter, Miss Dorothy Jordan, and a party of young people. Mrs. Jordan was in black silk trimmed in cream lace and wore a deep Irish lace collar. Her hat was a large flat one of violets.

Miss Jordan was in white muslin with a large white picture hat.

Mr. and Mrs. Nathan Haskell Dole of Jamaica Plain had a party of friends. Others present were Dr. and Mrs. J. Foster Bush and their daughter, Miss Bush, the latter in pale blue silk. Mrs. Bush was in black and white satin. Mr. and Mrs. Jeremiah Williams had friends with them. Mr. and Mrs. James B. Forsythe entertained a party. Dr. and Mrs. George B. Rice were at a front table with Dr. and Mrs. William Rice.

Ex-Attorney General A. E. Pillsbury was in the balcony with ladies. Mr. and Mrs. William C. Keen were entertaining at a front table.

Alexander H. Higginson was with a party of men at one of the center tables. Mr. and Mrs. John Taylor were with friends. Mrs. Taylor was in black liberty satin and wore a large white picture hat. She had on a beautiful string of pearls.

### Parties of Guests.

Others noted were the Misses Holmes, Mr. and Mrs. Cabot, Miss Saltonstall, Stephen Higginson, Jr., Mr. and Mrs. Aspinwall, Mr. and Mrs. Locke, Miss Elliott and her aunt, Mrs. Arrington. Miss Armstrong and a party of young people, Dr. Snelling, Mr. Heilbrun, who had a large party of guests with him, Miss Elizabeth Hethington who was in deep cream batiste, the bodice of which was elaborately embroidered in the pastel shades, Mr. Olcott was in her party and Miss Sears, the latter being in white liberty crepe with deep flounces or Irish lace trimming her skirt; her hat was a large white picture one of tulle and trimmed in Irish lace and long white sweeping ostrich plumes. She wore a large string of pearls at her throat.

Miss Henderson wore a pale lavender gown of muslin trimmed in cut steel sequins and black thread lace; she had a large bunch of lilies of the valley in her corsage.

## BOSTON TIMES

JUNE 13, 1903.

### "Pop" Concerts.

"Tech" night and "bank officers'" night were great events at the "Pop" concerts, but great as they were they will be eclipsed by "Harvard" night, which takes place next Monday evening. It will be the great night of the season. Every table will be fully occupied and the gallery seats will be well filled. The presence of Stewart's military band with Mr. Gustave Strube as conductor will be a distinctive feature. The programme to be rendered is as follows:

March, "Up the Street" ..... Morse
Overture, "Zampa" ..... Herold
Waltz, "Wine, Woman and Song" ..... Strauss
Selection, "King Dodo" ..... Luders
Overture, "Stradella" ..... Flotow
"Ave Maria" ..... Gounod
Selection, "Belle of New York" ..... Kerker
Overture, "Light Cavalry" ..... Suppe
March, "Soldiers' Field" ..... Strube
(First time.)
March, "Cruiser Harvard" ..... Strube
"American Fantasy" ..... Herbert
"Fair Harvard" .....
(a. March, "Veritas" ..... Densmor, 1904
(b. March, "Our Director" ..... Bigelow

## BOSTON COURIER,

JUNE 13, 1903.

——Last night was bank officers' night at the "Pops" and the men of finance and their handsomely gowned fair friends gathered in Symphony hall and made merry. Mr. Adamowski favored the audience with an excellently arranged program, which included catchy selections from the two successes of the association, "Miss Simplicity" and "Baron Humbug."

## BOSTON POST

TUESDAY,

JUNE 16, 1903

# QUIET HARVARD NIGHT AT POPS

Harvard night at the Pops proved anything but the nerve-shattering pandemonium affair which, after Tech's showing last week, the management felt reasonably certain it might expect.

Gustave Strube, with his sweet smile and his military band, proved a wise change from Adamowski and his orchestra. There were no jeers, no jibes, no discordant notes last night. Strube ruled, and although Harvard made her usual uproar, the evening passed pleasantly without a hitch.

Probably the great reason for Harvard's failure to beat out Tech at "rough housing" was the exceedingly inclement weather. Owing to the rain many tables were left unoccupied until the performance was well under way, and then matters did not get under that terrific headway which usually marks Harvard's connection with the Pops. All through this part of the concert there were desultory cheers for "Five," "Six," "Three" and "Four," and even a cheer for "seven," with three rahs for baby food on the end, but it was not until the "Wine, Woman and Song" waltz had been played that the students began to forget the wet weather outside and make known their wants.

"We want 'Hiawatha'!" was the slogan, echoed by "We, too," "Same here," "Ditto hic" and other decidedly affirmative demonstrations. So Strube played "Hiawatha," and as it began to grow wetter inside (the weather without was entirely forgotten now) things took on a livelier hue.

In the second part it was the "Prince of Pilsen" which was called forth by the new cheer: "Everybody wants the 'Prince of Pilsen'"; and in the third part it was Strube's own new march, "Soldiers Field," which brought a perfect ovation down on the head of that altogether delighted conductor. The piece was encored several times, and when finally the orchestra concluded with a wild, emphatic crescendo the happy Strube was presented with the "reg flag" of the occasion amidst thunderous cheers.

From this time on Symphony was a bedlam. The desultory cheering of the earlier evening became continuous thunder, and when young Densmore, the Harvard junior who composed "Veritas," was given the baton in Strube's place, the hall went wild. Densmore led the band like a veteran and under him they played with a dash and spirit not known before. "Veritas" was followed by "Our Director," which, repeated several times, brought the evening to an enthusiastic close.

## Boston Daily Globe.

TUESDAY, JUNE 16, 1903.

# BUCKS A BAND.

## Military Musicians for Harvard.

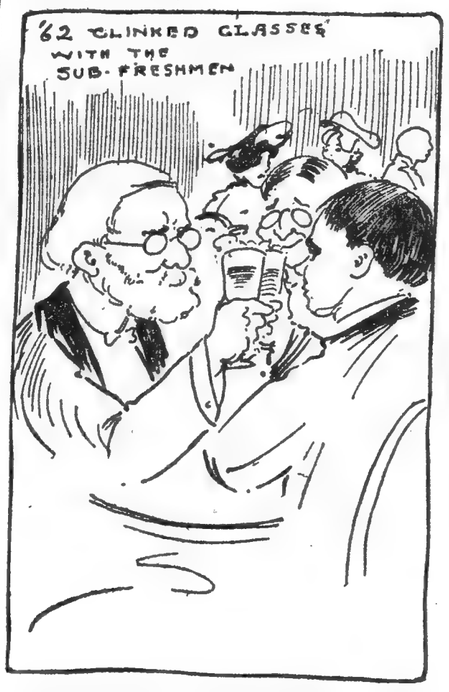
## No Orchestra Trusted to Its Tender Mercies.

## Then the Game is About a Standoff.

## Students Get What They Want by Asking for It.

### Conductor Strube Ends Evening in Good Favor.

The lights in the porte cochere and the halls were red, and over the stage of Symphony hall last night blazed the word "Harvard" in crimson lights. And the management made one of the best moves that could be conceived for a college occasion.




It substituted for the regular orchestra Stewart's military band and secured Gustav Strube to lead it. The band proved the wisdom of its choice, and Mr Strube went calmly ahead through a pandemonium of noise, leading with all his his old-time insouciance and absolutely in control of the situation. Only once did he yield to the yelled demands for this and that throughout the hall. Then he played selections from "The Prince of Pilsen."

The hall was filled to the last seat on the floor, and the balconies showed a fair attendance. The undergraduate element was very much in evidence, and few of the old grads were present. But the old-time gathering of classes in bunches for yelling or rushing purposes was all done away with.

The yelling began after the second number on the program, when "Hiawatha" was vociferously demanded.

They whistled it suggestively, and Mr Strube got up on his box. But he played the Strauss waltzes, which were next on the program, just to show who was running the band. They demanded "Hiawatha" again, and because they'd been decent about it, Mr Strube gave it to them. And then he just had to play it again.

"Thank you, sir!" shouted the whole hallfull, in a grand chorus, and there was a heap of hidden meaning in the yell, too.

Then the classes began yelling for themselves, and the yells got to crossing one another in the air. Even the subfreshmen piped up with a "Rah, rah, rah, rah, rah, rah, rah, rah, rah, seven!" to the immense amusement of the '06 men.

Some of the yells were rather thin; this was caused by the fact that there was never more than one tableful concerned in one yell, and partly because nearly everybody was busy trying to see whether Miss Alice Roosevelt was in the hall. She was picked out in every pretty girl who wore a striking gown, one girl especially who wore a white lace dress being chosen.

But the real Miss Alice was not

Mr Strube played the "Stradella" overture, and then the yells began again. There was a large contingent who wanted "Gen Grant" and insisted that they wanted it all the evening, but it wasn't in the band's books.

"Mister Strube, have you the Prince of Pilsen?" was the main shout. "What's the matter with 'Down Where the Wurzburger Flows?'" others wanted to know.

There was nothing announced as the matter with it, but Mr Strube played the "Prince of Pilsen" music and everybody sang it. The noise was continuous between numbers from now till the last bit of music was finished, nothing occurred that could in the least make any man ashamed of his college, everybody who deserved it was cheered, and the music program went right along on time. Not till they took to cheering manager Comee was anything like unanimity obtained.

Mr Strube played his "Soldiers Field" march for the first time, and made an instant hit. He had to repeat it, and only by sheer refusal escaped repeating his other number, the "Cruiser Harvard" march

One-half the hall began demanding "Gen Grant," half the other half insisting on "The Marseillaise" and the remainder on "Dixie." "Dixie" won, the next number being Herbert's "American Fantasy." When it came to the last strains of Mr Strube's march half the men sang "Glory, glory to the crimson," half the rest "Glory, glory, hallelujah" and the remainder something about "Digging after clams." In the Herbert piece they sang it from one end to the other, and the "Star-Spangled Banner" brought every person in the great crowd to his feet, singing and cheering as in the days of '98.

"We want the 'Marseillaise,—yoo-oo!" yelled everybody, but Mr Strube relentlessly played "Fair Harvard."

Densmore '04 led his own popular composition, the "Veritas" march, and everybody stole the crimson banners which hung over the balcony fronts—300 of them—and went home.

### Night Boisterous.

The night was boisterous with the yells of a thousand Cambridge men. Cheer upon cheer rent the smoke-filled air.

The night had none of the sensational features of "Tech" night. No baton was dented or worn because of the irritation of an Adamowski, and no undue noise disturbed any selection except the national songs, and then the noise became patriotic prayer in which everyone in hearing joined with an exultant devotion that left no room for doubt. Herr Strube was conductor.

### People Who Attended.

Mr. and Mrs. Eben D. Jordan were at one of hte center tables with their daughter, Miss Dorothy Jordan, and a party of young people. Mrs. Jordan was in black silk, trimmed in cream lace and wore a deep Irish lace collar. Her hat was a large flat one of violets.

Miss Jordan was in white muslin with a large white picture hat.

Mr. and Mrs. Nathan Haskell Dole of Jamaica Plain had a party of friends. Others present were Dr. and Mrs. J. Foster Bush and their daughter, Miss Bush, the latter in pale blue silk. Mrs. Bush was in black and white satin. Mr. and Mrs. Jeremiah Williams had friends with them. Mr. and Mrs. James B. Forsythe entertained a party. Dr. and Mrs. George B. Rice were at a front table with Dr. and Mrs. William Rice.

Ex-Attorney General A. E. Pillsbury was in the balcony with ladies. Mr. and Mrs. William C. Keen were entertaining at a front table.

Alexander H. Higginson was with a party of men at one of the center tables. Mr. and Mrs. John Taylor were with friends. Mrs. Taylor was in black liberty satin and wore a large white picture hat. She had on a beautiful string of pearls.

### Parties of Guests.

Others noted were the Misses Holmes, Mr. and Mrs. Cabot, Miss Saltonstall, Stephen Higginson, Jr., Mr. and Mrs. Aspinwall, Mr. and Mrs. Locke, Miss Elliott and her aunt, Mrs. Arrington. Miss Armstrong and a party of young people, Dr. Snelling, Mr. Heilbrun, who had a large party of guests with him, Miss Elizabeth Hethington who was in deep cream batiste, the bodice of which was elaborately embroidered in the pastel shades, Mr. Olcott was in her party and Miss Sears, the latter being in white liberty crepe with deep flounces or Irish lace trimming her skirt; her hat was a large white picture one of tulle and trimmed in Irish lace and long white sweeping ostrich plumes. She wore a large string of pearls at her throat.

Miss Henderson wore a pale lavender gown of muslin trimmed in cut steel sequins and black thread lace; she had a large bunch of lilies of the valley in her corsage.

## The Boston Journal.

TUESDAY,

JUNE 16, 1903.

# PATRIOTIC FERVOR AT HARVARD "POP" NIGHT

### National Songs Stir Audience to Wild Enthusiasm.

## STUDENTS YELL LUSTILY

### They Do Not Disturb Herr Strube, Who Conducted, and Concert Passes Off Smoothly.

Harvard produced Roosevelt and Harvard night at the "Pops." Roosevelt produced a sort of strenuous Americanism, and so did Harvard night at the Pops.

"Peggy From Paris," "The Belle of New York," and a dozen other successes brought applause, but when a fantasia of American songs came last evening the crimson light that glinted on bottle and goblet faded, and the blended glow of the red, white and blue reigned supreme.

Hundreds stood at the strains of the patriotic "Star-Spangled Banner," and their voices sang the words that were written years ago in honor of the flag that covers a nation made great by Washington, Lincoln, McKinley and the blending of the sturdy manhood of a hundred [illegible]

[210]

# HARVARD CHEERS MEEKLY SUBSIDE AT POPS, FOR BRASS BAND DROWNS OUT ALL YELLING.

HARVARD NIGHT AT THE POPS.

## Most Ladylike "Harvard Night" Ever Known, but There Is a Graduates' Night Coming Monday.

In typical Harvard style, as several followers of the crimson called it, was the Harvard night at the Pops concert last evening; plenty of fun, plenty of noise, plenty of enthusiasm, but withal perfect decorum and an overcasting air of gentility.

It was a blowing off of the safety valve after several weeks of high tension during the examination period; but the kind where no apologies were necessary to ladies. It was a little debauch of ice cream, ginger ale and lemonade. It was the kind of spree where a dress suit was in no danger of being put out of commission.

Too much credit for the evening of college fun without "rough house" features should not be heaped upon the Johnny Harvards, however, because the distinct feature of the evening was due to the entertainment, by the wise selection of a military band instead of an orchestra, under the direction of the popular leader, Mr. Gustave Strube.

The students started out to drown out the music with cheering, but they only made themselves hoarse until they croaked like automobile horns. The triumphant band, with a deafening blare of brass and din of drum marched straight ahead, undaunted. The band took the lead in the noise making, and kept it straight through the programme. The students were beaten at their own game at the very outset, and simply settled down to have a good time. There was no question as to whether they would listen. It was at the mercy of the conductor whether he should listen to the students. Only twice did he digress from his fixed programme, when he gave them selections from the "Prince of Pilsen" and "Hiawatha," as they requested at the top of their voices.

The audience was unusually large, and was graced by the presence of an unusual proportion of ladies. The consequent scattering of the young men throughout the hall, instead of allowing them to mass their cheering, probably handicapped them. In honor of the occasion the porte cochere was bordered with crimson incandescent lights, which cast a lurid glare over the assemblage arriving in the rain. Within the hall the same kind of lights spelled "Harvard" in large letters over the platform, while around the balconies the college color was conspicuous by 800 crimson souvenir banners. These banners remained in place only till the arrival of the audience, however, for they were hastily ap-

Frequently, when the band gave them a chance, the students had cheering matches by classes. A concerted appeal for "General Grant" or "Dixie" would be answered by a unanimity of opinion around the hall in a roar of "So do we," "We, too," "Same here" and "Also too." Mr. Strube would feel that he had something just as good, however, and, like a man playing a winning game, proceeded as he had planned.

One of the most effective yells during the evening of undisturbing whoops rang out with food for thought in it:

Quaker Oats, Quaker Oats, Quaker Oats.
Zest, Force, Zest, Force, Zest, Force,
Quaker Oats, Quaker Oats, Quaker Oats,
Grape Nuts.

The sub-freshmen were cheered, "'07, '07, '07; Mellen's Food." Stewart's Military band played the following:

1. March, "Up the Street".....Morse
2. Overture, "Zampa".....Herold
3. Waltz, "Wine, Woman and Song".Strauss
4. Selection, "King Dodo".....Luders
5. Overture, "Stradella".....Flotow
6. Selection, "Prince of Pilsen".....Luders
7. Selection, "Belle of New York"....Kerker
8. Overture, "Light Cavalry".....Suppe
9. {a. March, "Soldier's Field".....Strube
   {b. March, "Cruiser Harvard"....Strube
10. American Fantasy.....Herbert
11. "Fair Harvard."
12. {a. March, "Veritas".....Densmore, 1904
    {b. March, "Our Director".....Bigelow

Densmore, '04, received an ovation when he conducted the encore of his "Veritas" march.

Harvard men are expecting the greatest demonstration of the year at the Graduates' night at the Pops next Monday night.

Yes, it takes a big brass band, with a big bass drum accompaniment, to chime in with these Harvard festivities about this season of the academic year.

## BOSTON DAILY ADVERTISER.

### TUESDAY MORNING, JUNE 16, 1903.

# HARVARD NIGHT AT POPS WAS HUGELY ENJOYED

"Harvard Night" at the Pops brought out a big crowd last night despite the severe storm.

As usual, the sign "Harvard" blazed in crimson light over the stage. Crimson banners, bearing the insignia "H., 1903," draped both balconies.

These banners early became the prey of the souvenir fiend, however, and Mgr. Fred Comee—all of whose arrangements were admirable—simply smiled good naturedly, being a Harvard man himself.

There was plenty of cheering, and yet things seemed a little bit tamer than usual.

The students had everything their own way, and could hardly have been more polite.

They had a military band of their own choosing instead of the Symphony Orchestra, and Gustave Strube as conductor instead of Adamowski, who, since "Tech" night, is not so popular with the average undergraduate as formerly, when he was not so nervous.

Weeks ago the military band was decided on for "Grads'" night, because everybody wanted something that couldn't be drowned by the cheering, and after the "Tech" night episode it was thought wise to have the same arrangement for Harvard night.

Strube's popularity with the students received tremendous proof last night. He was given an ovation when he first appeared and there were oft-repeated cheers for "Strube.' His new composition, "Soldiers Field," a martial and spirited melody, and his "Crimson Harvard" were both long applauded, and "Soldiers Field" had to be repeated.

"We want Hiawatha," "So do we," "Same here," were the cries that went up after the second selection. When no response came, there followed: "Please give us Hiawatha," in more plaintive note.

Still no response.

Then they whistled the air. Strube give it, of his own accord after the third selection, as an encore, and it is by such tactful acts that he became popular.

"We thank you, sir," the students chorused.

Despite the rain many delicate fabrics were worn by the fair sex, and floor and balconies were like an animated flower garden. The great majority present were young people, and there were many pretty girls at the tables—some without chaperones—as well as upstairs.

Mr. and Mrs. E. D. Jordan brought a charming party of young people, among whom were Miss Jordan and young Mr. Jordan.

Densmore, the junior who composed "Veritas," was called for, and he conducted the march on its encore.

[211]

# Boston Transcript

TUESDAY, JUNE 16, 1903

## THE BRASS BAND WON

### Harvard Students Had to Subside When the Trombone and the Big Bassdrum Got in Their Work at Symphony Hall

Harvard undergraduates went to the Pops at Symphony Hall last night and met something that they could not drown out. It was Stewart's Brass Band, led by Mr. Gustav Strube, substituted for the regular orchestra. As a result, the occasion was one of the quietest of its kind that has been held for years, though towards the end of the evening things livened up enough for the boys to demand a few of the more popular airs, which Mr. Strube, after much urging, gave them. The floor, in spite of the violent rain outside, had almost more than its usual sprinkling of women, so the cheerers were widely separated and unable to present a united front against the all-powerful band. Between the numbers, however, isolated groups throughout the hall set up cheers for their several classes, with now and then a yell for the sub-freshmen, the name of a popular brand of baby's food at the end.

When anything that they knew was played the students sang it, but they kept calling for several of their favorite songs, like the "Marseillaise," without getting them. Toward the close of the programme were two Harvard numbers by Mr. Strube himself, one of them his popular "Cruiser Harvard" and the other a new composition, played last evening for the first time, called "Soldiers' Field." The march, "Veritas," by Densmore, 1904, was led by the composer himself, and was received with enthusiasm.

The hall was decorated, as usual, with red lights and red banners. The lights spelled out a huge "Harvard" over the organ, and the flags which hung from the balcony rails disappeared very early in the evening.

A brass band instead of the Symphony Orchestra provided the music last night for the annual "Harvard night" at the Pop concerts. Everything went off smoothly, the band not being so easily disconcerted by the vigorous cheering of the Harvard men as the orchestra on former years. But as usual the evening was a lively one, and the crimson banners with which the balconies were decorated filled their usual mission of souvenirs before the festivities were over. Gustav Strube conducted.

# THE HARVARD BULLETIN.

CAMBRIDGE, MASS., JUNE 17, 1903.

### GRADS' NIGHT AT THE POPS.

Next Monday will be Graduates' Night at the Pop Concert in Symphony Hall. Tickets at 75 cents each may be had of the secretaries of the classes or at the Hall. The floor will be reserved for graduates, but ladies will be admitted to the balcony. Stewart's Military Band, with Mr. Gustav Strube as director, has been engaged for the evening.

The programme follows:

1. March, "Cruiser Harvard," Strube
2. Overture, "Pique Dame," Suppe
3. Waltz, "Tout Paris," Waldteufel
4. Overture, "Mignon," A. Thomas
5. Introduction, Act III, "Lohengrin," Wagner
6. Selection, "Toreador," Monckton
7. Overture, "William Tell," Rossini
8. Selection, "King Dodo," Luders
9. March, "Veritas," Densmore
10. American Airs, Herbert
11. "Fair Harvard."
12. "Up the Street," Morse

BOSTON POST
*The Representative Democratic Paper of New England*

## THURSDAY,

## JUNE 18, 1903

With Monday last as Harvard night and next Monday graduates' night; Tuesday, homeopathy alumni, and Friday, Mr. Adamowski's benefit night, the 18th season of the "Pops" will close most successfully. The programme for tonight is: March, "Hoch Habsburg," Kral; ballet music, "Henry VIII.," Saint-Saens; selection, "Mikado," Sullivan; waltz, "Violets," Waldteufel; English dances, Cowen; overture, "1812," Tschaikowski; largo, Handel; waltz, "Gretna Green," Guiraud; selection, "Girofle-Girofla," Lecocq; overture, "Stradella," Flotow; waltz, "In Lauschiger Nacht," Ziehrer; march, "Boccaccio," Suppe.

# Boston Transcript

THURSDAY, JUNE 18, 1903

With Monday last as Harvard night and next Monday graduates' night, Tuesday Homœopathy alumni and Friday Mr. Adamowski's benefit night, the eighteenth season of the "Pops" will close most successfully. The selections for tonight follow: March, "Hoch Habsburg," Kral; ballet music, "Henry VIII.," Saint-Saëns; selection, "Mikado," Sullivan; waltz, "Violets," Waldteufel; English dances, Cowen; overture, "1812," Tschaikowski; Largo, Handel; waltz, "Gretna Green," Guiraud; selection, "Girofle-Girofla," Lecocq; overture, "Stradella," Flotow; waltz, "In lauschiger Nacht," Ziehrer; march, "Boccacio," Suppe.

# BOSTON HERALD.

PUBLISHED EVERY DAY IN THE YEAR.
VOL. CXIII., NO. 169.

*THURSDAY, JUNE 18, 1903.*

With Monday as Harvard night and next Monday Harvard graduates' night, Tuesday Homoeopathy alumni and Friday Mr. Adamowski's benefit night, the 18th season of the "Pops" will close most successfully. The programme for tonight is: March, "Hoch Habsburg," Kral; ballet music, "Henry VIII.," Saint-Saens; selection, "Mikado," Sullivan; waltz, "Violets," Waldteufel; English dances, Cowen; overture, "1812," Tschaikowski; largo, Handel; waltz, "Gretna Green," Guiraud; selection, "Girofle-Girofla," Lecocq; overture, "Stradella," Flotow; waltz, "In Lauschiger Nacht," Ziehrer; march, "Boccaccio," Suppe.

# BOSTON JOURNAL-

## -THURSDAY,

## JUNE 18, 1903.

With Monday last as Harvard night and next Monday Graduates' night, Tuesday Homeopathy Alumni and Friday Mr. Adamowski's benefit night, the eighteenth season of the "Pops" will close most successfully.

BOSTON DAILY ADVERTISER

## THURSDAY MORNING,

## JUNE 18, 1903.

With Monday last as Harvard night and next Monday graduates' night, Tuesday Homeopathy Alumni, and Friday Mr. Adamoski's benefit night, the 18th season of the "Pops" will close most successfully.

BOSTON EVENING RECORD.

## THURSDAY,

## JUNE 18, 1903.

With Monday last as Harvard night and next Monday graduates' night, Tuesday Homeopathy Alumni, and Friday Mr. Adamoski's benefit night, the 18th season of the "Pops" will close most successfully.

BOSTON POST
*The Representative Democratic Paper of New England*

## SATURDAY,

## JUNE 20, 1903

As the end of the Pop concert season draws to a close the interest in these fine entertainments increases, and next week will be a busy one for all. The programme for tonight is: Overture, "Raymond," A. Thomas; ballet music, "Sylvia," Delibes; selection, "Faust," Gounod; waltz, "Eternelle Ivresse," Ganne; overture, "Mignon," A. Thomas; suite, "Boabdil," Moszkowski; largo, Handel; wedding march, Mendelssohn; overture, "Light Cavalry," Suppe; selection, "Toreador," Caryll; waltz, "Grubenlicter," Zeller; march, "Black Bess," Strube.

# Boston Daily Globe.

SATURDAY, JUNE 20, 1903.

Next week will be the last of the "pop" concerts in Symphony hall. Monday will be "Harvard graduates'" night, and conductor Adamowski will have a benefit Friday evening.

[212]

# BOSTON DAILY ADVERTISER

## SATURDAY

## JUNE 20, 1903.

### THE POPS.

As the end of the Pop season draws to a close the interest in these fine entertainments increases and next week will be a busy one for all. The programme for tonight is: Overture, "Raymond," A. Thomas; ballet music, "Sylvia," Delibes; selection, "Faust," Gounod; waltz, "Eternelle Ivresse," Ganne; overture, "Mignon," A. Thomas; suite, "Boabdil," Moszkowski; largo, Handel; wedding March," Mendelssohn; overture, "Light Cavalry," Suppe; waltz, "Toreador," Caryll; waltz, "Grubenlichter," Zeller; march, "Black Bess," Strube.

# BOSTON JOURNAL-

## -SATURDAY, JUNE 20, 1903.

As the end of the Pop concert season draws to a close the interest in these fine entertainments increases, and next week will be a busy one for all.

# BOSTON HERALD.

PUBLISHED EVERY DAY IN THE YEAR.
VOL. CXIII., NO. 171.

*SATURDAY, JUNE 20, 1903.*

As the Pop concert season draws to a close the interest in these fine entertainments increases and next week will be a busy one for all. The programme for tonight is: Overture, "Raymond," A. Thomas; ballet music, "Sylvia," Delibes; selection, "Faust," Gounod; waltz, "Eternelle Ivresse," Ganne; overture, "Mignon," A. Thomas; suite, "Bobadil," Moszkowski; largo, Handel; wedding march, Mendelssohn; overture, "Light Cavalry," Suppe; selection "Toreador," Caryll; waltz "Grubenlichter," Zeller; march, "Black Bess," Strube.

# Boston Transcript

SATURDAY, JUNE 20, 1903

The eighteenth season of the "Pop" concerts at Symphony Hall is nearing the close, the coming week being the last. Many special features have been arranged. On Monday evening the "Harvard Graduates" will be strongly in evidence, as the entire floor has been reserved for them and a portion of the first balcony. Their numbers will include representatives from over thirty classes. For this evening only Stewart's Military Band, with Mr. Gustav Strube as leader, will furnish the music. Tuesday reservation of seats has been made for the Alumni Conclave of the American Institute of Homœopathy, 1000 strong. On Friday evening Conductor Adamowski will be given a testimonial, and it is anticipated that it will be one of the most brilliant of the season. The programme will be made up entirely from compositions by Wagned and Tchaikovsky. The closing night will be on Saturday. The programme for this evening is: Overture, "Raymond," A. Thomas; ballet music, "Sylvia," Delibes; selection, "Faust," Gounod; waltz, "Eternelle Ivresse," Ganne; overture, "Mignon," A. Thomas; suite, "Boabdil," Moszkowski; largo, Handel; wedding march, Mendelssohn; overture, "Light Cavalry," Suppe; selection, "Toreador," Caryll; waltz, "Grubenlichter," Zeller; march, "Black Bess," Strube.

# BOSTON TRAVELER,

## SATURDAY, JUNE 20, 1903.

### The Pops.

As the end of the pop concert season draws to a close the interest in these fine entertainments increases and next week will be a busy one for all. The programme for tonight is: Overture, "Raymond," A. Thomas; ballet music, "Sylvia," Delibes; selection, "Faust," Gounod; waltz, "Eternelle Ivresse," Ganne; overture, "Mignon," A. Thomas; suite, "Bobadil," Moszkowski; Largo, Handel; Wedding March, Mendelssohn; overture, "Light Cavalry," Suppe; selection, "Toreador," Caryll; waltz, "Grubenlichter," Zeller; march, "Black Bess," Strube.

BOSTON EVENING RECORD.

## SATURDAY, JUNE 20, 1903.

### THE POPS.

As the end of the Pop season draws to a close the interest in these fine entertainments increases and next week will be a busy one for all. The programme for tonight is: Overture, "Raymond," A. Thomas; ballet music, "Sylvia," Delibes; selection, "Faust," Gounod; waltz, "Eternelle Ivresse," Ganne; overture, "Mignon," A. Thomas; suite, "Boabdil," Moszkowski; largo, Handel; Wedding March," Mendelssohn; overture, "Light Cavalry," Suppe; waltz, "Toreador," Caryll; waltz, "Grubenlichter," Zeller; march, "Black Bess," Strube.

Avon Record.
Randolph Review.
Brockville Progress.
Holbrook Times.

SATURDAY. JUNE 13. 1903.


Symphony Hall

POPS

50-GRAND ORCHESTRA-50

MR. T. ADAMOWSKI, Conductor

Every Evening except Sunday, 8 to 11.

Admission 50c. Reserved Seats 25c extra.

NOW ON SALE.


## BOSTON TIMES

JUNE 20, 1903.

### The "Pop" Concerts.

Last Monday evening was Harvard night at the "Pop" concerts, and notwithstanding the storm that prevailed, Symphony hall was filled with one of the jolliest crowds of the season, and an equally brilliant event will take place next Monday evening, which will be graduates' night, and old Harvard and young Harvard will be largely represented by members of classes of various years. The following programme will be played by Stewart's Military band under the direction of Mr. Gustave Strube:

March, "Cruiser Harvard" ..... Strube
Overture, "Pique Dame" ..... Suppe
Waltz, "Tout Paris" ..... Waldteufel
Overture, "Mignon" ..... A. Thomas
Introduction, act III, "Lohengrin" ..... Wagner
Selection, "Toreador" ..... Monckton
Overture "William Tell" ..... Rossin
Selection, "King Dodo" ..... Luders
March, "Veritas" ..... Densmore, 1904
American airs ..... Herbert
Fair Harvard.
March, "Up the Street.

Tuesday evening will be another gala night as 1000 tickets have already been taken by members of the American Institute of Homeopathy.

## BOSTON COURIER,

JUNE 20, 1903.

— Harvard night at the Pops proved quite as merry an occasion as in former years, and brought out one of the largest and most enthusiastic audiences of the season. It was a genuine pleasure to see genial Mr. Strube wield the baton again, and his presence added not a little to the success of the evening. Among those present were Mr. and Mrs. Eben D. Jordan, the latter in blue veiling, of the new shade, with white lace, and a blue flower hat. Included in the party were Miss Dorothy Jordan, who was in white figured muslin, with a white hat, Mr. Robert Jordan and Mr. Nason Hamlin. Nearby were Mr. Benjamin M. L. Tower and daughters, Miss Adelaide Tower and Miss Eliza Tower, one in blue veiling and white lace, with black picture hat, and the other in gray, done with lace, and toque of burnt straw, with black trimmings. There were also present Mr. and Mrs. James B. Forsyth, Mrs. Forsyth, as usual, looking exceedingly pretty, Mr. and Mrs. John C. Baird, and their son, Mr. Stewart Baird, the Rev. Nathan Haskell Dole, and hundreds more. Monday, graduates night, will be the banner occasion of the coming week, and it is rumored that Stewart's Military Band has prepared the most alluring sort of a program for the affair.

## Boston Sunday Globe.

SUNDAY, JUNE 21, 1903.

### LAST WEEK OF THE "POPS."

The 18th season of the "Pop" concerts at Symphony hall is nearing the close, tomorrow night being the beginning of the end. For this last week many special features have been arranged. Tomorrow night the Harvard graduates will be strongly in evidence, as the entire floor and a portion of the first balcony have been reserved for them. Their numbers will include representatives from more than 30 classes and for the evening Stewart's military band with Mr Gustav Strube will furnish the music.

The program will be as follows:

March, Cruiser Harvard ..... Strube
Overture, Pique Dame ..... Suppe
Waltz, Tout Paris ..... Waldteufel
Overture, Mignon ..... A. Thomas
Introduction, act III, Lohengrin ..... Wagner
Selection, Toreador ..... Monckton
Overture, William Tell ..... Rossini
Selection, King Dodo ..... Luders
March, Veritas ..... Densmore, 1904
American airs ..... Herbert
Fair Harvard.
March, Up the Street.

Tuesday reservation of seats has been made for the alumni conclave of the American institute of homeopathy, 1000 strong.

Conductor T. Adamowski will be given a testimonial Friday evening, June 26.

## BOSTON HERALD, JUNE 21, 1903.

### HARVARD NIGHT AT THE POPS

Harvard night at the Pops proved the merriest sort of an occasion, and brought out one of the largest and most enthusiastic audiences of the season. It was a great pleasure to see genial Mr. Strube wield the baton again, and his presence added not a little to the delight of the evening. Among those present were Mr. and Mrs. Eben D. Jordan, the latter in blue veiling of the new shade, with white lace and a blue flower hat, while others in the party were Miss Dorothy Jordan, who was in white figured muslin and a white hat, Mr. Robert Jordan and Mr. Nason Hamlin. Near by were Mr. Benjamin L. M. Tower and daughters, Miss Adelaide Tower and Miss Eliza Tower, one in blue veiling and white lace, with black picture hat, and the other in gray, done with lace, and toque of burnt straw with black trimmings. There were also present Mr. and Mrs. James B. Forsyth, Mrs. Forsyth, as usual, looking exceedingly pretty; Mr. and Mrs. John C. Baird and their son, Mr. Stewart Baird; the Rev. Nathan Haskell Dole, and hundreds more. Tomorrow, graduates' night, will be the banner occasion of the week, and it is rumored that Stewart's Military Band has prepared the most alluring sort of a programme for the affair.

### THE POPS

The 18th season of the "Pop" concerts at Symphony Hall is nearing the close, tomorrow night being the beginning of the end. For this last week many special features have been arranged. Tomorrow (Monday) night the "Harvard graduates" will be strongly in evidence, as the entire floor has been reservod for them and a portion of the first balcony. Their numbers will include representatives from over 30 classes. For that evening only Stewart's Military Band, with Gustave Strube as leader, will furnish the music. Tuesday reservation of seats has been made for the alumni couclave of the American Institute of Homeopathy, 1000 strong.

The many friends of Conductor T. Adamowski, as well as the musical public, will be glad to know that he will be given a testimonial on Friday evening, June 26. The programme will be made up entirely of alternate selections by Wagner and Tschaikowski. The closing night will be on Saturday.

The programme for Mr. Adamowski's benefit night will be:

Polonaise, Tschaikowski; overture, "Rienzi," Wagner; adante from quartet, Tschaikowski; "Ride of the Valkyries," Wagner; overture, "1812," Tschaikowski; "Albumblatt," Wagner; violin solo, Mr. Karl Ondricek; "La Belle au Bois Dormant," Tschaikowski; overture, "Tannhauser," Wagner; suite, "Nut Cracker," Tschaikowski; finale, Act III., "Lohengrin," Wagner; waltz from "Oneguin," Tschaikowski; "Tannhauser" march, Wagner.

Monday, Harvard graduates' night, will begin the last week of the Pops, and the programme will be: March, "Cruiser Harvard," Strube; overture, "Pique Dame," Suppe; waltz, "Tout Paris," Waldteufel; overture, "Mignon," A. Thomas; introduction, Act. III "Lohengrin," Wagner; selection, "Toreador," Monckton; overture, "William Tell," Rossini; selection, "King Dodo," Luders; march, "Veritas," Densmore, 1904; American airs, Herbert; "Fair Harvard"; march, "Up the Street."

## SUNDAY JOURNAL-

JUNE 21, 1903.

### THE POPS.

The eighteenth season of the "Pop" concerts at Symphony Hall is nearing the close, tomorrow night being the beginning of the end. For this last week many special features have been arranged. Tomorrow, Monday night, the "Harvard graduates" will be strongly in evidence. For this evening only Stewart's military band, with Mr. Gustav Strube as leader, will furnish music.

Tuesday reservation of seats has been made for the Alumni Conclave of the American Institute of Homeopathy, 1000 strong. The many friends of Conductor T. Adamowski, as well as the musical public, will be glad to know that he will be given a testimonial on Friday evening, June 26. The program for Mr. Adamowski's benefit night will be:

Polonaise ..... Tschaikowski
Overture, "Rienzi" ..... Wagner
Andante from quartet ..... Tschaikowski
Ride of the Valkyries ..... Wagner
Overture, "1812" ..... Tschaikowski
Albumblatt ..... Wagner
Violin solo, Mr. Karl Ondricek.
La Belle au Bois Dormant ..... Tschaikowski
Overture, "Tannhauser" ..... Wagner
Suite, "Nut Cracker" ..... Tschaikowski
Finale, Act III., "Lohengrin" ..... Wagner
Waltz, from Oneguin ..... Tschaikowski
Tannhauser March ..... Wagner

Monday, Harvard graduates night, begins the last week of the "Pops," and the program will be: March, "Cruiser Harvard;" overture, "Pique Dame;" waltz, "Tout Paris;" overture, "Mignon;" introduction, act 3, "Lohengrin;" selection, "Toreador;" overture, "William Tell;" selection, "King Dodo;" march, "Veritas;" American airs; Fair Harvard; march, "Up the Street."

Tuesday reservation of seats has been made for the alumni conclave of the American institute of homeopathy, 1000 strong.

Conductor T. Adamowski will be given a testimonial Friday evening, June 26.

## SUNDAY HERALD.

PUBLISHED EVERY SUNDAY IN THE YEAR

VOL. CXIII., NO. 172.

SUNDAY, JUNE 21, 1903.

### THE "POPS."

For this last week of the "Pop" concerts in Symphony Hall many special features have been arranged. Tomorrow night the Harvard graduates will be strongly in evidence, as the entire floor and a portion of the first balcony have been reserved for them. Their numbers will include representatives from over 30 classes. For this evening Stewart's military band, with Mr. Gustav Strube as leader, will furnish the music. The programme is appended:

March, "Cruiser Harvard" ..... Strube
Overture, "Pique Dame" ..... Suppe
Waltz, "Tout Paris" ..... Waldteufel
Overture, "Mignon" ..... A. Thomas
Introduction act III., "Lohengrin" ..... Wagner
Selection, "Toreador" ..... Monckton
Overture, "William Tell" ..... Rossini
Selection, "King Dodo" ..... Luders
March, "Veritas" ..... Densmore, 1904
American Airs ..... Herbert
Fair Harvard.
March, "Up the Street."

Tuesday, reservation of seats has been made for the Alumni Conclave of the American Institute of Homoeopathy, 1000 strong. The many friends of Conductor T. Adamowski, as well as the musical public, will be glad to know that he will be given a testimonial on Friday evening, June 26. The programme will be made up entirely of alternate selections from Wagner and Tschaikowski, as follows:

1. Polonaise ..... Tschaikowski
2. Overture, "Rienzi" ..... Wagner
3. Andante from quartet ..... Tschaikowski
4. Ride of the Valkyries ..... Wagner
5. Overture, "1812" ..... Tschaikowski
6. Albumblatt ..... Wagner

Violin solo, Mr. Karl Ondricek.

7. La Belle au Bois Dormant ..... Tschaikowski
8. Overture, "Tannhauser" ..... Wagner
9. Suite, "Nut Cracker" ..... Tschaikowski
10. Finale, act 3, "Lohengrin" ..... Wagner
11. Waltz from Oneguin ..... Tschaikowski
12. Tannhauser March ..... Wagner

On Monday, which was Harvard night at the Pops, there was a great crowd and a similar demonstration, although perhaps more quiet than usual for a crimsion night. Every table was taken and the balconies well filled. Mr. Strube's brass band proved a great improvement over the classic orchestra for such an occasion. It could make twice as much noise as the boys did with their whistling and singing, and they magnanimously accepted a second place. Mr. and Mrs. Eben D. Jordan had a party there that night, including their son, a Harvard student, and daughter, and Mr. Nason Hamlin. Mrs. Jordan wore blue albatross with white embroidery, and a deep cape collar of lace. Her hat was of blue flowers. Miss Jordan was very pretty in white muslin daintily flowered, and a white hat wreathed with pink roses and foliage. Others having table parties were Mr. A. H. Higginson, who brought a number of young men; Mr. and Mrs. J. B. Forsyth, Mr. and Mrs. Nathan Haskell Dole, Mr. and Mrs. John C. Baird and Mr. Stewart Baird, Mr. and Mrs. Benjamin, L. M. Tower and Miss Eliza and Miss Adelaide Tower, one in gray veiling with white lace and a burnt straw toque with black trimming, and the other in blue with ecru insertions and a black plumed hat. Tomorrow night is Graduates' night, when the music will be by the same military band, with Mr. Strube conducting. This is the last week of the Pops. Mr. Adamowski is sailing on the Campania from New York Saturday, a week earlier than he expected, because of his father's illness.

## SUNDAY GLOBE

JUNE 21, 190

### TABLE GOSSIP

—Harvard night opened the we the Pop concerts, the first withou sic by the orchestra, a military under the direction of Mr Strube, ing been substituted. There wa stirring program, played magnific and the house, which was full in part, rose to the occasion and fur good nature prevailed. The leader of the most amiable of men, acced the request of the audience on tw three occasions, when numbers no nounced were called for. The stud were scattered about the hall, and massed near the stage as has bee case heretofore, so that the cheerin classes was more widely distrib Many ladies, all in pretty spring lettes, occupied the tables, and m large parties came from their sum homes. Crimson banners hung from balconies at frequent intervals and H vard in crimson incandescent lights the platform added to the brilliancy the interior of the hall, and the po cochere at the entrance, bordered w crimson incandescent lights, made pleasant contrast to the dull, gloo evening. Mr Alexander H. Higgins had a party of a dozen young men w him, and Mr and Mrs Eben D. Jord who were in town for the races, had family party, including Mr Robert J dan, Miss Dorothy Jordan and a you lady friend of their daughter. M Jordan was in black crepe de ch touched with white, and a deep Ir lace cape worn over the shoulder, w a flat black hat, having a crown a wreath of violets. Miss Dorothy was white muslin and a leghorn hat with wreath of small white roses and folia around the crown. Her friend was in white, and wore a white hat wi white ostrich plumes. Dr and M William Rice, Dr and Mrs George Ri and Mr and Mrs Eric Pope had a ta near the platform. Mrs Pope wore becoming costume of fawn veiling, wi white chiffon hat combined with pa blue, and black silk cloak with de Irish lace collar. Mrs George Rice black silk skirt, light blue corded si bodice appliqued with cream lace, a French toque with foliage and yell the crimson roses. Mrs William Ri black veiling, Italian lace fichu a turquoise necklace, with a black h Mr William Rotch, Miss Edith Rot Mr and Mrs George Mann and Mr B tram Waters, with friends. When band played the "Star Spangled Banne the great audience rose at once a many joined in singing.

—Tuesday evening brought out large audience at the Pops, and music was of a much more quiet o than the evening before. Mrs John Gardner had a table with seve friends, including Mr and Mrs Thon Hitchcock Jr, who have been at th country home at Westbury, L I, a are now visiting Mrs Gardner at Gr Hill, Brookline, for the Country races; Mr Grafton Cushing, and othe Mrs Gardner, who came to the Pops the first time this season, was all black, and wore an embroidered shou der cape caught with a brooch of dia monds having a sapphire in the cente Mrs Hitchcock wore an exquisite blac lace costume, with girdle of pale blue and a white lace fichu, trimmed with deep points of cluny lace; her hat was black, with ostrich plumes. A young girl with them was in white organdie with pink flowers, and a white straw hat with crown of blush roses and foliage. Mrs Wirt Dexter and her daughter, with some gentlemen, had a table near by. Mrs Dexter wore a lovely gown, of black and white striped liberty satin, the bodice adorned with venetian lace in pionts, and a stole chiffon shoulder cape. She also wore a small black hat, with a fold of white tulle around the brim, and a white aigrette. Miss Dexter was in a gown of tussah silk and cloak of the same made with insertions of lace of the same shade, and a crimson chiffon hat with crimson roses and foliage. Mr and Mrs Frederic S. Converse had friends with them. Mrs Converse was in black and white checked taffeta, and black and white chiffon hat. Mr Dana Estes, Mr and Mrs William Copley Winslow and Mr Dennie Boardman and Mr Wallace Goodrich with two ladies in their party were present. Enthusiasm will be at its hight tomorrow, graduates' night, and this week closes a very successful season.

[213]

Avon Record.
Randolph [illegible]
Brockton [illegible]
[illegible]

SATURDAY. JUNE 13, 1903.

**Symphony Hall**

# POPS

**50-GRAND ORCHESTRA-50**

MR. T. ADAMOWSKI, Conductor

Every Evening except Sunday, 8 to 11.

Admission 50c. Reserved Seats 25c extra.

NOW ON SALE.

# BOSTON TIMES

JUNE 20, 1903.

### The "Pop" Concerts.

Last Monday evening was Harvard night at the "Pop" concerts, and notwithstanding the storm that prevailed, Symphony hall was filled with one of the jolliest crowds of the season, and an equally brilliant event will take place next Monday evening, which will be graduates' night, and old Harvard and young Harvard will be largely represented by members of classes of various years. The following programme will be played by Stewart's Military band under the direction of Mr. Gustave Strube:

March, "Cruiser Harvard" ............... Strube
Overture, "Pique Dame" ............ Suppe
Waltz, "Tout Paris" ............ Waldteufel
Overture, 'Mignon" ......... A. Thomas
Introduction, act III, "Lohengrin" .Wagner
Selection, "Toreador" ............ Monckton
Overture "William Tell" ............ Rossin
Selection, "King Dodo" ............ Luders
March "Veritas" ............ Densmore, 1904
American airs ............ Herbert
Fair Harvard.
March, "Up the Street.

Tuesday evening will be another gala night as 1000 tickets have already been taken by members of the American Institute of Homeopathy.

# BOSTON COURIER,

JUNE 20, 1903.

—Harvard night at the Pops proved quite as merry an occasion as in former years, and brought out one of the largest and most enthusiastic audiences of the season. It was a genuine pleasure to see genial Mr. Strube wield the baton again, and his presence added not a little to the success of the evening. Among those present were Mr. and Mrs. Eben D Jordan, the latter in blue veiling, of the new shade, with white lace, and a blue flower hat. Included in the party were Miss Dorothy Jordan, who was in white figured muslin, with a white hat, Mr. Robert Jordan and Mr. Nason Hamlin. Nearby were Mr. Benjamin M. L. Tower and daughters, Miss Adelaide Tower and Miss Eliza Tower, one in blue veiling and white lace, with black picture hat, and the other in gray, done with lace, and toque of burnt straw, with black trimmings. There were also present Mr. and Mrs. James B. Forsyth, Mrs. Forsyth, as usual, looking exceedingly pretty, Mr. and Mrs. John C. Baird, and their son, Mr. Stewart Baird, the Rev. Nathan Haskell Dole, and hundreds more. Monday, graduates night, will be the banner occasion of the coming week, and it is rumored that Stewart's Military Band has prepared the most alluring sort of a program for the affair.

# Boston Sunday Globe.

SUNDAY, JUNE 21, 1903.

### LAST WEEK OF THE "POPS."

The 18th season of the "Pop" concerts at Symphony hall is nearing the close, tomorrow night being the beginning of the end. For this last week many special features have been arranged. Tomorrow night the Harvard graduates will be strongly in evidence, as the entire floor and a portion of the first balcony have been reserved for them. Their numbers will include representatives from more than 30 classes and for the evening Stewart's military band with Mr Gustav Strube will furnish the music.

The program will be as follows:

March, Cruiser Harvard ............... Strube
Overture, Pique Dame ............... Suppe
Waltz, Tout Paris ............... Waldteufel
Overture, Mignon ............... A Thomas
Introduction, act III, Lohengrin ........ Wagner
Selection, Toreador ............... Monckton
Overture, William Tell ............... Rossini
Selection, King Dodo ............... Luders
March, Veritas ............... Densmore, 1904
American Airs ............... Herbert
Fair Harvard.
March, Up the Street.

# BOSTON SUNDAY POST, JUNE 21, 1903

## HARVARD NIGHT AT THE POPS

Harvard night at the Pops proved the merriest sort of an occasion, and brought out one of the largest and most enthusiastic audiences of the season. It was a great pleasure to see genial Mr. Strube wield the baton again, and his presence added not a little to the delight of the evening. Among those present were Mr. and Mrs. Eben D. Jordan, the latter in blue veiling of the new shade, with white lace and a blue flower hat, while others in the party were Miss Dorothy Jordan, who was in white figured muslin and a white hat, Mr. Robert Jordan and Mr. Nason Hamlin. Near by were Mr. Benjamin L. M. Tower and daughters, Miss Adelaide Tower and Miss Eliza Tower, one in blue veiling and white lace, with black picture hat, and the other in gray, done with lace, and toque of burnt straw with black trimmings. There were also present Mr. and Mrs. James B. Forsyth, Mrs. Forsyth, as usual, looking exceedingly pretty; Mr. and Mrs. John C. Baird and their son, Mr. Stewart Baird; the Rev. Nathan Haskell Dole, and hundreds more. Tomorrow, graduates' night, will be the banner occasion of the week, and it is rumored that Stewart's Military Band has prepared the most alluring sort of a programme for the affair.

## THE POPS

The 18th season of the "Pop" concerts at Symphony Hall is nearing the close, tomorrow night being the beginning of the end. For this last week many special features have been arranged. Tomorrow (Monday) night the "Harvard graduates" will be strongly in evidence, as the entire floor has been reserved for them and a portion of the first balcony. Their numbers will include representatives from over 30 classes. For that evening only Stewart's Military Band, with Gustave Strube as leader, will furnish the music. Tuesday reservation of seats has been made for the alumni conclave of the American Institute of Homeopathy, 1000 strong.

The many friends of Conductor T. Adamowski, as well as the musical public, will be glad to know that he will be given a testimonial on Friday evening, June 26. The programme will be made up entirely of alternate selections by Wagner and Tschaikowski. The closing night will be on Saturday.

The programme for Mr. Adamowski's benefit night will be:

Polonaise, Tschaikowski; overture, "Rienzi," Wagner; adante from quartet, Tschaikowski; "Ride of the Valkyries," Wagner; overture, "1812," Tschaikowski; "Albumblatt," Wagner; violin solo, Mr. Karl Ondricek; "La Belle au Bois Dormant," Tschaikowski; overture, "Tannhauser," Wagner; suite, "Nut Cracker," Tschaikowski; finale, Act III., "Lohengrin," Wagner; waltz from "Oneguin," Tschaikowski; "Tannhauser" march, Wagner.

Monday, Harvard graduates' night, will begin the last week of the Pops, and the programme will be: March, "Cruiser Harvard," Strube; overture, "Pique Dame," Suppe; waltz, "Tout Paris," Waldteufel; overture, "Mignon," A. Thomas; introduction, Act. III "Lohengrin," Wagner; selection, "Toreador," Monckton; overture, "William Tell," Rossini; selection, "King Dodo," Luders; march, "Veritas," Densmore, 1904; American airs, Herbert; "Fair Harvard"; march, "Up the Street."

# SUNDAY JOURNAL—JUNE 21, 1903.

### THE POPS.

The eighteenth season of the "Pop" concerts at Symphony Hall is nearing the close, tomorrow night being the beginning of the end. For this last week many special features have been arranged. Tomorrow, Monday night, the "Harvard graduates" will be strongly in evidence. For this evening only Stewart's military band, with Mr. Gustav Strube as leader, will furnish music.

Tuesday reservation of seats has been made for the Alumni Conclave of the American Institute of Homeopathy, 1000 strong. The many friends of Conductor T. Adamowski, as well as the musical public, will be glad to know that he will be given a testimonial on Friday evening, June 26. The program for Mr. Adamowski's benefit night will be:

Polonaise ................... Tschaikowski
Overture, "Rienzi" ................ Wagner
Andante from quartet..... Tschaikowski
Ride of the Valkyries .......... Wagner
Overture, "1812" ............ Tschaikowski
Albumblatt ........................ Wagner
Violin solo, Mr. Karl Ondricek.
La Belle au Bois Dormant ........... ......................... Tschaikowski
Overture, "Tannhauser" .......... Wagner
Suite, "Nut Cracker" ....... Tschaikowski
Finale, Act III., "Lohengrin" .... Wagner
Waltz, from Oneguin ...... Tschaikowski
Tannhauser March ............... Wagner

Monday, Harvard graduates night, begins the last week of the "Pops," and the program will be: March, "Cruiser Harvard;" overture, "Pique Dame;" waltz, "Tout Paris;" overture, "Mignon;" introduction, act 3, "Lohengrin;" selection, "Toreador;" overture, "William Tell;" selection, "King Dodo;" march, "Veritas;" American airs; Fair Harvard; march, "Up the Street."

Tuesday reservation of seats has been made for the alumni conclave of the American institute of homeopathy, 1000 strong.

Conductor T. Adamowski will be given a testimonial Friday evening, June 26.

# SUNDAY HERALD.

PUBLISHED EVERY SUNDAY IN THE YEAR
VOL. CXIII., NO. 172.

SUNDAY, JUNE 21, 1903.

### THE "POPS."

For this last week of the "Pop" concerts in Symphony Hall many special features have been arranged. Tomorrow night the Harvard graduates will be strongly in evidence, as the entire floor and a portion of the first balcony have been reserved for them. Their numbers will include representatives from over 30 classes. For this evening Stewart's military band, with Mr. Gustav Strube as leader, will furnish the music. The programme is appended:

March, "Cruiser Harvard" ............. Strube
Overture, "Pique Dame" ............... Suppe
Waltz, "Tout Paris" ............... Waldteufel
Overture, "Mignon" ............... A. Thomas
Introduction act III., "Lohengrin" ..... Wagner
Selection, "Toreador" ............... Monckton
Overture, "William Tell" ............... Rossini
Selection, "King Dodo" ............... Luders
March, "Veritas" ............... Densmore, 1904
American Airs ............... Herbert
Fair Harvard.
March, "Up the Street."

Tuesday, reservation of seats has been made for the Alumni Conclave of the American Institute of Homoeopathy, 1000 strong. The many friends of Conductor T. Adamowski, as well as the musical public, will be glad to know that he will be given a testimonial on Friday evening, June 26. The programme will be made up entirely of alternate selections from Wagner and Tschaikowski, as follows:

1. Polonaise ............... Tschaikowski
2. Overture, "Rienzi" ............... Wagner
3. Andante from quartet ........ Tschaikowski
4. Ride of the Valkyries ............... Wagner
5. Overture, "1812" ............... Tschaikowski
6. Albumblatt ............... Wagner
   Violin solo, Mr. Karl Ondricek.
7. La Belle au Bois Dormant .... Tschaikowski
8. Overture, "Tannhauser" ............... Wagner
9. Suite, "Nut Cracker" ........ Tschaikowski
10. Finale, act 3, "Lohengrin" ......... Wagner
11. Waltz from Oneguin ......... Tschaikowski
12. Tannhauser March ............... Wagner

On Monday, which was Harvard night at the Pops, there was a great crowd and a similar demonstration, although perhaps more quiet than usual for a crimsion night. Every table was taken and the balconies well filled. Mr. Strube's brass band proved a great improvement over the classic orchestra for such an occasion. It could make twice as much noise as the boys did with their whistling and singing, and they magnanimously accepted a second place: Mr. and Mrs. Eben D. Jordan had a party there that night, including their son, a Harvard student, and daughter, and Mr. Nason Hamlin. Mrs. Jordan wore blue albatross with white embroidery, and a deep cape collar of lace. Her hat was of blue flowers. Miss Jordan was very pretty in white muslin daintily flowered, and a white hat wreathed with pink roses and foliage. Others having table parties were Mr. A. H. Higginson, who brought a number of young men; Mr. and Mrs. J. B. Forsyth, Mr. and Mrs. Nathan Haskell Dole, Mr. and Mrs. John C. Baird and Mr. Stewart Baird, Mr. and Mrs. Benjamin, L. M. Tower and Miss Eliza and Miss Adelaide Tower, one in gray veiling with white lace and a burnt straw toque with black trimming, and the other in blue with ecru insertions and a black plumed hat. Tomorrow night is Graduates' night, when the music will be by the same military band, with Mr. Strube conducting. This is the last week of the Pops. Mr. Adamowski is sailing on the Campania from New York Saturday, a week earlier than he expected, because of his father's illness.

# SUNDAY GLOBE—JUNE 21, 1903.

### TABLE GOSSIP.

—Harvard night opened the week at the Pop concerts, the first without music by the orchestra, a military band, under the direction of Mr Strube, having been substituted. There was a stirring program, played magnificently, and the house, which was full in every part, rose to the occasion and fun and good nature prevailed. The leader, one of the most amiable of men, acceded to the request of the audience on two or three occasions, when numbers not announced were called for. The students were scattered about the hall, and not massed near the stage as has been the case heretofore, so that the cheering of classes was more widely distributed. Many ladies, all in pretty spring toilettes, occupied the tables, and many large parties came from their summer homes. Crimson banners hung from the balconies at frequent intervals and Harvard in crimson incandescent lights on the platform added to the brilliancy of the interior of the hall, and the porte cochere at the entrance, bordered with crimson incandescent lights, made a pleasant contrast to the dull, gloomy evening. Mr Alexander H. Higginson had a party of a dozen young men with him, and Mr and Mrs Eben D. Jordan, who were in town for the races, had a family party, including Mr Robert Jordan, Miss Dorothy Jordan and a young lady friend of their daughter. Mrs Jordan was in black crepe de chine touched with white, and a deep Irish lace cape worn over the shoulder, with a flat black hat, having a crown and wreath of violets. Miss Dorothy was in white muslin and a leghorn hat with a wreath of small white roses and foliage around the crown. Her friend was all in white, and wore a white hat with white ostrich plumes. Dr and Mrs William Rice, Dr and Mrs George Rice and Mr and Mrs Eric Pope had a table near the platform. Mrs Pope wore a becoming costume of fawn veiling, with white chiffon hat combined with pale blue, and black silk cloak with deep Irish lace collar. Mrs George Rice in black silk skirt, light blue corded silk bodice appliqued with cream lace, and French toque with foliage and yellow the crimson roses. Mrs William Rice, black veiling, Italian lace fichu and turquoise necklace, with a black hat. Mr William Rotch, Miss Edith Rotch, Mr and Mrs George Mann and Mr Bertram Waters, with friends. When the band played the "Star Spangled Banner" the great audience rose at once and many joined in singing.

—Tuesday evening brought out a large audience at the Pops, and the music was of a much more quiet order than the evening before. Mrs John L. Gardner had a table with several friends, including Mr and Mrs Thomas Hitchcock Jr, who have been at their country home at Westbury, L. I, and are now visiting Mrs Gardner at Green Hill, Brookline, for the Country club races; Mr Grafton Cushing, and others. Mrs Gardner, who came to the Pops for the first time this season, was all in black, and wore an embroidered shoulder cape caught with a brooch of diamonds having a sapphire in the center. Mrs Hitchcock wore an exquisite black lace costume, with girdle of pale blue, and a white lace fichu, trimmed with deep points of cluny lace; her hat was black, with ostrich plumes. A young girl with them was in white organdie, with pink flowers, and a white straw hat with crown of blush roses and foliage. Mrs Wirt Dexter and her daughter, with some gentlemen, had a table near by. Mrs Dexter wore a lovely gown, of black and white striped liberty satin, the bodice adorned with venetian lace in pionts, and a stole chiffon shoulder cape. She also wore a small black hat, with a fold of white tulle around the brim, and a white aigrette. Miss Dexter was in a gown of tussah silk and cloak of the same made with insertions of lace of the same shade, and a crimson chiffon hat with crimson roses and foliage. Mr and Mrs Frederic S. Converse had friends with them. Mrs Converse was in black and white checked taffeta, and black and white chiffon hat. Mr Dana Estes, Mr and Mrs William Copley Winslow and Mr Dennie Boardman and Mr Wallace Goodrich with two ladies in their party were present. Enthusiasm will be at its hight tomorrow, graduates' night, and this week closes a very successful season.

THE BOSTON GLOBE—MONDAY, JUNE 22, 1903.

# DAZED AND DRENCHED.

## Pretty Girl of 19 Found in Pitiable Condition in Somerville.

### Her Hat and Shoes Gone—Could Account for Nothing After Taking a Glass of Wine at Pop Concert Saturday Evening.

A young woman who gave her age as 19 years was found in a dazed condition half a mile from any thoroughfare in the rain and darkness of yesterday morning at 3 o'clock, climbing by her hands and knees up a steep embankment to the tracks of the Southern division of the B & M RR at a point where that road crosses the Fitchburg division in Somerville.

She was minus her shoes and hat and her fine clothes which she wore were drenched. She was taken to the station, and the city physician, Dr A. B. Dearborn, who was called, worked over her an hour before she became conscious enough to tell her story.

Chief Parkhurst reluctantly gave her story to reporters yesterday afternoon and declined at the time to give her name. He said that she was a very respectable girl, but had found herself in an unfortunate predicament.

She is said by those who saw her to be a remarkably pretty girl. She was clad in garments of a fine texture and latest cut. How she arrived at the point where she was found she cannot explain.

She is a resident of a city in Connecticut and at present is lodging on Massachusetts av, Cambridge, with a sister. Both attend a medical college in their home city. They have come to Boston in order to dispose of a book of a medical character.

She told Chief Parkhurst, who interviewed her yesterday morning in the corridor in which the women's cells are located, that she left her lodgings Saturday evening in company with a gentleman and was escorted to the pop concert at Symphony hall. She said that after listening to the music for the greater part of the evening she drank a glass of wine. She claims that that was the last she remembered.

How she reached the out-of-the-way place where she was found she does not know. The embankment is half a mile from any public street. It runs up from the Fitchburg tracks to the bridge of the southern division spanning the Fitchburg road.

Reserve patrolmen Charles Johnston and Robert Blair found the young woman. She was unable to answer any questions. She was half way up the embankment when she was seen by the patrolmen, who were at the time on the Fitchburg tracks.

After she had been sent to the police station in the ambulance a search was made for her hat and shoes. They were found several yards from the point where she was first seen.

Dr Dearborn is understood to have stated that when he treated the young woman she had not the appearance of a person under the influence of liquor, but rather that of one under the influence of a drug.

Her sister visited her at the station house yesterday morning and brought a change of clothing. The two left yesterday afternoon.

It is understood that Chief Parkhurst has started an investigation of the affair, acting on some information given him by the young woman, which he would not divulge yesterday to the reporters. He was closeted last evening with one of the patrolmen who found the girl.

BOSTON JOURNAL—TUESDAY, JUNE 23, 1903.

Tonight the "Pop" concert will be attended by a large delegation of the American Institute of Homeopathy, when it is expected there will be a half hour of speech-making. A large number of the delegates are making their headquarters at the Hotel Somerset, where they arrived yesterday and Sunday.

BOSTON HERALD—MONDAY, JUNE 22, 1903.

# HER MIND A BLANK AFTER TAKING DRINK.

## Young Woman, Found Crawling up Railroad Embankment in Somerville, Became Unconscious and Cannot Explain.

A young woman, about 20 years old, whose appearance indicated refinement, had a strange experience Saturday night. When she regained consciousness yesterday morning at the Somerville police station she said that by invitation of a gentleman friend she attended an entertainment in Boston, Saturday evening.

Shortly after drinking a glass of wine she felt sick and, excusing herself, she left her escort and made her way alone out of the hall. What happened to her afterward she did not know. Whether she walked or rode to Somerville, where she was found by two police officers at 3 o'clock yesterday morning, she was unable to say. All was to her blank after she left the place where she had the drink.

It was about 3 o'clock yesterday morning that Patrolman Charles Johnston and Reserve Officer Blair discovered the woman crawling on her hands and knees up the steep embankment of the Fitchburg division of the Boston & Maine railroad near the Somerville avenue crossing in the "Brickbottom" district of Somerville. She was minus her hat and shoes, and she was drenched to the skin. Her state of exhaustion was pitiful, and she was unable to make any answer to the inquiries of the officers.

The patrol wagon was sent for, and in that conveyance the woman was taken to the police station. During the ride she became unconscious. At the station she was placed in charge of the matron, and for some time she received attention from City Physician Dearborn.

Later in the morning her condition was greatly improved, and in the afternoon she was taken home by her sister. The young woman told the police that with her sister she had been boarding in Cambridge for the past three weeks, during which time she had been selling a medical book. Up to three weeks ago both women had been students at a medical school in Connecticut.

The shoes and hat were found at daylight beside the railroad tracks by employes of the railroad.

BOSTON JOURNAL—TUESDAY, JUNE 23, 1903.

# HARVARD STUDENTS FILL SYMPHONY HALL

## Their Night at the Pops, 1000 of Them Attend.

## CLASSES OF A GENERATION

### Veterans Vie With Youngsters in Whooping It Up for Fair Harvard.

Last night was Harvard graduates' night at the Pops, and over a thousand graduates of the university assembled in Symphony Hall and 'whooped it up" for fair Harvard.

The balconies were filled with prominent society people of Boston, Cambridge and Brookline. On the floor huge crimson banners designated where the classes were assembled. Classes as far back as 1873, represented by such men as Dr. Maurice Richardson, Judge Robert Grant, Professor H. S. White and Arthur L. Clark, down to 1901, represented by Class Secretary H. B. Clark and forty members, sang the later Harvard songs and cheered the baseball nine and the boat crew.

The concert was given by Stewart's Military Band under the direction of Gustave Strube. A program of twelve numbers had been arranged, but before the concert was half over the order of exercises was laid aside and the Harvard songs and marches and the Hasty Pudding Club melodies were played while class cheers and the college yell echoed and re-echoed through the hall.

**An Inspiring Incident.**

When the concert was about half over Mrs. William H. Allen, Jr., of Concord, whose husband is a member of the class of '83, waved a crimson flag from the balcony where she was seated. In an instant the entire audience was on its feet, and the band struck up "The Little Old Red Shawl My Mother Wore."

At the class of '76 table were: J. B. Olmstead, W. H. Burbank and F. H. Morgan. After a day at Nahant '88 rounded up sixty members, led by Charles Francis Adams, 2d, Street Commissioner James A. Gallivan, "Mott" Hallowell and J. A. Bailey.

With '89 was Thomas Talbot, the new chairman of the Republican State committee. James Dean of baseball fame and William Lloyd Garrison, Jr., were with '97; Guy Scull, F. B. Bouve, Hugh Bancroft and B. H. Hayes represented '98, and Dr. J. H. Huddleston and fifteen the class of '86.

Dr. Morton Prince, J. P. Lawrence and Dr. J. H. Kennealy represented the class of '75; E. K. Rand and a party of twenty, '94; A. R. Benner of '92 had fifty men; T. T. Garceau, '91, was there with forty, and Secretary Albert H. Newman of '95 had fifty men with him.

**'93 Has Its Own Pop.**

After a trip on the King Philip and a reception on the Indiana, the class of '83 turned out a party made up C. S. Hamlin, C. C. Nichols, C. S. Belcher and thirty others.

The class of '93 had a pop concert of its own at the New Century Building, after a luncheon in the afternoon at the Lenox. The Salem Cadet Band furnished the music.

One of the classes claims as its member Charles William Eliot, president of the university. This is the class of '53. Tonight this class will dine at the Union Club in a quiet manner.

The class of '78 will lunch at the Harvard Union today, and after luncheon Attorney General Herbert Parker will present the Union a clock, and also a check for $10,000. The class dinner will be in the evening at the Algonquin Club.

The Harvard class of '93 will hold its decennial celebration today at the Country Club, instead of at Misery Island, as was at first planned by the committee. Special cars will leave Copley square this morning at 10.15.

[214]

BOSTON JOURNAL-
-TUESDAY,
JUNE 23, 1903.

# POLICE CONCEAL NAME OF WINE-LADEN GIRL

Mystery Made of Fair One Found Hatless and Shoeless.

## SAD END TO FUN AT "POPS"

**She Had "Only a Pint," but Her Escort, a Harvard (?) Professor, Took None.**

Dazed and almost unconscious, with her clothing wet and drabbled, a young woman was found crawling up the banking which leads from the tracks of the Boston & Maine railroad in Somerville early Sunday morning.

Hat and shoes were missing, and the girl, not more than 19 years old, was in a pitiable condition when found by the police. Who she was, or how she reached the secluded spot, more than half a mile from any habitation, is still a mystery, for the Somerville police refuse to divulge her name. As she was allowed to leave the station as soon as she was restored to normal condition by Dr. A. B. Dearborn it seems probable that the whole story of the adventures which led up to her sorry plight will never be known.

Chief Parkhurst was loth to give the story to the reporters. He would not tell her name or residence. The girl herself gave a partial account of her experiences. "I am a student at a medical college in a Connecticut town, where my home is. Both my sister and myself are rooming on Massachusetts avenue, Cambridge, and I have been engaged in canvassing for a medical work.

**"Do Take Some Wine."**

"We have made few acquaintances in Cambridge, but among them is a gentleman, a professor in Harvard University. He invited me to go to the "Pop" concert with him Saturday, and I accepted. While there he urged me to take a glass of wine, although he drank nothing himself. I allowed him to pour me out a glass of champagne, and afterward drank a second. There was only a pint in all.

"I am not used to drinking wine, and the music, the lights, and the heavy odor of the flowers all combined to confuse me. I felt my senses leaving me, and excusing myself to my companion hastily left the room. I can remember nothing more till I found myself in the station with the matron and a physician working over me."

The girl would not tell who her escort was, and the police were equally reticent, either through ignorance or because of a desire to keep the matter secret. Chief Parkhurst said that the girl was respectable, but had unfortunately been indiscreet because of her inexperience.

**Was He a Harvard Professor?**

At Harvard College today the alleged escapade of the professor was the topic of conversation among the students. The consensus of opinion was that the individual who palmed himself off as a "professor" was endeavoring to gain the confidence of the girl under false pretenses.

While most of the professors at the university have left for their summer vacations, some of the few who are left were seen by a Journal reporter yesterday afternoon. None of them would express any opinion as to the truth of the girl's charges.

Chief Parkhurst said last night that the incident was closed. The girl's name was left blank on the blotter, the excuse being that she was never under arrest. She was returned to her friends, and if her earnest statement can be believed, will hesitate a long time before she ventures to indulge in a "pint of wine" with either a college professor or anybody else.

BOSTON POST, TUESDAY, JUNE 23, 1903

# APOLLO DECORATED BY THE BOYS OF '98

## Old and Young Harvard "Grads" Make Merry at Symphony Hall

Five daring members of the class of '98 outwitted all other Harvard men at the Pops last night, and amid cheers decorated the statue of Apollo which occupies one of the niches above the second balcony of Symphony Hall.

It was a triumph for '98, and the members of that class cheered the men who did the "trick" until the members of other classes were ready to acknowledge that '98 had won the honors of "grads'" night. The classes of '83 and '97 succeeded in planting their standards high up among the organ pipes; '83 also started a march, but it was courteously and peacefully broken up.

"Ben" Dibblee at the head of the '99 men howled long and loud for that popular class, and would have reaped the honors had not the Apollo statue incident been conceived in the fertile minds of the '98 men and executed before the management could say nay.

The name of the man who did the decorating was not learned. His four assistants held him while he folded the crimson around the statue and placed the '98 standard at the top.

It was a great night for the old and young "grads." Manager Comee, himself a Harvard man, allowed sufficient latitude for what might be termed a howling good time.

There were no disagreeable disturbances. The management was firm at times, and this did not create objection. When the din was loudest and uproarious the classic hall seemed very warm, and when '96 called out "A bas" to '97 the latter took it good naturedly and did their best to drown out their rivals.

The class of '93 did not celebrate with their fellow "grads." Some time ago several thought the times at the "Pops" were too "prim, classic and refined." They wished a wilder time than the others. This prompted them to hold a private "Pops" at Century Hall, a few doors away. They had pewter mugs of their own, and they disposed of sufficient liquids to provide plenty of work for the cabbies. All in all, however, they seemed lonely compared with the men of the other classes, who were bestirred to exceptionally good fun by the class rivalry and the crowded galleries of pretty women.

It was decennial year for '93, and their absence was regretted by all. It was their own decision, consequently no one could object. They had the Salem Cadet Band, their own Glee Club and impromptu skits of a sporty variety. Mayor Herman Gade of Salt Lake City, Michigan, was the star "grad.," and led the chorus.

At Symphony Hall the band stopped playing at one time, when '83 and '97 started to march. Except for this incident all was serene. Everyone had a good time. Once a rumor went through the hall that Judge Emmons was present. This was a bluff, and the men with "Emmons" jags, and they were numerous, breathed more freely.

BOSTON EVENING RECORD,

TUESDAY, JUNE 23 1903.

# HARVARD GRADS RAISED THE ROOF AT THE "POPS"

Harvard graduates had their innings at "the pops." last night, and seized every opportunity to make the occasion memorable. Alumni of the university from the class of '73 to this year's graduates, cheered, sang, shouted and danced till throats were parched and lungs exhausted in the endeavor to be Harvard "boys" once again.

The true college spirit was at its height throughout the gala event. Gray-haired men who, when the time and place are opportune, delight to rally around the Crimson to renew their alma mater days, thinking of the times when once they were known as "freshies," vied with the man just thrown into the cold, cold world, in singing "Fair Harvard" and projecting their class banner to the highest vantage point in the hall.

While Harvard "en masse" raised the roof, on the floor, the female relatives, friends and country cousins lolled over the balcony rails, joined in the college anthems and helped to make things merry all round.

A special band had been engaged for this special night, and Mr. Strube was prolific in his popular encores. Everything the boys requested was anticipated, and every wish from "The Good Old Summer Time" to the "Star-Spangled Banner" was fulfilled.

At the very outset the conditions were most satisfactory for a record breaking gratuates' night. Crimson class banners, labelled with the names of the victorious college teams on the track, diamond and gridiron, hung down from the balcony rails, but mysteriously disappeared with the aid of deft female hands, as soon as the opening air of "Cruiser Harvard" started the ball rolling. Above the stage in front of the mammoth organ was displayed the illuminated sign "Harvard," flanked on either side by the figures "5" and "2," significant of the recent victory over Yale.

At different sections on the floor were erected the class flags representing the alumni of Fair Harvard for the past 30 years. Before the celebration had ended, those of '97 and '02 were seen perched on the statues of Father Time and Apollo respectively, up in the etherial regions.

Nothing escaped the alert eye of the jolly graduate body. They spotted Mrs. W. H. Allen's red shawl on the balcony edge. Immediately, everyone struck up that old favorite, "The Little Old Red Shawl my Mother Wore," and they kept it up strenuously until burdened with blushes, the owner withdrew her possessions amid the "ohs" and "ahs" of the merrymakers below.

When the climax of the programme, "Fair Harvard." was reached, the uproar came near ending in a general stampede. Classes gathered behind their banners, and started round the hall on a perplexing football formation. Spectators rose in the upper galleries enthused by the spirit of the occasion. Tables, bottles and chairs were threatened with annihilation, when Mr. Comee stepped in and spoke the gentle word.

The imminent "rough house" was averted, and the ardent sons of Harvard filed back to their seats to the tune of "The Good Old Summer Time."

The most lusty cheering of the evening was contributed by the class of '98, led by "Ben" Dibblee of football fame. He was in every song, yell and dance with the old-time vim and vigor that has made him famous on the gridiron. Dibblee led the entire hall in that rousing typical Cambridge air, "When we Fit for Gen. Grant." It was the hit of the evening, and the boys were generously assisted by the onlooking daughters, sisters and sweethearts.

All in all, the 1903 Graduates' Night was the acme of successes. Everybody seemed to have a royal good time in a manner not disorderly, but very demonstrative.

BOSTON DAILY ADVERTISER

TUESDAY

JUNE 23, 1903.

# OLD GRADS AT THE POPS

## HARVARD SPIRIT WAS ON TAP

**Enthusiasm Was Unbounded and Everyone Had a Good Time—Music Furnished by a Special Band.**

Harvard graduates had their innings at "the pops." last night, and seized every opportunity to make the occasion memorable. Alumni of the university from the class of '73 to this year's graduates, cheered, sang, shouted and danced till throats were parched and lungs exhausted in the endeavor to be Harvard "boys" once again.

The true college spirit was at its height throughout the gala event. Gray-haired men who, when the time and place are opportune, delight to rally around the Crimson to renew their alma mater days, thinking of the times when once they were known as "freshies," vied with the man just thrown into the cold, cold world, in singing "Fair Harvard" and projecting their class banner to the highest vantage point in the hall.

While Harvard "en masse" raised the roof, on the floor, the female relatives, friends and country cousins lolled over the balcony rails, joined in the college anthems and helped to make things merry all round.

A special band had been engaged for this special night, and Mr. Strube was prolific in his popular encores. Everything the boys requested was anticipated, and every wish from "The Good Old Summer Time" to the "Star-Spangled Banner" was fulfilled.

At the very outset the conditions were most satisfactory for a record breaking gratuates' night. Crimson class banners, labelled with the names of the victorious college teams on the track, diamond and gridiron, hung down from the balcony rails, but mysteriously disappeared with the aid of deft female hands, as soon as the opening air of "Cruiser Harvard" started the ball rolling. Above the stage in front of the mammoth organ was displayed the illuminated sign "Harvard," flanked on either side by the figures "5" and "2," significant of the recent victory over Yale.

At different sections on the floor were erected the class flags representing the alumni of Fair Harvard for the past 30 years. Before the celebration had ended, those of '97 and '02 were seen perched on the statues of Father Time and Apollo respectively, up in the etherial regions.

Nothing escaped the alert eye of the jolly graduate body. They spotted Mrs. W. H. Allen's red shawl on the balcony edge. Immediately, everyone struck up that old favorite, "The Little Old Red Shawl my Mother Wore," and they kept it up strenuously until burdened with blushes, the owner withdrew her possessions amid the "ohs" and "ahs" of the merrymakers below.

When the climax of the programme, "Fair Harvard." was reached, the uproar came near ending in a general stampede. Classes gathered behind their banners, and started round the hall on a perplexing football formation. Spectators rose in the upper galleries enthused by the spirit of the occasion. Tables, bottles and chairs were threatened with annihilation, when Mr. Comee stepped in and spoke the gentle word.

The imminent "rough house" was averted, and the ardent sons of Harvard filed back to their seats to the tune of "The Good Old Summer Time."

The most lusty cheering of the evening was contributed by the class of '98, led by "Ben" Dibblee of football fame. He was in every song, yell and dance with the old-time vim and vigor that has made him famous on the gridiron. Dibblee led the entire hall in that rousing typical Cambridge air, "When we Fit for Gen. Grant." It was the hit of the evening, and the boys were generously assisted by the onlooking daughters, sisters and sweethearts.

All in all, the 1903 Graduates' Night was the acme of successes. Everybody seemed to have a royal good time in a manner not disorderly, but very demonstrative.

SYMPHONY HALL.

POPS

LAST WEEK.

50—GRAND ORCHESTRA—50

Mr. T. ADAMOWSKI, Conductor.

Thursday, June 25, AMERICAN COMPOSERS' NIGHT.

Friday, June 26, WAGNER-TSCHAIKOWSKI PROGRAM.

TESTIMONIAL to Conductor T. ADAMOWSKI.

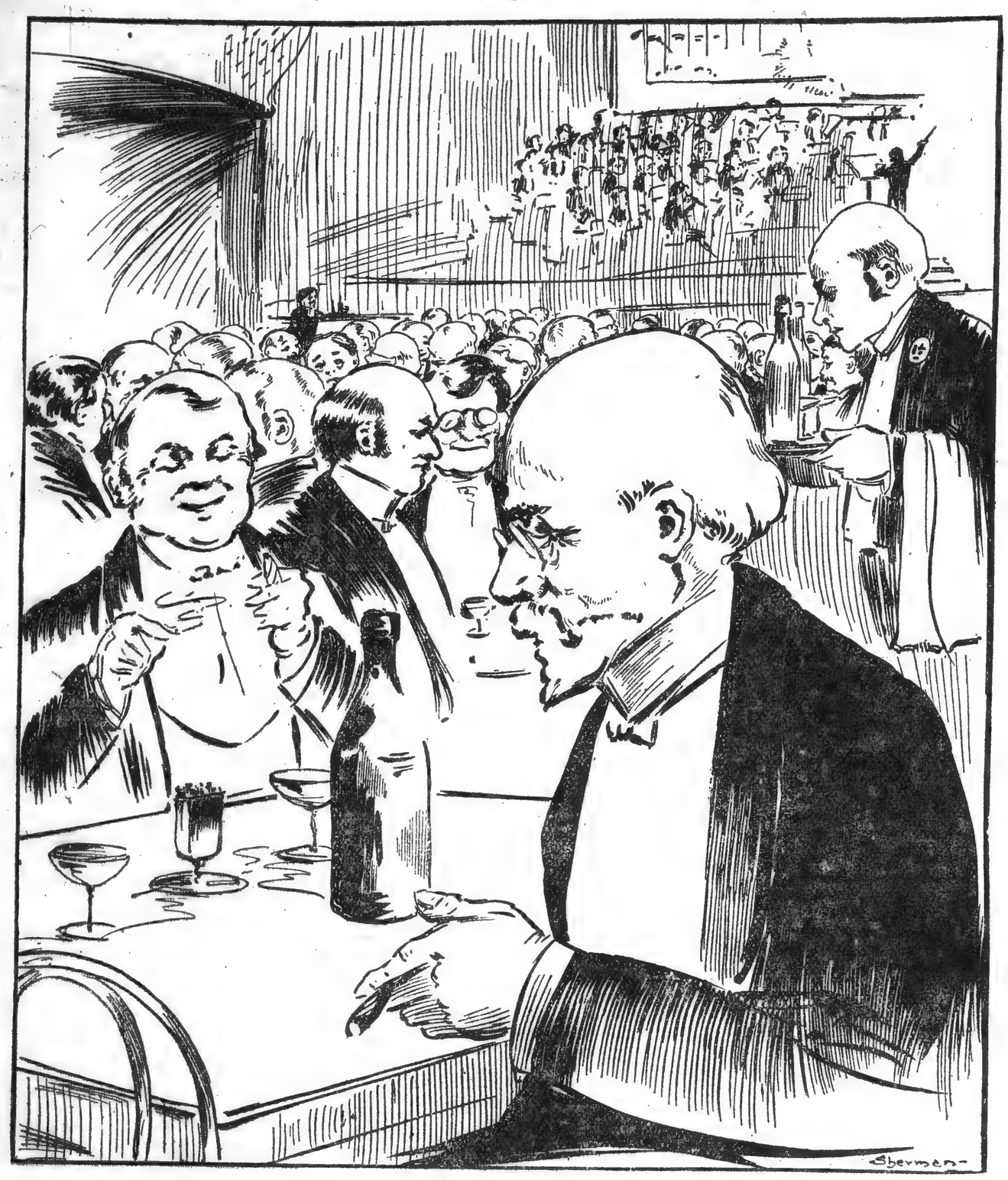
Every Evening, except Sunday, 8 to 11. Telephone Back Bay 1492.

[215]

THE BOSTON GLOBE—TUESDAY, JUNE 23, 1903.

# FUN BEGINS RIGHT AT THE FIRST JUMP

## Graduates' Night at the Pop Concert an Occasion at Which There's Always Something Doing.




GRADUATES' NIGHT AT THE POP AS IT APPEARED IN WHAT WAS PERHAPS ITS ONLY QUIET CORNER.

Graduates' night last night at the pop concerts in Symphony hall was, according to custom, a very feverish occasion.

It did not compare, however, for feverishness with the graduates' night of two years ago, though it was sufficiently warm to get Manager Comee out in the middle of the floor to interject his bulky self into the procedings at timely intervals.

Twice he stopped marches that had barely been born of exuberance, and more than once he saved a chair's life.

Not a chair sailed into the air; hardly a dozen glasses were broken. The only effort at class showing was made by enthusiasts who decorated Apollo and Mercury with class banners, and likewise hung the token of their years on the front of the organ.

The class of '93 was not represented in the hall, as it was having a private pop concert of its own with the Salem Cadet band down in the New Century building. There the pleasing custom spread of decorating the members of the band with hats snatched from the audience, and the bonneted players tooted manfully away under the most ludicrous headgear.

The fun began right at the jump in Symphony hall. The class of '83, which was celebrating its double decennial, had made a day of it. The members went to Pemberton in the morning and down to the battleship Indiana in the afternoon, and they brought a whole lot of the officers from the Indiana's wardroom with them to the concert. The consequence was that the hall rang with Harvard cheers, with "Navy!" shrieked at the end of them.

Then Mr Comee brought in H. S. White, who has been appointed in place of Prof Ira Hollis, and there were wild yells for '73.

The program—but the program went to pieces after the first intermission. The grads began calling in chorus that they wanted "Heeawatha," but Mr Strube, who was especially engaged by the wisdom of the management to lead Stewart's military band for the night, gave the audience instead, "The Good Old Summer Time," which everybody sang with eclat.

All round the balcony edge were banners announcing that it was graduates' night. These were speedily gobbled by souvenir fiends. On the table stood hosts of crimson banners with year numbers on them. These lasted longer, but toward the end of the evening displayed a tendency to rise from their places, wave round and climb statue pedestals or organ fronts.

A '97 man rose in his chair, literally, to beat time with a chair leg that was no further support to its seat. He was hailed with joy, and for the sake of seeing him do it again, an encore was demanded.

Pandemonium reigned throughout the evening. When a class got tired of cheering itself, it cheered the class it licked at baseball while it was in college. Old classes like '78 got three men together and yelled feeble, unheard cheers which were drowned in the general melee.

Mr Strube yielded to the demand for "Hiawatha" when '97 pronounced it that way, and the whole hall whistled it.

Then Ben Dibble led a demand for "General Grant," which the band didn't know. Not at all disturbed, Dibble led the chorus and the song was sung. At the appropriate time, he pointed to his collar, and the bunch understood and sang vociferously that the cannon ball which came whizzing down the road "hit Bill Jones in the neck."

Mr Strube did the best he could to help the grads sing; he didn't have what they demanded, so he played the Stein song, and they sang that. The roar of cheers stopped only while he played, and not always then. The grads wandered from table to table, and shook hands, in spite of the rumor that that sort of thing was not allowed. The conversation was carried on an octave above where the same men talk ordinarily.

The envious balconies, lined with beauty, smiled and wished they were all grads.

Mrs William H. Allen of Concord had a crimson shawl and spread it on the balcony rail in front of her. Instantly a crowd of '00 men caught sight of it, and with no little wit began singing in chorus, holding up their glasses, "The Little Old Red Shawl My Mother Wore." The whole audience took it up, and Mrs Allen got a burst of applause the like of which was given to no other out-collegeer.

Mr Strube played "Dodo," and Mr Dibblee, grasping a banner by its foot, started out with his class to visit '97, which sat in the front of the hall. A lockstep sprang up instantly, and for a moment it looked as though the real rough house was about to have its birth after all.

But a Harvard man, not connected with the management of the hall, stopped it. Mr Strube, who was evidently prepared for the event, stopped the band, and till the line started home again did not resume.

The incident was over in a moment and did not make any disturbance whatever. But it brought Mr Comee onto the floor, and he himself stopped the next two marches.

The second one was funny, for '83 and '98 started visiting at the same time and met with a bang in the middle of the hall. Most of the men were smoking and sparks shot up in the roaring, smoky atmosphere in a highly humorous manner.

The second intermission, when there is usually a promenade, saw the banners placed. The flags of '97, '02 and '83 climbed the pedestals and stood in the topmost of the hall. A little later '98 outdid all; an adventurous grad actually climbed up on the lofty perch of Apollo, with considerable boosting from classmates, and hung the flag over the god's extended arm.

By this time the exuberance had progressed to the stage, where tables were occasionally capsized, bottles were broken, hats thrown into the air, and banners took to tossing wildly in time to the music.

But there was no more marching and everybody went home singing. It was a great graduates' night.

Boston Transcript

TUESDAY, JUNE 23, 1903

## GRADUATES AT THE POPS

### Enthusiasm and Noise Marked the Annual Ante-Commencement Celebration in Symphony Hall

Harvard was old Harvard last night at Symphony Hall, whether there was a band or an orchestra, and despite the braying brasses and the big brass drum on the stage the two thousand graduates on the floor were as complete masters of the situation as they had ever been over the wailing violins and gentle flutes of the usual pop concert performers. There was a regular printed programme, divided into three parts, but after the first part nobody knew it, for from all parts of the hall came demands not to be denied, for "Hiawatha," "The Good Old Summer Time," and numerous other melodies which permitted lusty lungs to imitate singing. There was never greater enthusiasm at a Harvard graduates' night, even if the decennial class, '93, did withdraw for a pop concert of its own in the New Century Building down the street. The crowd did not miss them at all. It is related, in this connection, that when '93 planned its exclusive celebration it invited the twenty-year class, '83, to join, alleging that the Symphony Hall affair was too slow. But with twenty years of graduate wisdom on their heads, '83 declined with thanks, saying that if the regular pops were too slow they were afraid the special brand would be a little too rapid for men of their years. The men of '93 had plenty of music, plenty of hilarity, and plenty of good fellowship, but they missed what is the meat of this occasion: the gathering together under one roof of all the celebrating classes. It is the one time in the whole commencement season, except on solemn commencement day itself, when the graduates are all united.

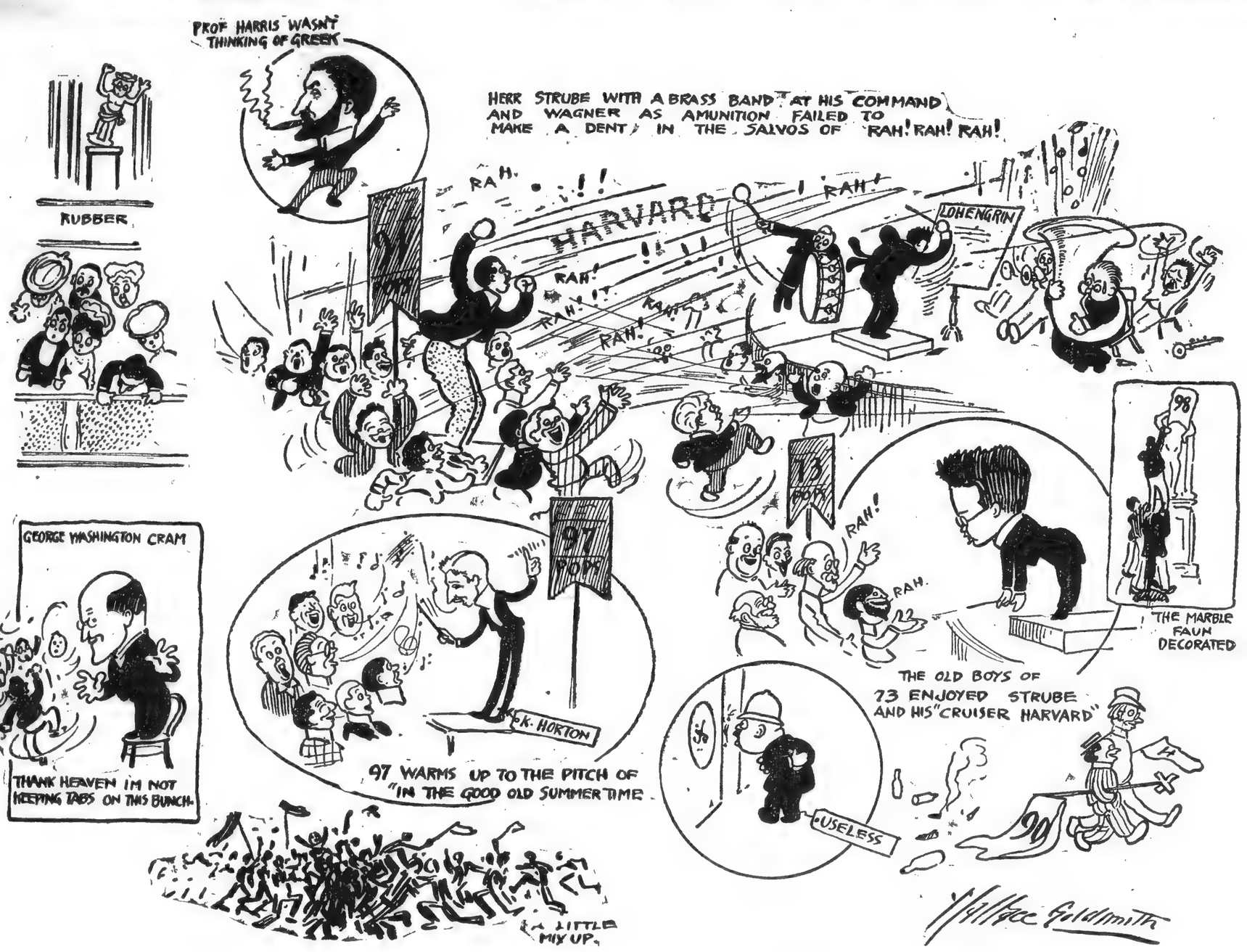
The other classes with special celebrations turned out in good numbers—1900 with its first triennial leading, and '97, with its second, next. The fifteen-year class, '88, had a good representation, and the twenty-year class, after a day down the harbor, had an unusual gathering. The men had spent a part of their afternoon on the battleship Indiana, and had brought a number of her officers back with them, so there were frequent cheers for the ship and for the navy; and, an unusual thing in these gatherings, several Naval Academy cheers were shouted in answer. Seventy-eight, the twenty-five year class, and '73, the thirty-year class, were soberly represented and frequently cheered. Large delegations were also present from the younger classes without special celebrations. Ninety-nine had a large and lusty crowd, which was conspicuous in the cheering and singing. Its leader, Ben Dibblee, the old quarter-back, led the hall in several spirited choruses of the old song, "When I Fit for Gineral Grant." The very young graduates of 1901 and 1902 made themselves felt now and then, but 1903, within a day of its graduation, was neither heard from nor thought of. The balconies were crowded, as usual, with a very interested throng of ladies, to whom these graduate night antics of well-grown boys offer perennial amusement. The banners on the balcony rails disappeared under capes and cloaks as the first number was played. The other flags, indicating where the classes sat on the tables, lasted throughout the evening, but when the concert was finished, disappeared at the heads of marching squads which tramped up the street to the accompaniment of familiar songs forced from raw and tired throats.

The familiar red "Harvard" twinkled in its place above the stage, and on one side a triumphant crimson "5" glittered defiance to a modest blue "2" on the other. A few processions were started and broken up, and as usual a banner or two found its way to the statues on the second balcony.

[216]

THE BOSTON HERALD—TUESDAY, JUNE 23, 1903.

# CYCLONE OF MELODY AND FUN AT HARVARD GRADUATES' NIGHT AT THE POP CONCERT.




SCENES DURING HARVARD GRADUATES' NIGHT AT SYMPHONY HALL.

## Classes from '73 to '03 Cheer Each Other, While the Crimson Banners Wave as in Football Times.

Harvard graduates' night at the Pops concert last night with Stewart's Military band, conducted by Gustave Strube, was the most strenuous evening of all the Pops series, and shook up the statues around Symphony Hall as they never will be shaken unless an earthquake or a cyclone gets loose in the famous home of melody. On the floor around the tables nearly 2000 grads defied the Emmons law, in the presence of crowds of fair women and their escorts who crammed the crimson-hung balconies and cheered themselves into a delirious orgy.

The evening started off with the groups of classes from '73 to '03 cheering one another until the floor looked like an impersonation of the French Chamber of Deputies, and ended in a demonstration that looked like a picture of the return of the Greeks after the battle of Salamis. Hundreds of banners that stood upon the tables with the class numerals were tossed in the air, with broken bottles, glasses and hats, while hundreds of exhilarated graduates in sinuous lines pranced around the crowded space. It was the same living picture that is enacted upon football fields when Harvard wins, except that it was heightened a thousand-fold because of the confining walls of the concert hall.

When the crowd arrived they found the porte cochere glimmering with crimson lights, and inside along the balconies, in the early part of the evening, hundreds of banners with the names of the football heroes and track team men enrolled in glory; on the tables they found standards with the class numerals on banners of crimson, and over the stage the word "Harvard" burning in crimson lights, with a crimson "5" on one side completely triumphing over a miserable little blue "2." When the jubilants left, they carried with them the banners, except a few that had been placed high in the statue niches around the hall and a banner of '98, which had been placed upon the "Marble Faun."

The band started out to march triumphantly away from the vocal din, as it had done on the recent Harvard undergraduate night. The grads, however, used football tactics, and waited until the second number, which started with a pianissimo passage. This was the weak point in the line that they were looking for, and they hit it with a volley of yells that made the brass horns sound like the chirrup of a cricket at the battle of Manila. After this triumph the band became secondary to the fun. The class of '97, which is holding its sixth year reunion, received the lusty-lunged homage of all the classes during the entire evening. The class of 1900, which is meeting for its first time in the series of three years, was the most numerous, and got attention whenever it lifted its stentorian chorus. When the fun became fast and furious a '97 man wrenched a leg from a chair, which he used as a baton to lead the mighty chorus, with terrific renditions of "The Good Old Summer Time" and "Hiawatha," which the band was forced to play. To show that no disrespect to the programme was intended, however, cheers for Strube were frequent.

Kenneth Horton, the tennis expert, mounted upon the tables, led the boisterous class of '97 in returning the yells that were given to them from all sides of the hall. In the midst of the '95 group "Dike" Spaulding directed the 16-inch guns loaded with "rah-rahs." As the noise got under way, the band tried Wagner's thunderous peals, but failed to make a dent in the upheaval of discords. Every class was singing its favorite melody, and all were uniting on the "rah-rahs."

Once during the intermission Mrs. William H. Allen of Concord was spied in the balcony wearing a crimson shoulder scarf, and immediately all the celebraters turned their faces to her, and sang the old college song about "The Little Red Shawl My Mother Used to Wear." Processions up and down the aisles collided, and the floor looked for a time like the college yard on "Bloody Monday."

In one of these triumphant marches a preacher wearing his cloth pranced deliriously down the aisle carrying a '76 banner. Ben Dibblee, ex-captain of a victorious eleven, surrounded by the class of '99, caught the contagious nervousness, and mounting a table, leaped rhythmically, leading his cohorts with the emphatic strains of "When We Fit for Gineral Grant." The stein song, by the band, reminded everybody that it was fair weather, for the steins were on the table, and never was the chorus given such a rouse.

The floor became so turbulent that it reminded Guy Scull of South African campaigns, so he led his class for a triumphant charge through the thickest of the yelling multitude. George Washington Cram, the college recorder, was everywhere, but he had no postal cards with him, so the grads cheered him for old time's sake. When cheering became monotonous, the struggles of noise gave way for the supremacy of banners. High into the statue niches climbed daring enthusiasts, trying to get their class numerals into the most honored position. The climax was reached during the singing of the "Star Spangled Banner," and as the words, "that our flag was still there," rang out, the class of '98 yelled to see their numerals wrapped around the leering features of the marble Faun, high up in a niche at the left of the hall.

After the concert, the classes marched down Huntington avenue repeating the popular songs, much to the dismay of late pedestrains. The big Pop concert was over; but scores of little Pop concerts along the streets, and in the clubs and over the Charles to Cambridge, were just begun.

For the benefit of those who would like to know the intentions of the band this programme is appended for reference:

1. March, "Cruiser Harvard".....Strube
2. Overture, "Pique Dame".....Suppe
3. Waltz, "Tout Paris".....Waldteufel
4. Overture, "Mignon".....A. Thomas
5. Introduction, act 3, "Lohengrin"...Wagner
6. Selection, "Toreador".....Monckton
7. Overture, "William Tell".....Rossini
8. Selection, "King Dodo".....Luders
9. (a) March, "John Harvard"...Rodman, '05
   (b) March, "Veritas".....Densmore, '04
10. American airs.....Herbert
11. "Fair Harvard."
12. (a) March, "Advance of Harvard"..Dolan
    (b) March, "Up the Street".....Morse

## BOSTON EVENING RECORD.

### WEDNESDAY,

### JUNE 24, 1903.

Harvard '75 at the Brunswick had lots of fun over the latest Lampoon cartoon, which represents Dean Briggs, a member, taking the Radcliffe girls in a bunch to the Pop concerts to celebrate his election as their president.

**A HOMOEOPATHIC POP!**

Tables were reserved at the pop concert last evening for the delegates to the American Institute of Homoeopathy, who gathered there in general alumni conclave.

The dignified physicians threw care to the winds for the evening and thoroughly enjoyed the evening with the hearty cooperation of their lady friends.

Each alumnus was provided with the colors of his college.

Between the musical selections there was much sociality among the members who visited from table to table, sang college songs and fully entered into the spirit of the occasion.

## Boston Daily Globe.

### WEDNESDAY, JUNE 24, 1903

### Institute of Homeopathy

The general alumni conclave was held in the evening, and was attended not only by graduated diploma-owners, but by everybody else who wore an "M D" and a badge of membership in the institute. The place of meeting was in Symphony hall, where all were initiated in the mysteries of the pop concert.

## Boston Transcript

WEDNESDAY, JUNE 24, 1903

**"Alumni Conclave" at the "Pops"**

Professional cares were forgotten last evening when the members and visitors of the American Institute of Homœopathy visited the Alumni Conclave, which this year took the form of an evening at the "Pops." About one thousand attended, besides many of the ladies accompanying delegates, members of the Meissen and others, the institute itself being present through the courtesy of the local committee of arrangements

## BOSTON POST.
## THURSDAY.
## JUNE 25. 1903

Saturday night will close the 18th season of the Pops at Symphony Hall. Tonight, Thursday, the audience will listen to the productions of American composers; tomorrow, Friday, is to be Conductor Adamowski's benefit, when the great works of Wagner and Tschaikowski will be given.

## Boston Daily Globe.
### THURSDAY, JUNE 25, 1903.

Saturday night closes the 18th season of the "Pops" at Symphony hall. Tonight the audience will be treated to the productions of American composers, tomorrow is conductor Adamowski's benefit night, when the gerat works of Wagner and Tschaikowski will be given. Saturday being closing night the program will be of especial interest.

## BOSTON DAILY ADVERTISER
### THURSDAY
### JUNE 25, 1903.

The press accounts of the homoeopathic pop state that the physicians threw dull care to the winds. This is a frank answer to the immortal prescription, "throw physic to the dogs."

**POPS CLOSE SATURDAY.**

Saturday night will mark the close of the 18th season of Symphony Hall "Pops." Thursday night will be American composers' night; Friday, Conductor Adamowski will take his benefit. He has chosen the works of Wagner and Tschaikowski as the programme.

## BOSTON HERALD.
PUBLISHED EVERY DAY IN THE YEAR.
VOL. CXIII, NO. 176.

***THURSDAY, JUNE 25, 1903.***

Saturday night closes the 18th season of the "Pops" at Symphony Hall. The week will be remembered as one of special interest, every night being a "special night." Tonight, Thursday, the audience will listen to the productions of American composers; tomorrow, Friday, is Conductor Adamowski's benefit night, when the great works of Wagner and Tschaikowski will be given. Saturday being closing night, the programme will be of especial interest. For Friday night the programme is: Polonaise, Tschaikowski; overture, "Rienzi," Wagner; andante from quartet, Tschaikowski; "Ride of the Valkyries," Wagner; overture, "1812," Tschaikowski; albumblatt, Wagner; "La Belle au Bois Dormant," Tschaikowski; overture, "Tannhauser," Wagner; suite, "The Nut Cracker," Tschaikowski; finale to act III., "Lohengrin," Wagner; waltz from "Onegin," Tschaikowski; "Tannhauser March," Wagner.

## Boston Transcript
### THURSDAY, JUNE 25, 1903

Saturday night closes the eighteenth season of the "Pops" at Symphony Hall. Tonight the audience will listen to the productions of American composers; tomorrow (Friday) evening is Conductor Adamowski's benefit night, when the great works of Wagner and Tschaikowski will be given. Saturday being closing night, the programme will be of especial interest. For Friday night the following numbers have been selected: Polonaise, Tschaikowski; overture, "Rienzi," Wagner; Andante from Quartet, Tschaikowski; Ride of the Valkyries, Wagner; overture, "1812," Tschaikowski; Albumblatt, Wagner; La Belle au Bois Dormant, Tschaikowski; overture, "Tannhauser," Wagner; suite, "The Nut Cracker," Tschaikowski; finale to Act. III., "Lohengrin," Wagner; waltz from "Onegin," Tschaikowski; Tannhauser march, Wagner.

## BOSTON JOURNAL.
## THURSDAY,
## JUNE 25, 1903.

It is with regret that we are brought face to face with the fact that Saturday night closes the eighteenth season of the "Pops" at Symphony Hall. The week will be remembered as one of special interest, every night being a "Special Night." Tonight, Thursday, the audience will listen to the productions of American composers; tomorrow, Friday, is Conductor Adamowski's benefit night when the great works of Wagner and, Tschaikowski will be given. Saturday being closing night the program will be of especial interest.

## BOSTON POST.
## SATURDAY.
## JUNE 27, 1903

Tonight closes the Pop concerts at Symphony Hall, and the following programme will be given: Coronation march, Meyerbeer; overture, "Merry Wives of Windsor," Nicolai; melody, Rubinstein; waltz, "Vienna Woods," Strauss; finale, Act. I., "Lohengrin," Wagner; (a) Abendrot, (b) Canzonetta, Strube; English dances, German; Hungarian rhapsody, No. 2, Liszt; selection, "Carmen," Bizet; (a) Rosary, (b) Country Dance, Nevin; intermezzo, "Naila," Delibes; march, "King Carl," Unrath.

## Boston Daily Globe.
### SATURDAY, JUNE 27, 1903.

The "pop" concerts in Symphony hall will close this evening with the following program. Coronation march, Meyerbeer; overture, "Merry Wives of Windsor," Nicolai; melody, Rubinstein; waltz, "Vienna Woods," Strauss; finale, act 1, "Lohengrin," Wagner; abendrot and canzonetta, Strube; English dances, German; Hungarian rhapsody, No. 2, Liszt; selection, "Carmen," Bizet; rosary and country dance, Nevin; intermezzo, "Naila," Delibes; march, "King Carl," Unrath.

## BOSTON DAILY ADVERTISER
### SATURDAY
### JUNE 27, 1903.

**THE POPS.**

Tonight closes the "Pop" concerts at Symphony Hall with the following programme: 1—Coronation March, Meyerbeer; 2—Overture, "Merry Wives of Windsor," Nicolai; 3—Melody, Rubinstein; 4—Waltz, "Vienna Woods," Strauss; 5—Finale, Act 1, "Lohengrin," Wagner; 6—(a) Abendrot, (b) Canzonetta, Strube; 7—English Dances, German; 8—Hungarian Rhapsody, No. 2, Liszt; 9—Selection, "Carmen," Bizet; 10—(a) Rosary, (b) Country Dance, Nevin; 11—Intermezzo, "Naila," Delibes; 12—March, "King Carl," Unrath.

## BOSTON HERALD.
PUBLISHED EVERY DAY IN THE YEAR.
VOL. CXIII, NO. 178.

***SATURDAY, JUNE 27, 1903.***

Tonight closes the "Pop" concerts at Symphony Hall, and the following programme will be rendered: Coronation March, Meyerbeer; overture, "Merry Wives of Windsor," Nicolai; melody, Rubinstein; waltz, "Vienna Woods," Strauss; finale, act I, "Lohengrin," Wagner; a, Abendrot, b, Canzonetta, Strube; English dances, German; Hungarian rhapsody, No. 2, Liszt; selection, "Carmen," Bizet; a, Rosary, b, Country Dance, Nevin; intermezzo, "Naila," Delibes; march, "King Carl," Unrath.

## BOSTON JOURNAL.
## SATURDAY,
## JUNE 27, 1903.

Tonight closes the "Pops" concerts at Symphony Hall with the following program: Coronation march; overture, "Merry Wives of Windsor;" melody; waltz, "Vienna Woods;" finale, act 1, "Lohengrin," (a) Abendrot, (b) Canzonetta; English dances; Hungarian Rhapsody, No. 2; selections, "Carmen" (a) Rosary, (b) country dance; intermezzo, "Naila;" march, "King Carl."

## Boston Transcript
### SATURDAY, JUNE 27, 1903

Tonight closes the "Pop" concerts at Symphony Hall. This is the programme: "Coronation March," Meyerbeer; Overture, "Merry Wives of Windsor," Nicolai; Melody, Rubinstein; Waltz, "Vienna Woods," Strauss; Finale, Act I, "Lohengrin," Wagner; Abendrot, Canzonetta, Strube; English dances, German; Hungarian Rhapsody No. 2, Liszt; Selection, "Carmen," Bizet; "Rosary, "Country Dance," Nevin; Intermezzo, "Naila," Delibes; March, "King Carl," Unrath.

## BOSTON EVENING RECORD.
## SATURDAY,
## JUNE 27. 1903.

**THE POPS.**

Tonight closes the "Pop" concerts at Symphony Hall with the following programme: 1—Coronation March, Meyerbeer; 2—Overture, "Merry Wives of Windsor," Nicolai; 3—Melody, Rubinstein; 4—Waltz, "Vienna Woods," Strauss; 5—Finale, Act 1, "Lohengrin," Wagner; 6—(a) Abendrot, (b) Canzonetta, Strube; 7—English Dances, German; 8—Hungarian Rhapsody, No. 2, Liszt; 9—Selection, "Carmen," Bizet; 10—(a) Rosary, (b) Country Dance, Nevin; 11—Intermezzo, "Naila," Delibes; 12—March, "King Carl," Unrath.

## BOSTON COURIER,
## JUNE 27, 1903.

THE LAST POP.

After a most successful season, the final note will be played tonight at the Pop concert, and the orchestra disbanded to meet again in the fall. The last week has been a gala one in many respects, and the opening night, Monday, given over to the Harvard graduates, was one of the most brilliant on record, with colored lights, crimson banners and good cheer and happiness. There were many well known men on the floor on that occasion, among them Messrs. Butler Ames, H. H. White, chairman of the Harvard athletic committee, Arthur Ware, Dr. Carleton Francis Tucker Daland, Benjamin Diblee, Larz Anderson, Arthur Adams, Joseph Chipman, Percy Houghton and Harry Fay. From the balconies a tremendous throng of people watched the gay scene, among them Mrs. Fiske Warren and party, Mr. and Mrs. Kenneth Horton, the latter being very handsomely attired in deep violet voile, with large plume-laden hat to match. With the Hortons was Miss Susan Amory, and others. Miss Amory was prettily clad in navy blue cloth, with a burnt straw hat trimmed with pale blue. Mr. and Mrs. J. Edward Mullen, the latter in black, with checked blouse, and hat of burnt straw, done in black; Mr. Dana Estes and party, Mr. and Mrs. William Lincoln and Miss Lincoln, were there. Thursday evening, when American composers' night was observed, proved another interesting occasion, Chadwick, Converse, Zach and Strube being among the composers honored. Mr. Strube's Romanza tor violin, performed by Carl Ondricek, was particularly well liked.

Among those who have attended the concerts the past week are Mrs. William P. Blake, Mr. Frederick S. Converse, Mrs. Lewis H. Mudgett and her sister, Miss Armstrong, Judge Pierce, Mr. S. R. Hudson, Mr. and Mrs. Arthur Richmond and party, and Mr. George Eustis. On Wednesday evening Major Higginson, with Mr. James Higginson and Mr. Alexander Henry Higginson, made up a stag party. Mrs. Higginson, by the way, is of the several North Shore society women who are to give receptions in honor of the visiting teachers the coming week. Mrs. Storrow is another.

——Mr. and Mrs. Lewis H. Mudgett are to pass the first fortnight of the former's summer vacation, which began today, in a Canadian tour, with visits to Toronto, the Thousand Islands, Montreal and Canada. Later they are to be the guests of Judge Brackett, at Lake Ossipee, and will then go to Centre Harbor for the remainder of the summer.

[218]

## BOSTON POST.
## THURSDAY,
## JUNE 25, 1903

Saturday night will close the 18th season of the Pops at Symphony Hall. Tonight, Thursday, the audience will listen to the productions of American composers; tomcrrow, Friday, is to be Conductor Adamowski's benefit, when the great works of Wagner and Tschaikowski will be given.

## Boston Daily Globe.
### THURSDAY, JUNE 25, 1903.

Saturday night closes the 18th season of the "Pops" at Symphony hall. Tonight the audience will be treated to the productions of American composers, tomorrow is conductor Adamowski's benefit night, when the gerat works of Wagner and Tschaikowski will be given. Saturday being closing night the program will be of special interest.

## BOSTON DAILY ADVERTISER
## THURSDAY
## JUNE 25, 1903.

The press accounts of the homoeopathic pop state that the physicians threw dull care to the winds. This is a frank answer to the immortal prescription, "throw physic to the dogs."

**POPS CLOSE SATURDAY.**

Saturday night will mark the close of the 18th season of Symphony Hall "Pops." Thursday night will be American composers' night; Friday, Conductor Adamowski will take his benefit. He has chosen the works of Wagner and Tschaikowski as the programme.

## BOSTON HERALD.

PUBLISHED EVERY DAY IN THE YEAR.
VOL. CXIII., NO. 176.

***THURSDAY, JUNE 25, 1903.***

Saturday night closes the 18th season of the "Pops" at Symphony Hall. The week will be remembered as one of special interest, every night being a "special night." Tonight, Thursday, the audience will listen to the productions of American composers; tomorrow, Friday, is Conductor Adamowski's benefit night, when the great works of Wagner and Tschaikowski will be given. Saturday being closing night, the programme will be of especial interest. For Friday night the programme is: Polonaise, Tschaikowski; overture, "Rienzi," Wagner; andante from quartet, Tschaikowski; "Ride of the Valkyries," Wagner; overture, "1812," Tschaikowski; albumblatt, Wagner; "La Belle au Bois Dormant," Tschaikowski; overture, "Tannhauser," Wagner; suite, "The Nut Cracker," Tschaikowski; finale to act III., "Lohengrin," Wagner; waltz from "Onegin," Tschaikowski; "Tannhauser March," Wagner.

## Boston Transcript
THURSDAY, JUNE 25, 1903

Saturday night closes the eighteenth season of the "Pops" at Symphony Hall. Tonight the audience will listen to the productions of American composers; tomorrow (Friday) evening is Conductor Adamowski's benefit night, when the great works of Wagner and Tschaikowski will be given. Saturday being closing night, the programme will be of especial interest. For Friday night the following numbers have been selected: Polonaise, Tschaikowski; overture, "Rienzi," Wagner; Andante from Quartet, Tschaikowski; Ride of the Valkyries, Wagner; overture, "1812," Tschaikowski; Albumblatt, Wagner; La Belle au Bois Dormant, Tschaikowski; overture, "Tannhauser," Wagner; suite, "The Nut Cracker," Tschaikowski; finale to Act. III., "Lohengrin," Wagner; waltz from "Onegin," Tschaikowski; Tannhauser march, Wagner.

## BOSTON JOURNAL-
## -THURSDAY,
## JUNE 25, 1903.

It is with regret that we are brought face to face with the fact that Saturday night closes the eighteenth season of the "Pops" at Symphony Hall. The week will be remembered as one of special interest, every night being a "Special Night." Tonight, Thursday, the audience will listen to the productions of American composers; tomorrow, Friday, is Conductor Adamowski's benefit night when the great works of Wagner and, Tschaikowski will be given. Saturday being closing night the program will be of especial interest.

## BOSTON POST.
## SATURDAY.
## JUNE 27, 1903

Tonight closes the Pop concerts at Symphony Hall, and the following programme will be given: Coronation march, Meyerbeer; overture, "Merry Wives of Windsor," Nicolai; melody, Rubinstein; waltz, "Vienna Woods," Strauss; finale, Act. I., "Lohengrin," Wagner; (a) Abendrot, (b) Canzonetta, Strube; English dances, German; Hungarian rhapsody, No. 2, Liszt; selection, "Carmen," Bizet; (a) Rosary, (b) Country Dance, Nevin; intermezzo, "Naila," Delibes; march, "King Carl," Unrath.

## Boston Daily Globe.
### SATURDAY, JUNE 27, 1903.

The "pop" concerts in Symphony hall will close this evening with the following program. Coronation march, Meyerbeer; overture, "Merry Wives of Windsor," Nicolai; melody, Rubinstein; waltz, "Vienna Woods," Strauss; finale, act 1, "Lohengrin," Wagner; abendrot and canzonetta, Strube; English dances, German; Hungarian rhapsody, No. 2, Liszt; selection, "Carmen," Bizet; rosary and country dance, Nevin; intermezzo, "Naila," Delibes; march, "King Carl," Unrath.

## BOSTON DAILY ADVERTISER
## SATURDAY
## JUNE 27, 1903.

**THE POPS.**

Tonight closes the "Pop" concerts at Symphony Hall with the following programme: 1—Coronation March, Meyerbeer; 2—Overture, "Merry Wives of Windsor," Nicolai; 3—Melody, Rubinstein; 4—Waltz, "Vienna Woods," Strauss; 5—Finale, Act 1, "Lohengrin," Wagner; 6—(a) Abendrot, (b) Canzonetta, Strube; 7—English Dances, German; 8—Hungarian Rhapsody, No. 2, Liszt; 9—Selection, "Carmen," Bizet; 10—(a) Rosary, (b) Country Dance, Nevin; 11—Intermezzo, "Naila," Delibes; 12—March, "King Carl," Unrath.

## BOSTON HERALD.

PUBLISHED EVERY DAY IN THE YEAR.
VOL. CXIII., NO. 178.

***SATURDAY, JUNE 27, 1903.***

Tonight closes the "Pop" concerts at Symphony Hall, and the following programme will be rendered: Coronation March, Meyerbeer; overture, "Merry Wives of Windsor," Nicolai; melody, Rubinstein; waltz, "Vienna Woods," Strauss; finale, act I, "Lohengrin," Wagner; a, Abendrot, b, Canzonetta, Strube; English dances, German; Hungarian rhapsody, No. 2, Liszt; selection, "Carmen," Bizet; a, Rosary, b, Country Dance, Nevin; intermezzo, "Naila," Delibes; march, "King Carl," Unrath.

## BOSTON JOURNAL-
## -SATURDAY,
## JUNE 27, 1903.

Tonight closes the "Pops" concerts at Symphony Hall with the following program: Coronation march; overture, "Merry Wives of Windsor;" melody; waltz, "Vienna Woods;" finale, act 1, "Lohengrin," (a) Abendrot, (b) Canzonetta; English dances; Hungarian Rhapsody, No. 2; selections, "Carmen" (a) Rosary, (b) country dance; intermezzo, "Naila;" march, "King Carl."

## Boston Transcript
SATURDAY, JUNE 27, 1903

Tonight closes the "Pop" concerts at Symphony Hall. This is the programme: "Coronation March," Meyerbeer; Overture, "Merry Wives of Windsor," Nicolai; Melody, Rubinstein; Waltz, "Vienna Woods," Strauss; Finale, Act I., "Lohengrin," Wagner; Abendrot, Canzonetta, Strube; English dances, German; Hungarian Rhapsody No. 2, Liszt; Selection, "Carmen," Bizet; "Rosary, "Country Dance," Nevin; Intermezzo, "Naila," Delibes; March, "King Carl," Unrath.

## BOSTON EVENING RECORD.
## SATURDAY,
## JUNE 27, 1903.

**THE POPS.**

Tonight closes the "Pop" concerts at Symphony Hall with the following programme: 1—Coronation March, Meyerbeer; 2—Overture, "Merry Wives of Windsor," Nicolai; 3—Melody, Rubinstein; 4—Waltz, "Vienna Woods," Strauss; 5—Finale, Act 1, "Lohengrin," Wagner; 6—(a) Abendrot, (b) Canzonetta, Strube; 7—English Dances, German; 8—Hungarian Rhapsody, No. 2, Liszt; 9—Selection, "Carmen," Bizet; 10—(a) Rosary, (b) Country Dance, Nevin; 11—Intermezzo, "Naila," Delibes; 12—March, "King Carl," Unrath.

## BOSTON COURIER,
## JUNE 27, 1903.

THE LAST POP.

After a most successful season, the final note will be played tonight at the Pop concert, and the orchestra disbanded to meet again in the fall. The last week has been a gala one in many respects, and the opening night, Monday, given over to the Harvard graduates, was one of the most brilliant on record, with colored lights, crimson banners and good cheer and happiness. There were many well known men on the floor on that occasion, among them Messrs. Butler Ames, H. H. White, chairman of the Harvard athletic committee, Arthur Ware, Dr. Carleton Francis Tucker Daland, Benjamin Diblee, Larz Anderson, Arthur Adams, Joseph Chipman, Percy Houghton and Harry Fay. From the balconies a tremendous throng of people watched the gay scene, among them Mrs. Fiske Warren and party, Mr. and Mrs. Kenneth Horton, the latter being very handsomely attired in deep violet voile, with large plume-laden hat to match. With the Hortons was Miss Susan Amory, and others. Miss Amory was prettily clad in navy blue cloth, with a burnt straw hat trimmed with pale blue. Mr. and Mrs. J. Edward Mullen, the latter in black, with checked blouse, and hat of burnt straw, done in black; Mr. Dana Estes and party, Mr. and Mrs. William Lincoln and Miss Lincoln, were there. Thursday evening, when American composers' night was observed, proved another interesting occasion, Chadwick, Converse, Zach and Strube being among the composers honored. Mr. Strube's Romanza for violin, performed by Carl Ondricek, was particularly well liked.

Among those who have attended the concerts the past week are Mrs. William P. Blake, Mr. Frederick S. Converse, Mrs. Lewis H. Mudgett and her sister, Miss Armstrong, Judge Pierce, Mr. S. R. Hudson, Mr. and Mrs. Arthur Richmond and party, and Mr. George Eustis. On Wednesday evening Major Higginson, with Mr. James Higginson and Mr. Alexander Henry Higginson, made up a stag party. Mrs. Higginson, by the way, is of the several North Shore society women who are to give receptions in honor of the visiting teachers the coming week. Mrs. Storrow is another.

——Mr. and Mrs. Lewis H. Mudgett are to pass the first fortnight of the former's summer vacation, which began today, in a Canadian tour, with visits to Toronto, the Thousand Islands, Montreal and Canada. Later they are to be the guests of Judge Brackett, at Lake Ossipee, and will then go to Centre Harbor for the remainder of the summer.

[218]

SUNDAY, JUNE 28, 1903.

——The Pop concerts closed with a brilliant program and with a large and enthusiastic audience last evening, after a most successful season. These concerts, under Mr Comee's management, have come to be a most important element in the enjoyment of thousands of residents of Boston and its vicinity, filling up as they do the time intervening between the close of the classical concert season and the flitting away for the summer. The last week has been full of interesting incidents, beginning with Monday, graduates' night, when the whole floor was given up to graduates of past years. Excitement and enthusiasm ran high throughout the evening and there was so much demand for favorite airs that the program announced was completely changed, only a very few of the selections expected being played. There were many representatives of '73, the 30-year class, and they were not only frequently cheered, but did a good deal of cheering themselves. There were more of the 1900 men there than of any other class, but that of '97 was more lustily cheered than any, and in turn made more noise themselves. Kenneth Horton seemed to be the leader in the fun and directed his classmates, standing upon a table and wielding an improvised baton. The porte cochere at the entrance was brilliant with crimson lights and over the stage was Harvard in big crimson letters, with the figure 5 in crimson on one side and 2 in blue on the other. There was a brilliant array of youth and fashion in the balconies, most of the ladies wearing white or light colors with flower hats. Mrs Kenneth Horton sat in the upper balcony with friends, one of the most interested spectators. She was beautifully dressed in a violet crepe de chine gown and a tulle hat of a lighter shade, with a wreath of violet dahlias about the crown. Over the gown she wore a three-quarters coat of white silk brocaded with pink flowers, a circle of pearls fastening white ribbons at the belt line in the back. The crimson banners hanging from the balconies disappeared early in the evening, but those about the hall indicating the class year were appropriated at the close of the evening. Never was the "Star Spangled Banner" sung with more spirit, the whole great audience rising. Throughout the evening Mr Strube yielded with the best possible grace to the demands of his audience and many were the cheers given for him. It was a red-letter night and the utmost fun and good feeling prevailed. The closing of the Pop season is always a matter of regret to the many who spend most delightful evenings there.

——Mr Adamowski received an ovation on Friday evening, the Pop being given as a testimonial to him. It was a brilliant house, every table being taken and most of the balcony seats. The program was composed of numbers by Wagner and Tschaikowski, given alternately. Among those who came up from their seaside homes were Mr Otis Kimball and his daughter, Miss Estelle Kimball, who was attractively dressed in a light blue veiling, with lace on the bodice, and a white hat with white plumes. Mr and Mrs Frederic S. Converse brought again a large party of friends, including Mr J. Wallace Goodrich, and Mme Szumowska and her husband. Mr Josef Adamowski had Mr William P. Blake and several others with him. Mr Adamowski left for New York by the midnight train, and sailed yesterday morning for his home abroad.

# SUNDAY HERALD.

PUBLISHED EVERY SUNDAY IN THE YEAR
VOL. CXIII., NO. 179.

## SUNDAY, JUNE 28, 1903.

Graduates' night at the Pops on Monday proved an exceptionally interesting occasion. Some of the well known men on the floor were Brig.-Gen. Butler Ames, Dr. Carleton Francis, Mr. Larz Anderson, Mr. Arthur Ware, Mr. H. H. White, chairman of the Harvard athletic committee; Mr. Tucker Daland, Mr. Percy Haughton, Mr. Harry Fay, Mr. Joseph Chipman and Mr. Arthur Adams. In the balconies, Mrs. Fiske Warren was conspicuous with a party of friends. Mrs. Kenneth Horton, who was smart in a purple veiling princess gown with a violet hat, had some young people with her, including Miss Susan Amory. Mr. and Mrs. William Lincoln and Miss Lincoln were also there.

On Thursday, "Composers' night," Mr. Strube had two compositions on the programme. His romanza for violin, done by Carl Ondricek, was vigorously applauded. During the week there were at the Pops Mr. William P. Blake, Mr. and Mrs. Arthur Richmond and a smart party, Mr. George Eustis, Mr. Frederick S. Converse, Miss Armstrong and Mr. S. H. Hudson. Maj. Higginson, with his brother, Mr. James Higginson of New York, who came on for Commencement, and his son, Mr. Alexander H. Higginson, made up a party. The Pops ended last evening, and the management will now be widely scattered. Mr. Adamowski is on the ocean on the Campania, which sailed yesterday from New York; Mr. and Mrs. Comee are to travel in the West, and Mr. Mudgett, with his wife, is off for a Canadian trip of a fortnight's duration. They are to visit Judge Brackett at Lake Ossipee, and later will be at Centre Harbor.

Mr. T. Adamowski sailed yesterday from New York on the Campania. He intended to have gone over a week later on the Saxonia, but illness in his Poland home caused a change of plans. Mr. Adamowski's Pop benefit Friday night was a rousing testimonial to his popularity and goodfellowship.

# BOSTON . TIMES

## JUNE 27, 1903.

### The "Pops."

This last week of the "Pops" has consisted almost solely of special nights. Tuesday's performance was in honor of the alumni conclave of the American Institute of Homoeopathy, and this programme was offered:

March, "Queen of Sheba"..... Gounod
Overture, "Maritia"..... Flotow
Selection, "Fortune-Teller"..... Herbert
Waltz, "Morgenblaetter"..... J. Strauss
Suite, "Peer Gynt"..... Grieg
Overture, "Tannhausser"..... Wagner
Hymn to St. Cecilia..... Gounod
Wedding march..... Mendelssohn
Overture, "Poet and Peasant"..... Suppe
Selection, "The Brigands"..... Offenbach
Waltz, "Violets"..... Waldteufel
March, "Cruiser Harvard"..... Strube

The hall was well-filled, the floor being crowded with gaily dressed men and women. To those whose idea of a "special night" is a college night, the scene would have been enlightening. It was almost an ideal "Pop" audience, for the conversation was seldom loud, and there was nothing unruly save, once or twice, the applause for Mr. Adamowski. This conductor's programmes have already exhausted comment and it is late in the day to be talking of the grace and swing of his performances; but one cannot refrain from mentioning two features of Tuesday's programme — the "Tannhausser" overture, and the Grieg numbers. The former was heard with unprecedented silence, and the applause at the end was frequent. Indeed, it was a superb reading. The audience clapped, shouted, stamped, and would not be appeased. Mr. Adamowski bowed repeatedly, but was finally compelled to give an encore before the programme could continue. The other number mentioned consisted of two movements from one of the Peer Gynt suites—"Anitra's Dance," and "In the Hall of the Mountain King." Although the former was delightfully done, it was to the latter that special reference was made. Never has this whimsical, semi-farcical, amazing bit of orchestration been given with greater effect. Was it not Mr. Apthorp who called it "a musical hornet's nest"? It was gorgeously done! There was nothing for it but to play it all over again, which Mr. Adamowski did with a good grace. Mr. Ondricek played the solo part in Gounod's hymn.

Altogether an uncommonly good evening.

[219]

SUNDAY POST, JUNE 28, 1903

## THE WEEK AT THE POPS

After a most successful season, the final note was played last evening at the Pop concerts, and the orchestra disbanded to meet again in the fall. The last week was a gala one in many particulars, and the opening night, Monday, given over to the Harvard graduates, was one of the most brilliant on record, with its colored lights, crimson banners and good cheer and happiness. There were many well-known men on the floor on that occasion, among them Mr. Butler Ames, Mr. H. S. White, chairman of the Harvard athletic committee; Mr. Arthur Ware, Dr. Carleton Francis, Mr. Tucker Daland, Mr. Benjamin Dibbles, Mr. Larz Anderson, Mr. Arthur Adams, Mr. Joseph Chipman, Mr. Percy Haughton, Mr. Harry Fay and innumerable others. Among those who watched the gay scene from the balconies were Mrs. Fiske Warren and party, Mr. and Mrs. Kenneth Horton, the latter being very handsomely attired in deep violet voile, with a large plume-laden hat to match. With the Hortons were Miss Susan Amory and others. Miss Amory was prettily clad in navy blue cloth and wore a burnt straw hat, with trimmings of pale blue. Mr. and Mrs. J. Edward Mullen, the latter in black, with blouse of shepherd's checked silk and large hat, were there, as were Mr. Dana Estes and party, Mr. and Mrs. William Lincoln and Miss Lincoln, Mr. and Mrs. Walter Cady and a throng of people who filled both balconies to overflowing. Thursday evening, when American composers' night was observed, was another interesting occasion, Chadwick, Converse, Strube and Zach being among the composers honored. Mr. Strube's compositions were particularly well liked, notably his romanza for violin, done by Mr. Karl Ondricek. Among others who attended the concerts the past week are Mr. William P. Blake, Mr. Frederick S. Converse, Mrs. Lewis H. Mudgett and her sister, Miss Armstrong, Judge Pierce, Mr. S. H. Hudson, Mr. and Mrs. Arthur Richmond and party and Mr. George Eustis. On Wednesday evening Major Higginson, with Mr. James Higginson and Mr. Alexander Henry Higginson, made up a stag party. Now a general scattering of the orchestra and managers is in order. Mr. Adamowski sailed yesterday for Europe on the Campania, Mr. and Mrs. Comee are to spend the summer in a tour through the West, while Mr. and Mrs. Lewis H. Mudgett are to pass the first fortnight of the former's vacation in a Canadian tour, visiting Toronto, the Thousand Islands, Montreal, Quebec, etc. Later they are to be the guests of Judge Brackett at his country home at Lake Ossipee, before establishing themselves for the remainder of the summer at Centre Harbor.

# SUNDAY JOURNAL—JUNE 28, 1903.

Although the hall was crowded to its utmost capacity on Monday evening in honor of Graduates' Night at the "Pop" Concerts, Symphony Hall was almost entirely destitute of the fair sex, save in the balconies, where there was a representative number, to enjoy the college cheering and the music offered, which was remarkably apropos to the occasion under Mr. Strube's popular baton. Mrs. William A. Bancroft, wife of General W. A. Bancroft of Cambridge, sat in the first row of the right balcony, close to the stage, and had with her her daughter-in-law, Mrs. Hugh Bancroft, wife of Colonel Bancroft. Mrs. Bancroft looked remarkably well in a gown of cafe au lait veiling, made up effectively with quantities of cream lace and embroidery, while touches of black were on the waist and skirt. She wore a small flowered bonnet and her wrap was a long one of black taffeta silk. She had some exquisite diamonds at her throat. Mrs. Fiske Warren came in late with a large party and occupied seats in the balcony. Others noted were Colonel Samuel R. Winslow, ex-Police Commissioner Robert F. Clark, Mr. Percy Haughton, the athelte, Mr. Richard D. Ware, the clever librettist of the opera of "Westward Ho," Colonel John T. Wheelwright, Mr. Arthur J. Garceau, Dr. William A. Brooks, and Mr. R. P. Hallowell.

The closing of the "Pop" concerts ends all claim to summer evening diversions Boston has beyond the theatres still open, and the people still in town must look to trips to the near-by beaches for amusement.

Boston has not yet acquired the roof garden habit. Indeed, many persons, who ought to know, declare that a roof garden here would not be popular enough to be profitable.

At any rate, no one has yet made the venture.

# Boston Daily Globe.

## MONDAY, JUNE 29, 1903.

The pops are over. Saturday night was the stopper.

# BOSTON POST, MONDAY, JUNE 29, 1903

Fred Comee of Symphony Hall has for some summers made a trip across the ocean. This year he will vary the programme and visit the Pacific Coast. As a result some highly entertaining articles on the far West may be looked for in the public prints.

## Boston Sunday Globe.

### SUNDAY, JUNE 28, 1903.

——The Pop concerts closed with a brilliant program and with a large and enthusiastic audience last evening, after a most successful season. These concerts, under Mr Comee's management, have come to be a most important element in the enjoyment of thousands of residents of Boston and its vicinity, filling up as they do the time intervening between the close of the classical concert season and the flitting away for the summer. The last week has been full of interesting incidents, beginning with Monday, graduates' night, when the whole floor was given up to graduates of past years. Excitement and enthusiasm ran high throughout the evening and there was so much demand for favorite airs that the program announced was completely changed, only a very few of the selections expected being played. There were many representatives of '73, the 30-year class, and they were not only frequently cheered, but did a good deal of cheering themselves. There were more of the 1900 men there than of any other class, but that of '97 was more lustily cheered than any, and in turn made more noise themselves. Kenneth Horton seemed to be the leader in the fun and directed his classmates, standing upon a table and wielding an improvised baton. The porte cochere at the entrance was brilliant with crimson lights and over the stage was Harvard in big crimson letters, with the figure 5 in crimson on one side and 2 in blue on the other. There was a brilliant array of youth and fashion in the balconies, most of the ladies wearing white or light colors with flower hats. Mrs Kenneth Horton sat in the upper balcony with friends, one of the most interested spectators. She was beautifully dressed in a violet crepe de chine gown and a tulle hat of a lighter shade, with a wreath of violet dahlias about the crown. Over the gown she wore a three-quarters coat of white silk brocaded with pink flowers, a circle of pearls fastening white ribbons at the belt line in the back. The crimson banners hanging from the balconies disappeared early in the evening, but those about the hall indicating the class year were appropriated at the close of the evening. Never was the "Star Spangled Banner" sung with more spirit, the whole great audience rising. Throughout the evening Mr Strube yielded with the best possible grace to the demands of his audience and many were the cheers given for him. It was a red-letter night and the utmost fun and good feeling prevailed. The closing of the Pop season is always a matter of regret to the many who spend most delightful evenings there.

——Mr Adamowski received an ovation on Friday evening, the Pop being given as a testimonial to him. It was a brilliant house, every table being taken and most of the balcony seats. The program was composed of numbers by Wagner and Tschaikowski, given alternately. Among those who came up from their seaside homes were Mr Otis Kimball and his daughter, Miss Estelle Kimball, who was attractively dressed in a light blue veiling, with lace on the bodice, and a white hat with white plumes. Mr and Mrs Frederic S. Converse brought again a large party of friends, including Mr J. Wallace Goodrich, and Mme Szumowska and her husband. Mr Josef Adamowski had Mr William P. Blake and several others with him. Mr Adamowski left for New York by the midnight train, and sailed yesterday morning for his home abroad.

## SUNDAY HERALD.

PUBLISHED EVERY SUNDAY IN THE YEAR
VOL. CXIII., NO. 179.

### SUNDAY, JUNE 28, 1903.

Graduates' night at the Pops on Monday proved an exceptionally interesting occasion. Some of the well known men on the floor were Brig.-Gen. Butler Ames, Dr. Carleton Francis, Mr. Larz Anderson, Mr. Arthur Ware, Mr. H. H. White, chairman of the Harvard athletic committee; Mr. Tucker Daland, Mr. Percy Haughton, Mr. Harry Fay, Mr. Joseph Chipman and Mr. Arthur Adams. In the balconies, Mrs. Fiske Warren was conspicuous with a party of friends. Mrs. Kenneth Horton, who was smart in a purple veiling princess gown with a violet hat, had some young people with her, including Miss Susan Amory. Mr. and Mrs. William Lincoln and Miss Lincoln were also there.

On Thursday, "Composers' night," Mr. Strube had two compositions on the programme. His romanza for violin, done by Carl Ondricek, was vigorously applauded. During the week there were at the Pops Mr. William P. Blake, Mr. and Mrs. Arthur Richmond and a smart party, Mr. George Eustis, Mr. Frederick S. Converse, Miss Armstrong and Mr. S. H. Hudson. Maj. Higginson, with his brother, Mr. James Higginson of New York, who came on for Commencement, and his son, Mr. Alexander H. Higginson, made up a party. The Pops ended last evening, and the management will now be widely scattered. Mr. Adamowski is on the ocean on the Campania, which sailed yesterday from New York; Mr. and Mrs. Comee are to travel in the West, and Mr. Mudgett, with his wife, is off for a Canadian trip of a fortnight's duration. They are to visit Judge Brackett at Lake Ossipee, and later will be at Centre Harbor.

Mr. T. Adamowski sailed yesterday from New York on the Campania. He intended to have gone over a week later on the Saxonia, but illness in his Poland home caused a change of plans. Mr. Adamowski's Pop benefit Friday night was a rousing testimonial to his popularity and goodfellowship.

## BOSTON . TIMES

### JUNE 27, 1903.

#### The "Pops."

This last week of the "Pops" has consisted almost solely of special nights. Tuesday's performance was in honor of the alumni conclave of the American Institute of Homoeopathy, and this programme was offered:

March, "Queen of Sheba" ..... Gounod
Overture, "Maritia" ..... Flotow
Selection, "Fortune-Teller" ..... Herbert
Waltz, "Morgenblaetter" ..... J. Strauss
Suite, "Peer Gynt" ..... Grieg
Overture, "Tannhausser" ..... Wagner
Hymn to St. Cecilia ..... Gounod
Wedding march ..... Mendelssohn
Overture, "Poet and Peasant" ..... Suppe
Selection, "The Brigands" ..... Offenbach
Waltz, "Violets" ..... Waldteufel
March, "Cruiser Harvard" ..... Strube

The hall was well-filled, the floor being crowded with gaily dressed men and women. To those whose idea of a "special night" is a college night, the scene would have been enlightening. It was almost an ideal "Pop" audience, for the conversation was seldom loud, and there was nothing unruly save, once or twice, the applause for Mr. Adamowski. This conductor's programmes have already exhausted comment and it is late in the day to be talking of the grace and swing of his performances; but one cannot refrain from mentioning two features of Tuesday's programme — the "Tannhausser" overture, and the Grieg numbers. The former was heard with unprecedented silence, and the applause at the end was frequent. Indeed, it was a superb reading. The audience clapped, shouted, stamped, and would not be appeased. Mr. Adamowski bowed repeatedly, but was finally compelled to give an encore before the programme could continue. The other number mentioned consisted of two movements from one of the Peer Gynt suites—"Anitra's Dance," and "In the Hall of the Mountain King." Although the former was delightfully done, it was to the latter that special reference was made. Never has this whimsical, semi-farcical, amazing bit of orchestration been given with greater effect. Was it not Mr. Apthorp who called it "a musical hornet's nest"? It was gorgeously done! There was nothing for it but to play it all over again, which Mr. Adamowski did with a good grace. Mr. Ondricek played the solo part in Gounod's hymn.

Altogether an uncommonly good evening.

## SUNDAY POST, JUNE 28, 1903

### THE WEEK AT THE POPS

After a most successful season, the final note was played last evening at the Pop concerts, and the orchestra disbanded to meet again in the fall. The last week was a gala one in many particulars, and the opening night, Monday, given over to the Harvard graduates, was one of the most brilliant on record, with its colored lights, crimson banners and good cheer and happiness. There were many well-known men on the floor on that occasion, among them Mr. Butler Ames, Mr. H. S. White, chairman of the Harvard athletic committee; Mr. Arthur Ware, Dr. Carleton Francis, Mr. Tucker Daland, Mr. Benjamin Dibblee, Mr. Larz Anderson, Mr. Arthur Adams, Mr. Joseph Chipman, Mr. Percy Haughton, Mr. Harry Fay and innumerable others. Among those who watched the gay scene from the balconies were Mrs. Fiske Warren and party, Mr. and Mrs. Kenneth Horton, the latter being very handsomely attired in deep violet voile, with a large plume-laden hat to match. With the Hortons were Miss Susan Amory and others. Miss Amory was prettily clad in navy blue cloth and wore a burnt straw hat, with trimmings of pale blue. Mr. and Mrs. J. Edward Mullen, the latter in black, with blouse of shepherd's checked silk and large hat, were there, as were Mr. Dana Estes and party, Mr. and Mrs. William Lincoln and Miss Lincoln, Mr. and Mrs. Walter Cady and a throng of people who filled both balconies to overflowing. Thursday evening, when American composers' night was observed, was another interesting occasion, Chadwick, Converse, Strube and Zach being among the composers honored. Mr. Strube's compositions were particularly well liked, notably his romanza for violin, done by Mr. Karl Ondricek. Among others who have attended the concerts the past week are Mr. William P. Blake, Mr. Frederick S. Converse, Mrs. Lewis H. Mudgett and her sister, Miss Armstrong, Judge Pierce, Mr. S. H. Hudson, Mr. and Mrs. Arthur Richmond and party and Mr. George Eustis. On Wednesday evening Major Higginson, with Mr. James Higginson and Mr. Alexander Henry Higginson, made up a stag party. Now a general scattering of the orchestra and managers is in order. Mr. Adamowski sailed yesterday for Europe on the Campania, Mr. and Mrs. Comee are to spend the summer in a tour through the West, while Mr. and Mrs. Lewis H. Mudgett are to pass the first fortnight of the former's vacation in a Canadian tour, visiting Toronto, the Thousand Islands, Montreal, Quebec, etc. Later they are to be the guests of Judge Brackett at his country home at Lake Ossipee, before establishing themselves for the remainder of the summer at Centre Harbor.

## SUNDAY JOURNAL—JUNE 28, 1903.

Although the hall was crowded to its utmost capacity on Monday evening in honor of Graduates' Night at the "Pop" Concerts, Symphony Hall was almost entirely destitute of the fair sex, save in the balconies, where there was a representative number, to enjoy the college cheering and the music offered, which was remarkably apropos to the occasion under Mr. Strube's popular baton. Mrs. William A. Bancroft, wife of General W. A. Bancroft of Cambridge, sat in the first row of the right balcony, close to the stage, and had with her her daughter-in-law, Mrs. Hugh Bancroft, wife of Colonel Bancroft. Mrs. Bancroft looked remarkably well in a gown of cafe au lait veiling, made up effectively with quantities of cream lace and embroidery, while touches of black were on the waist and skirt. She wore a small flowered bonnet and her wrap was a long one of black taffeta silk. She had some exquisite diamonds at her throat. Mrs. Fiske Warren came in late with a large party and occupied seats in the balcony. Others noted were Colonel Samuel R. Winslow, ex-Police Commissioner Robert F. Clark, Mr. Percy Haughton, the athelte, Mr. Richard D. Ware, the clever librettist of the opera of "Westward Ho," Colonel John I. Wheelwright, Mr. Arthur J. Garceau, Dr. William A. Brooks, and Mr. R. P. Hallowell.

The closing of the "Pop" concerts ends all claim to summer evening diversions Boston has beyond the theatres still open, and the people still in town must look to trips to the nearby beaches for amusement.

Boston has not yet acquired the roof garden habit. Indeed, many persons, who ought to know, declare that a roof garden here would not be popular enough to be profitable.

At any rate, no one has yet made the venture.

## Boston Daily Globe.

### MONDAY, JUNE 29, 1903.

The pops are over. Saturday night was the stopper.

## BOSTON POST, MONDAY, JUNE 29, 1903

Fred Comee of Symphony Hall has for some summers made a trip across the ocean. This year he will vary the programme and visit the Pacific Coast. As a result some highly entertaining articles on the far West may be looked for in the public prints.

[219]

- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES


# THE "POPS." SYMPHONY HALL.

SYMPHONY HALL "POP" PROGRAMME.

PUBLISHED EVERY EVENING DURING THE SUMMER SEASON.

Boston, Friday, June 26, 1903. Eighteenth Season. Summer 1903.

Published by C. A. ELLIS, Vol. I. No. 47.

C. A. ELLIS, Manager. P. R. COMEE, Assistant Manager.

Mr. T. ADAMOWSKI, Conductor.



**Notice to Advertisers.**

The advertising columns in the programme are controlled SOLELY by F. R. COMEE, Symphony Hall, to whom all communications should be addressed.

In order to thoroughly enjoy the Concerts, smoke

**Daniel Frank & Co.'s**

Barrister Perfecto . . . 10c.
3 for 25c.
Barrister Conchas . . . 10c.
3 for 25c.
N. S. Londres . . . . 10c.
3 for 25c.
Celebridad Perfecto, 10c. each.
Garcia, D. F. & Co., Conchas, . . . 10c. each.
The American Puritanos Finos . . . . . 15c.
2 for 25c.
The American Concha Fina Especial . . . . . 10c.
3 for 25c.
The American Perfecto Fino . . . . . 20c.
3 for 50c.
Knight Tempter Puritanos Finos . . . . . 15c.
2 for 25c.

**On sale at the "Pops"**


## FRIDAY, JUNE 26.

### TESTIMONIAL TO CONDUCTOR T. ADAMOWSKI.

### WAGNER-TSCHAIKOWSKI PROGRAMME.

1. POLONAISE . . . . . Tschaikowski
2. OVERTURE, "Rienzi" . . . . . Wagner
3. ANDANTE from Quartet . . . . . Tschaikowski
4. RIDE OF THE VALKYRIES . . . . . Wagner

5. OVERTURE, "1812" . . . . . Tschaikowski
6. ALBUMBLATT . . . . . Wagner
   Solo Violin, Mr. KARL ONDRICEK
7. LA BELLE AU BOIS DORMANT . . . . Tschaikowski
   *a.* Adagio *b.* Valse.
8. OVERTURE, "Tannhäuser" . . . . . Wagner

9. SUITE, "The Nut-cracker" . . . . . Tschaikowski
   *a.* Chinese Dance *b.* Russian Dance
10. FINALE TO ACT III., "Lohengrin" . . . . Wagner
11. WALTZ from "Onegin" . . . . . Tschaikowski
12. TANNHAEUSER MARCH . . . . . Wagner

## THE CONSERVATORY

Management takes special pleasure in announcing the re-engagement of

**Signor ORESTE BIMBONI**

As Director of the School of Opera for a period of three years. The success of these public operatic performances amply demonstrates the great value and possibilities of home operatic training as compared with the expense and uncertainty of such study abroad. The facilities provided for next year in the Conservatory School of Opera will be largely increased over that of the past two years, and several public performances will be given. The Conservatory school year for **1903-1904**

**OPENS SEPTEMBER 17.**

**NORFOLK CABINET LAGER BEER**

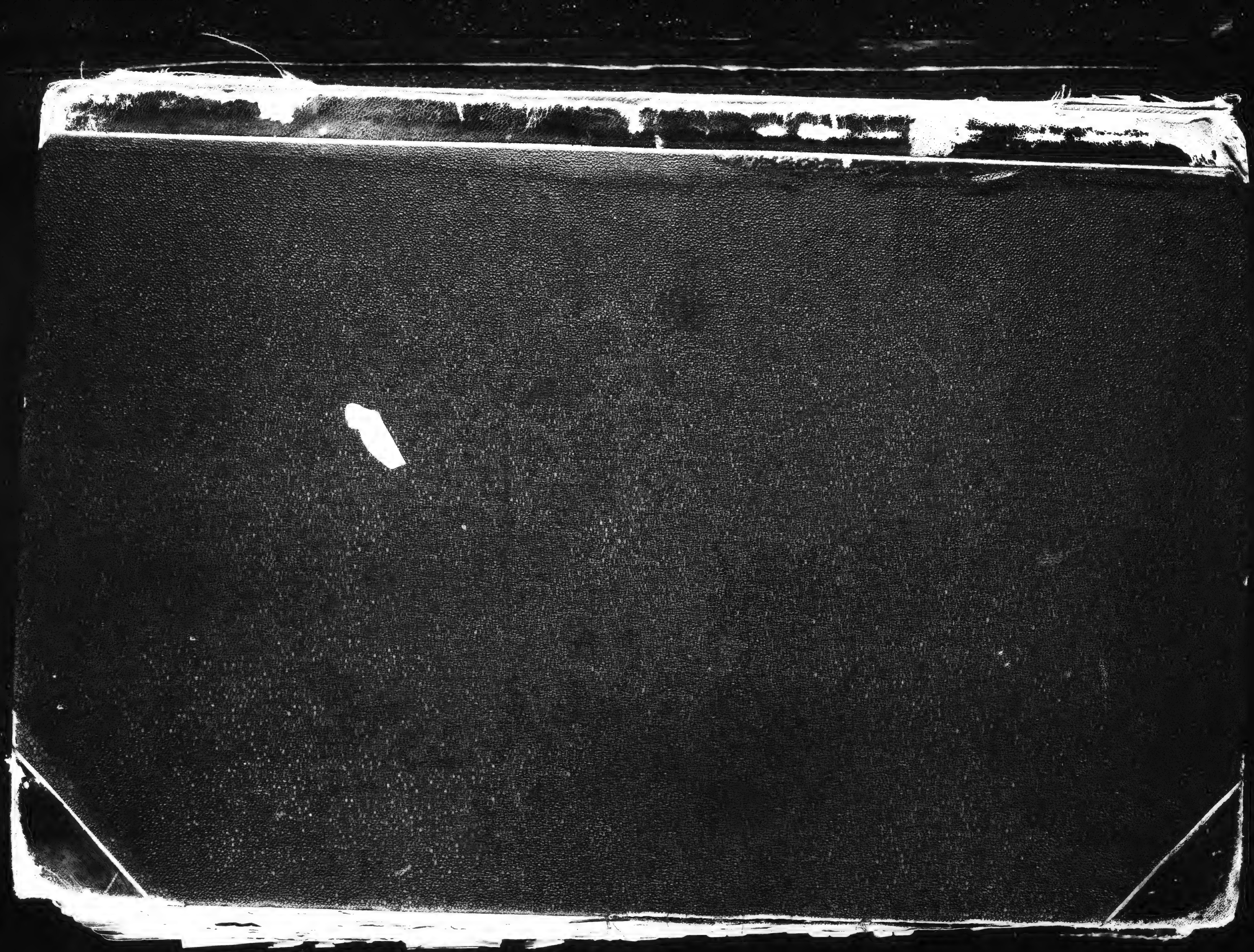
THE large sales of Norfolk Cabinet at the "Pops" during past years are entirely due to the sound footing of confidence which experience inspires. Brewed from the highest grades of malt and hops, thoroughly aged, and properly sterilized, in delicacy of flavor and purity it is the ideal table beer.

**Massachusetts Breweries Co.**
**17 Otis Street, Boston**

**PUREOXIA**
*DRY GINGER ALE*
MADE FROM DISTILLED WATER UNDER PERFECT HYGIENIC CONDITIONS

**The only Beer on draught served at these Concerts is the Schlitz Brewing Co.'s Milwaukee.**

BLANK PAGE



# END OF VOLUME

# VOLUME 19

# BSO

# 1902 - 1903

# SHIPMAN'S Invoice & Scrap BOOK

COLORED PAPER

799.

# BOSTON SYMPHONY ORCHESTRA.

SEASON 1902-1903.

$12 REHEARSALS.

FLOOR.

Premium.

Name.

499.

# BOSTON SYMPHONY ORCHESTRA.

SEASON 1902-1903.

$7.50 REHEARSALS.

First BAL. Centre,

Premium,

Name,

999.

# BOSTON SYMPHONY ORCHESTRA.

SEASON 1902-1903.

$12 REHEARSALS.

First BAL. Right,

Premium,

Name,

799.

# BOSTON SYMPHONY ORCHESTRA.

SEASON 1902-1903.

$12 CONCERTS.

FLOOR,

Premium,

Name,

1199.

# BOSTON SYMPHONY ORCHESTRA.

SEASON 1902-1903.

$12 REHEARSALS.

First BAL. Left.

Premium.

Name.

999.

# BOSTON SYMPHONY ORCHESTRA.

SEASON 1902-1903.

$12 CONCERTS.

First BAL. Right,

Premium,

Name,

1399.

# BOSTON SYMPHONY ORCHESTRA.

SEASON 1902-1903.

$12 REHEARSALS.

First BAL. Centre,

Premium,

Name,

1199.

# BOSTON SYMPHONY ORCHESTRA.

299.

# BOSTON SYMPHONY ORCHESTRA.

SEASON 1902-1903.

$7.50 REHEARSALS.

FLOOR,

Premium,

Name,

1399.

# BOSTON SYMPHONY ORCHESTRA.

SEASON 1902-1903.

$12 CONCERTS.

First BAL. Centre,

Premium,

Name,

[2]

COLORED PAPER

299.
**BOSTON SYMPHONY ORCHESTRA.**
SEASON 1902-1903.
$7.50 CONCERTS.

FLOOR,
Premium,
Name,

699.
**BOSTON SYMPHONY ORCHESTRA.**
SEASON 1902-1903.
$7.50 CONCERTS.

Second BAL. Left,
Premium,
Name,

499.
**BOSTON SYMPHONY ORCHESTRA.**
SEASON 1902-1903.
$7.50 CONCERTS.

First BAL. Centre,
Premium,
Name,

999.
**BOSTON SYMPHONY ORCHESTRA.**
SEASON 1902-1903.
$7.50 CONCERTS.

Second BAL. Centre
Premium,
Name,

599.
**BOSTON SYMPHONY ORCHESTRA.**
SEASON 1902-1903.
$7.50 CONCERTS.

Second BAL. Right,
Premium,
Name,

**Symphony Hall "Pops."**

SEASON 1901

C. A. ELLIS
Manager

F. R. COMEE
Assistant Manager

ADMIT ONE

SYMPHONY HALL.
Huntington and Massachusetts Aves.
Tuesday Evening, May 6
6 "POPS"
PRICE, 75 CTS.
C. A. Ellis, Manager F. R. Comee, Ass't Manager

6 NOT MAY 6 Retain This Check

TABLE A Balcony

[3]

POSTAL CARD - ONE CENT.

UNITED STATES OF AMERICA.

THIS SIDE IS FOR THE ADDRESS ONLY.

BOSTON
SYMPHONY ORCHESTRA
SYMPHONY HALL
HUNTINGTON AND MASSACHUSETTS AVES.

Boston, October 2, 1902.

**AUCTION SALE** of **$12 SEASON TICKETS** for the SATURDAY EVENING CONCERTS, at Symphony Hall, this (**THURSDAY**) morning, at TEN o'clock.

POSTAL CARD - ONE CENT.

UNITED STATES OF AMERICA.

THIS SIDE IS FOR THE ADDRESS ONLY.

BOSTON
SYMPHONY ORCHESTRA
SYMPHONY HALL
HUNTINGTON AND MASSACHUSETTS AVES.

Boston, September 29, 1902.

**AUCTION SALE** of **$12 SEASON TICKETS** for the FRIDAY AFTERNOON PUBLIC REHEARSALS, at Symphony Hall, this (**MONDAY**) morning, at TEN o'clock.

SYMPHONY HALL
SUNDAY EVENING, MARCH 1, 1903, *at eight*

# CONCERT
BY THE
# BOSTON SYMPHONY ORCHESTRA
WILHELM GERICKE, Conductor
IN AID OF ITS
# PENSION FUND
*Assisted by* Mme. ANTOINETTE SZUMOWSKA
WHO HAS KINDLY VOLUNTEERED

## PROGRAMME

| | |
|---|---|
| **BEETHOVEN** . . | Overture to "Leonore" No. 3, Op. 72 |
| **SAINT-SAËNS** . . | Septet in E-flat, Op. 65, for two Violins, Viola, 'Cello, Contrabass, Trumpet, and Piano. Full String Orchestra. Piano, Mme. SZUMOWSKA. |
| **TSCHAIKOWSKY** . | Symphony No. 6, in B minor, "Pathétique," Op. 74. |
| **WAGNER** . . . | Siegfried Passing through the Fire, from "Siegfried," Act III, Scene 2; and Morning Dawn and Siegfried's Voyage up the Rhine, from "Götterdämmerung," Prologue. |

Orders by mail, accompanied by check made payable to C. A. Ellis, will be filled in the order of their reception.

Tickets, $1.50, $1.00, and 75 cents, on sale at Symphony Hall on and after Friday, February 13.

[4]

BOSTON SYMPHONY ORCHESTRA
FOUNDED EIGHTEEN HUNDRED AND EIGHTY-ONE
WILHELM GERICKE, CONDUCTOR

SYMPHONY HALL, BOSTON

DEAR SIR:

As a subscriber to the concerts by the BOSTON SYMPHONY ORCHESTRA at Carnegie Hall last season, we should be pleased to reserve *the same seats* for you before the public subscription is opened.

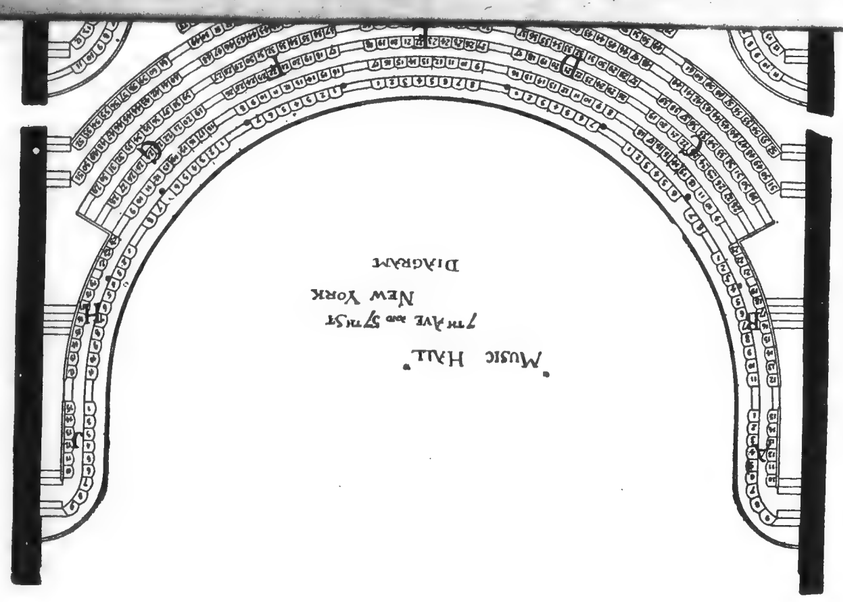
Should you desire to renew your subscription, please sign and mail enclosed order before October 15, indicating the location of seats.

Yours respectfully,

C. A. ELLIS, MANAGER.
F. R. COMEE, ASSISTANT MANAGER.

CARNEGIE HALL
NEW YORK
TWENTY-SECOND SEASON, 1902–1903

# The BOSTON SYMPHONY




*New York, September 20, 1902.*

*I hereby subscribe for.....season tickets for the series of five* { *Thursday Evening* / *Saturday Afternoon* } *Concerts to be given by the Boston Symphony Orchestra at Carnegie*

BOSTON SYMPHONY ORCHESTRA
FOUNDED EIGHTEEN HUNDRED AND EIGHTY-ONE
WILHELM GERICKE, CONDUCTOR

SYMPHONY HALL, BOSTON

DEAR MADAM:

As a subscriber to the concerts by the BOSTON SYMPHONY ORCHESTRA at Carnegie Hall last season, we should be pleased to reserve *the same seats* for you before the public subscription is opened.

Should you desire to renew your subscription, please sign and mail enclosed order before October 15, indicating the location of seats.

Yours respectfully,

C. A. ELLIS, MANAGER.
F. R. COMEE, ASSISTANT MANAGER.

CARNEGIE HALL
TWENTY-SECOND SEASON, 1902–1903

THE
# BOSTON SYMPHONY

FOOT GUARD HALL
HARTFORD
TWENTY-SECOND SEASON, 1902–1903

THE CONNECTICUT TEACHERS' ANNUITY GUILD ANNOUNCES
**THREE CONCERTS**

# Symphony Hall, HUNTINGTON AND MASSACHUSETTS AVENUES

TWENTY-SECOND SEASON, 1902–1903

# The BOSTON SYMPHONY ORCHESTRA

94 PERFORMERS — Mr. WILHELM GERICKE, Conductor

## TWENTY-FOUR CONCERTS

On consecutive SATURDAY EVENINGS from October 18, 1902, to May 2, 1903, omitting November 8, December 13, 1902, January 17, February 21, and March 21, 1903, and

## Twenty-four Public Rehearsals

On consecutive FRIDAY AFTERNOONS, from October 17, 1902, to May 1, 1903, omitting November 7, December 12, 1902, January 16, February 20, and March 20, 1903.

### SOLOISTS

Mme. Melba, Mme. Schumann-Heink, Mme. Kirkby Lunn, Mme. Bloomfield Zeisler, Miss Maud MacCarthy, Miss Elsa Ruegger, Mr. Anton Von Rooy, Mr. Ben Davies, Mr. Raoul Pugno, Mr. Frederic Lamond, Mr. Harold Randolph, Mr. Hugo Heerman, Messrs. Kneisel, Adamowski, Schroeder, and others.

TICKETS for the series of CONCERTS and for the series of REHEARSALS, **$12.00** and **$7.50,** according to location.

The $12 Seats for the Rehearsals will be sold at auction, at Symphony Hall, MONDAY, September 29, at 10 a.m.

The $7.50 Seats for the Rehearsals will be sold at auction, at Symphony Hall, TUESDAY, September 30, at 10 a.m.

The $12 Seats for the Concerts will be sold at auction, at Symphony Hall on THURSDAY, October 2, at 10 a.m.

The $7.50 Seats for the Concerts will be sold in like manner at the same place on FRIDAY, October 3, at 10 a.m.

Bids will be accepted for seats in their regular order only, and not for the choice; and no more than four seats will be sold on one bid. The seats open to competition will be shown on a diagram, and will be marked off as sold.

TICKETS WILL BE DELIVERED IN THE HALL, AND MUST BE PAID FOR AS SOON AS BOUGHT, OR THEY WILL BE IMMEDIATELY RESOLD

(OVER)

*New York, September 20, 1902.*

*I hereby subscribe for.....season tickets for the series of five {Thursday Evening / Saturday Afternoon} Concerts to be given by the Boston Symphony Orchestra at Carnegie*

BOSTON SYMPHONY ORCHESTRA
FOUNDED EIGHTEEN HUNDRED AND EIGHTY-ONE
WILHELM GERICKE, CONDUCTOR

SYMPHONY HALL, BOSTON

DEAR SIR:

As a subscriber to the concerts by the BOSTON SYMPHONY ORCHESTRA at Carnegie Hall last season, we should be pleased to reserve *the same seats* for you before the public subscription is opened.

Should you desire to renew your subscription, please sign and mail enclosed order before October 15, indicating the location of seats.

Yours respectfully,

C. A. ELLIS, MANAGER.
F. R. COMEE, ASSISTANT MANAGER.

BOSTON SYMPHONY ORCHESTRA
FOUNDED EIGHTEEN HUNDRED AND EIGHTY-ONE
WILHELM GERICKE, CONDUCTOR

SYMPHONY HALL, BOSTON

DEAR MADAM:

As a subscriber to the concerts by the BOSTON SYMPHONY ORCHESTRA at Carnegie Hall last season, we should be pleased to reserve *the same seats* for you before the public subscription is opened.

Should you desire to renew your subscription, please sign and mail enclosed order before October 15, indicating the location of seats.

Yours respectfully,

C. A. ELLIS, MANAGER.
F. R. COMEE, ASSISTANT MANAGER.

## CARNEGIE HALL

TWENTY-SECOND SEASON, 1902–1903

THE

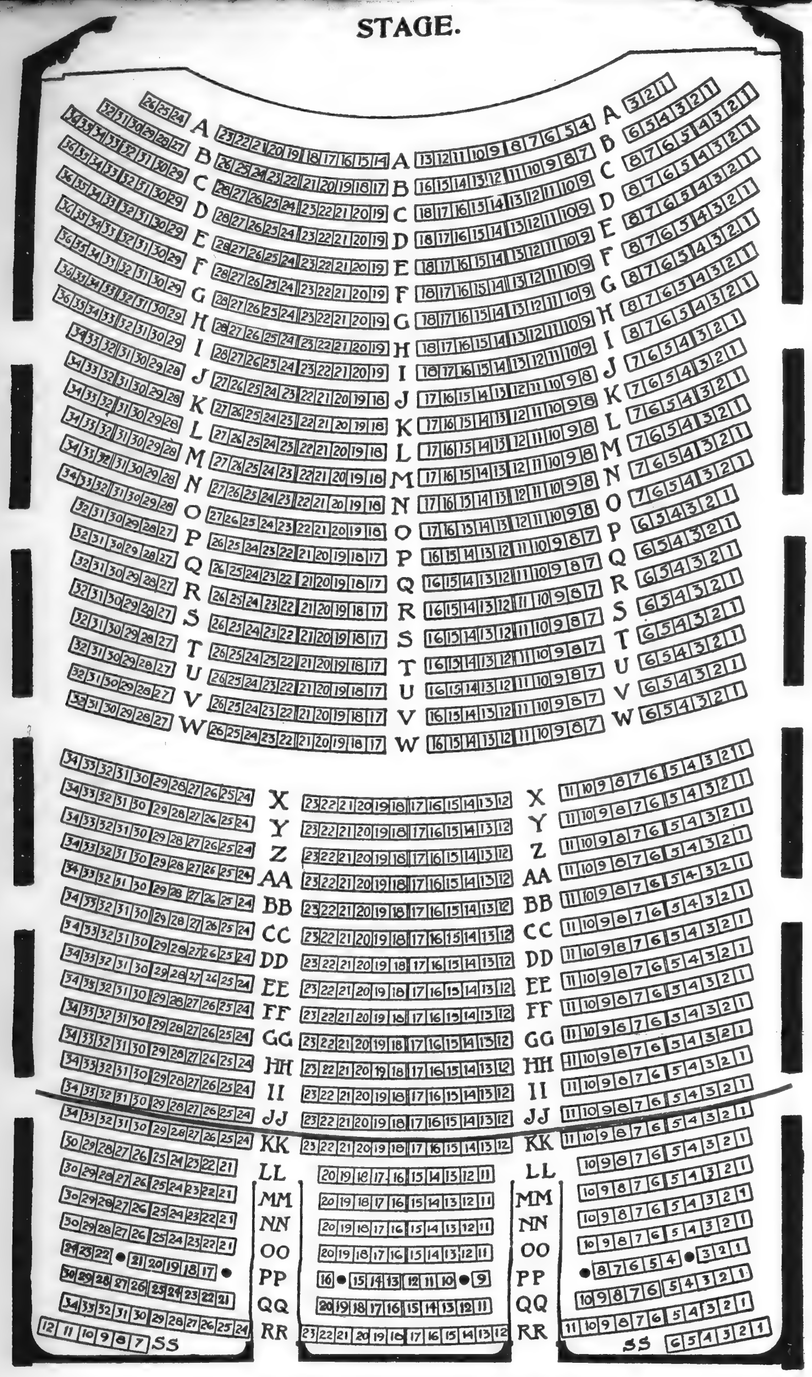
# BOSTON SYMPHONY

## FOOT GUARD HALL
## HARTFORD

TWENTY-SECOND SEASON, 1902–1903

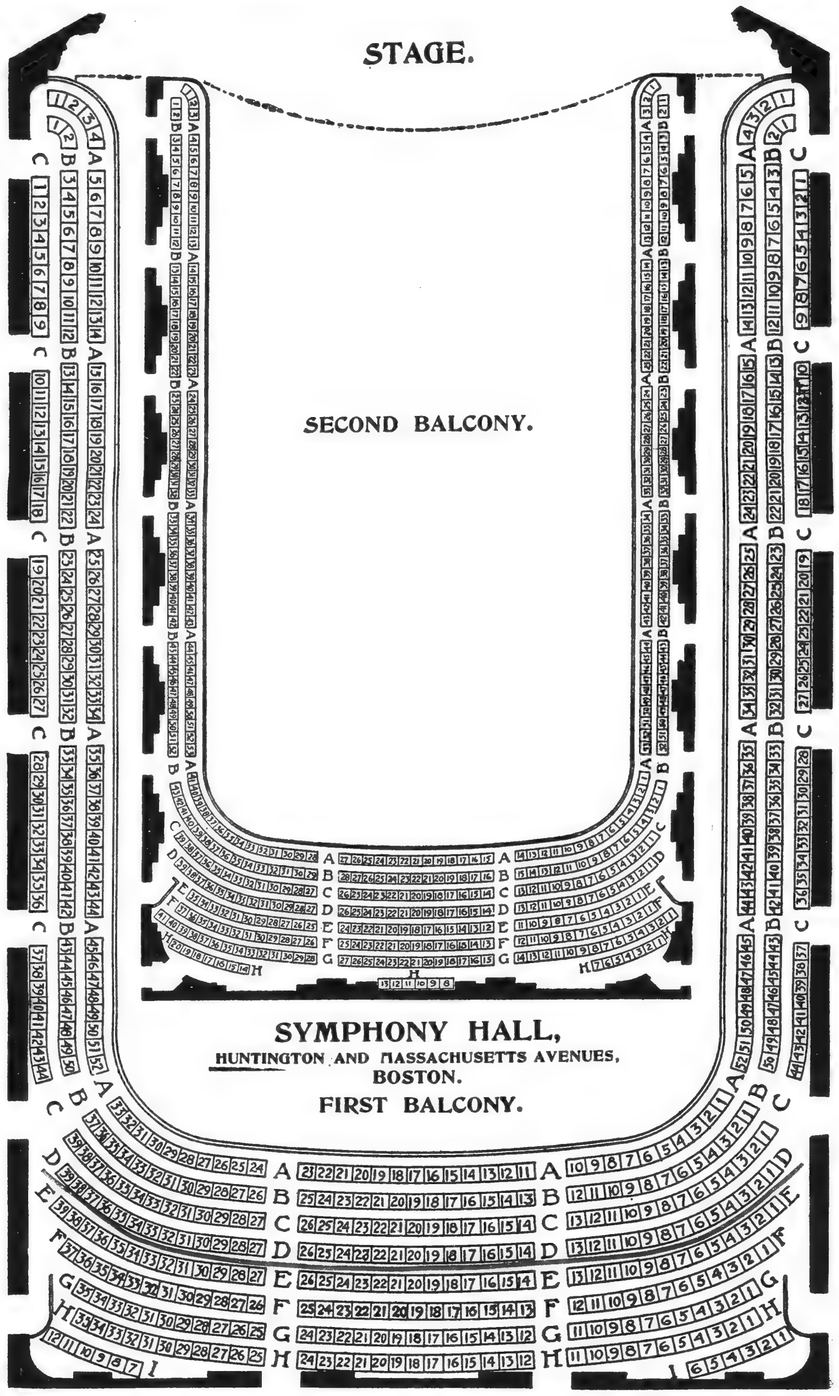
THE CONNECTICUT TEACHERS' ANNUITY GUILD ANNOUNCES

**THREE CONCERTS**




**SYMPHONY HALL,**
**HUNTINGTON AND MASSACHUSETTS AVENUES, BOSTON.**
**FLOOR PLAN.**

The red line marks the division between the $12 and $7.50 seats.




**SYMPHONY HALL,**
**HUNTINGTON AND MASSACHUSETTS AVENUES, BOSTON.**
**FIRST BALCONY.**

The red line marks the division between the $12 and $7.50 seats.

BOSTON SYMPHONY
FOUNDED EIGHTEEN HUNDRE
WILHELM GERICK

Dear Sir:

As a subscriber to the concerts by th
at Carnegie Hall last season, we should be
for you before the public subscription is
Should you desire to renew your sub
closed order before October 15, indicating

Yours respectfully

C. A.
F. R.

BOSTON SYMPHON
FOUNDED EIGHTEEN HUND
WILHELM GERIC

Dear Madam:

As a subscriber to the concerts by
at Carnegie Hall last season, we should be
for you before the public subscription is
Should you desire to renew your su
closed order before October 15, indicatin

Yours respectful

C. A
F. R

CARNEGIE
TWENTY-SECOND SE

THE
BOSTON
SYMPH

FOOT GUARD
HARTFO
TWENTY-SECOND SEA

THE CONNECTICUT
ANNUITY GUILD A
**THREE CON**

*New York, September 20, 1902.*

*I hereby subscribe for.....season tickets*

*for the series of five* { *Thursday Evening* / *Saturday Afternoon* } *Concerts to*

*be given by the Boston Symphony Orchestra at Carnegie*

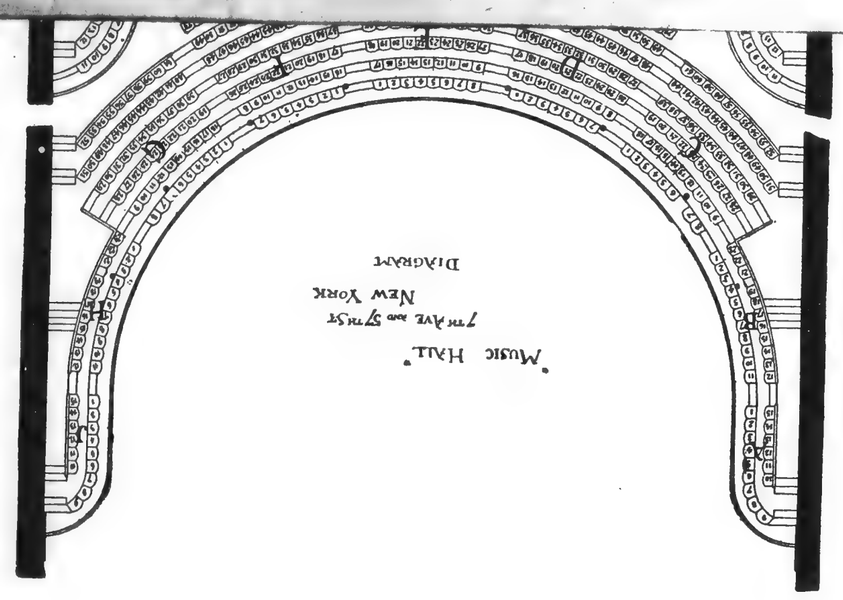
CARNEGIE HALL
NEW YORK
TWENTY-SECOND SEASON, 1902–1903

# The BOSTON SYMPHONY ORCHESTRA

94 Performers. Mr. WILHELM GERICKE, Conductor

A PERMANENT ORCHESTRA *Maintained* SOLELY *for* CONCERT PERFORMANCES

C. A. ELLIS, Manager F. R. COMEE, Assistant Manager




*New York, September 20, 1902.*

*I hereby subscribe for.....season tickets*

*for the series of five* { *Thursday Evening* / *Saturday Afternoon* } *Concerts to*

*be given by the Boston Symphony Orchestra at Carnegie*

BOSTON SYMPHONY ORCHESTRA
FOUNDED EIGHTEEN HUNDRED AND EIGHTY-ONE
WILHELM GERICKE, Conductor

Symphony Hall, Boston

Dear Sir:

As a subscriber to the concerts by the Boston Symphony Orchestra at Carnegie Hall last season, we should be pleased to reserve *the same seats* for you before the public subscription is opened.

Should you desire to renew your subscription, please sign and mail enclosed order before October 15, indicating the location of seats.

Yours respectfully,

C. A. ELLIS, Manager.
F. R. COMEE, Assistant Manager.

BOSTON SYMPHONY ORCHESTRA
FOUNDED EIGHTEEN HUNDRED AND EIGHTY-ONE
WILHELM GERICKE, Conductor

Symphony Hall, Boston

Dear Madam:

As a subscriber to the concerts by the Boston Symphony Orchestra at Carnegie Hall last season, we should be pleased to reserve *the same seats* for you before the public subscription is opened.

Should you desire to renew your subscription, please sign and mail enclosed order before October 15, indicating the location of seats.

Yours respectfully,

C. A. ELLIS, Manager.
F. R. COMEE, Assistant Manager.

CARNEGIE HALL
TWENTY-SECOND SEASON, 1902–1903

THE

# BOSTON SYMPHONY

FOOT GUARD HALL
HARTFORD
TWENTY-SECOND SEASON, 1902–1903

THE CONNECTICUT TEACHERS' ANNUITY GUILD ANNOUNCES

**THREE CONCERTS**

# FIVE CONCERTS

## THURSDAY EVENINGS AT 8.15

NOVEMBER 6
DECEMBER 11
JANUARY 15
FEBRUARY 19
MARCH 19 and

# FIVE MATINEES

## SATURDAY AFTERNOONS AT 2.30

NOVEMBER 8
DECEMBER 13
JANUARY 17
FEBRUARY 21
MARCH 21

Season tickets, with reserved seats for the series of five matinees or five concerts, $7.50, $6, $5, and $3, and boxes $50 and $40, according to location. Programme books, with descriptive notes on the works to be performed, will be mailed in advance of each concert to purchasers of season tickets.

☞ **The programmes for the afternoon and evening series will be entirely different.**

# SOLO ARTISTS

MME. MELBA
MME. SCHUMANN-HEINK
MME. KIRKBY LUNN
MME. BLOOMFIELD-ZEISLER
MR. VON ROOY
MR. PUGNO
MR. LAMOND
MR. HEERMAN
MR. KNEISEL
MR. SCHROEDER

AND OTHERS TO BE ANNOUNCED

BOSTON SYMPHONY
FOUNDED EIGHTEEN HUNDRED
WILHELM GERICKE

DEAR SIR:

As a subscriber to the concerts by th
at Carnegie Hall last season, we should be p
for you before the public subscription is o
Should you desire to renew your subs
closed order before October 15, indicating

Yours respectfully,

C. A.
F. R.

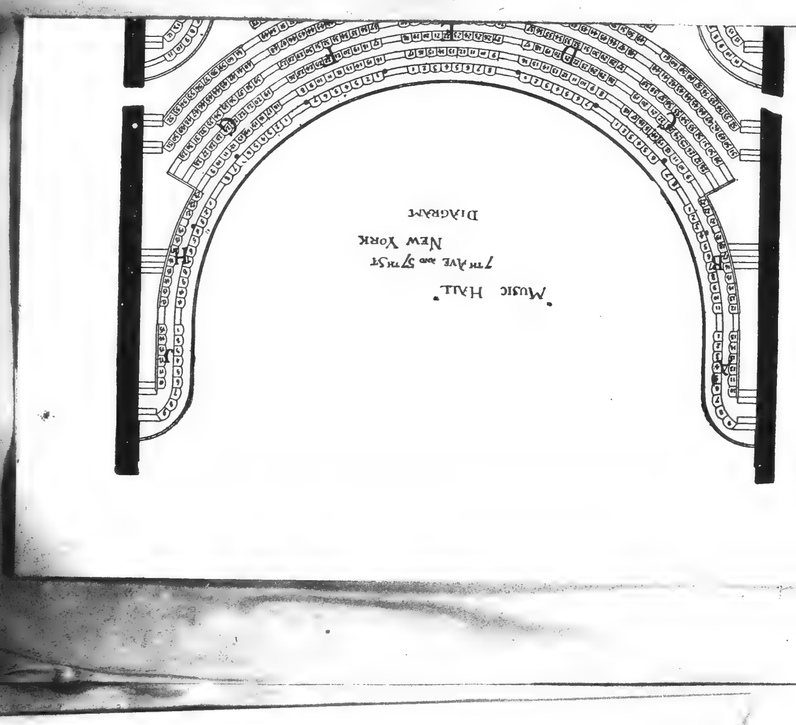
BOSTON SYMPHON
FOUNDED EIGHTEEN HUNDR
WILHELM GERIC

DEAR MADAM:

As a subscriber to the concerts by
at Carnegie Hall last season, we should be
for you before the public subscription is
Should you desire to renew your su
closed order before October 15, indicatin

Yours respectful

C. A
F. R




CARNEGIE
TWENTY-SECOND SE

THE
BOSTON
SYMPH

FOOT GUAR
HARTFO
TWENTY-SECOND SEA

THE CONNECTICUT
ANNUITY GUILD A
THREE CON

*New York, September 20, 1902.*

*I hereby subscribe for.....season tickets*

*for the series of five* { *Thursday Evening* / *Saturday Afternoon* } *Concerts to*

*be given by the Boston Symphony Orchestra at Carnegie*

[5]

BOSTON SYMPHONY ORCHESTRA
FOUNDED EIGHTEEN HUNDRED AND EIGHTY-ONE
WILHELM GERICKE, CONDUCTOR

SYMPHONY HALL, BOSTON

DEAR SIR:

As a subscriber to the concerts by the BOSTON SYMPHONY ORCHESTRA at Carnegie Hall last season, we should be pleased to reserve *the same seats* for you before the public subscription is opened.

Should you desire to renew your subscription, please sign and mail enclosed order before October 15, indicating the location of seats.

Yours respectfully,

C. A. ELLIS, MANAGER.
F. R. COMEE, ASSISTANT MANAGER.

BOSTON SYMPHONY ORCHESTRA
FOUNDED EIGHTEEN HUNDRED AND EIGHTY-ONE
WILHELM GERICKE, CONDUCTOR

SYMPHONY HALL, BOSTON

DEAR MADAM:

As a subscriber to the concerts by the BOSTON SYMPHONY ORCHESTRA at Carnegie Hall last season, we should be pleased to reserve *the same seats* for you before the public subscription is opened.

Should you desire to renew your subscription, please sign and mail enclosed order before October 15, indicating the location of seats.

Yours respectfully,

C. A. ELLIS, MANAGER.
F. R. COMEE, ASSISTANT MANAGER.

**"Its mission has been to preach the glorious gospel of musical beauty and truth, always with eloquence and convincing force."**
**— *New York Times.***

**"As to merit, supremely excellent; as to result, in the highest degree delightful."— *Philadelphia Inquirer.***

**"Always a fine organization, it now is unexcelled."**
**— *New York Press.***

**"This glorious orchestra, in purity and beauty of tone, in brilliancy and exactness of execution, left nothing to be asked."**
**— *Philadelphia Times.***

**"The highest phase of art."— *New York World.***

**"All of its performances are full of musical import."**
**— *Baltimore Sun.***

CARNEGIE HALL
TWENTY-SECOND SEASON, 1902-1903

THE
# BOSTON SYMPHONY

*New York, September 20, 1902.*

*I hereby subscribe for.....season tickets*

*for the series of five* { *Thursday Evening* / *Saturday Afternoon* } *Concerts to*

*be given by the Boston Symphony Orchestra at Carnegie*

FOOT GUARD HALL
HARTFORD
TWENTY-SECOND SEASON, 1902-1903

THE CONNECTICUT TEACHERS' ANNUITY GUILD ANNOUNCES
**THREE CONCERTS**

BOSTON SYMPHONY ORCHESTRA
FOUNDED EIGHTEEN HUNDRED AND EIGHTY-ONE
WILHELM GERICKE, CONDUCTOR

SYMPHONY HALL, BOSTON

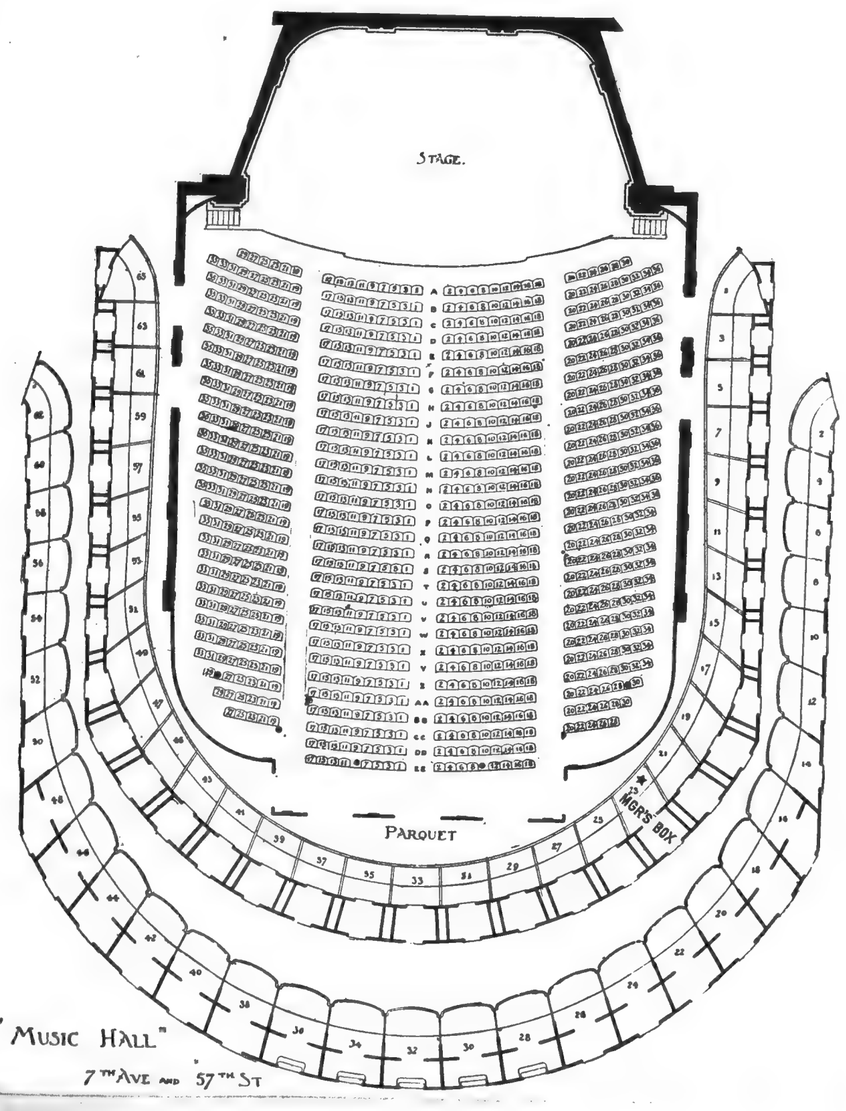
DEAR SIR:

As a subscriber to the concerts by the BOSTON SYMPHONY ORCHESTRA at Carnegie Hall last season, we should be pleased to reserve *the same seats* for you before the public subscription is opened.

Should you desire to renew your subscription, please sign and mail enclosed order before October 15, indicating the location of seats.

Yours respectfully,

C. A. ELLIS, MANAGER.
F. R. COMEE, ASSISTANT MANAGER.




*New York, September 20, 1902.*

*I hereby subscribe for.....season tickets for the series of five {Thursday Evening / Saturday Afternoon} Concerts to be given by the Boston Symphony Orchestra at Carnegie*

BOSTON SYMPHONY ORCHESTRA
FOUNDED EIGHTEEN HUNDRED AND EIGHTY-ONE
WILHELM GERICKE, CONDUCTOR

SYMPHONY HALL, BOSTON

DEAR MADAM:

As a subscriber to the concerts by the BOSTON SYMPHONY ORCHESTRA at Carnegie Hall last season, we should be pleased to reserve *the same seats* for you before the public subscription is opened.

Should you desire to renew your subscription, please sign and mail enclosed order before October 15, indicating the location of seats.

Yours respectfully,

C. A. ELLIS, MANAGER.
F. R. COMEE, ASSISTANT MANAGER.

# CARNEGIE HALL

TWENTY-SECOND SEASON, 1902-1903

# THE BOSTON SYMPHONY

FOOT GUARD HALL
HARTFORD
TWENTY-SECOND SEASON, 1902-1903

THE CONNECTICUT TEACHERS' ANNUITY GUILD ANNOUNCES
**THREE CONCERTS**

BOSTON SYMPHONY ORCHESTRA
FOUNDED EIGHTEEN HUNDRED AND EIGHTY-ONE
WILHELM GERICKE, CONDUCTOR

SYMPHONY HALL, BOSTON

DEAR SIR:

As a subscriber to the concerts by the BOSTON SYMPHONY ORCHESTRA at Carnegie Hall last season, we should be pleased to reserve *the same seats* for you before the public subscription is opened.

Should you desire to renew your subscription, please sign and mail enclosed order before October 15, indicating the location of seats.

Yours respectfully,

C. A. ELLIS, MANAGER.
F. R. COMEE, ASSISTANT MANAGER.

CARNEGIE HALL
NEW YORK
TWENTY-SECOND SEASON, 1902-1903

The BOSTON SYMPHONY

BOSTON SYMPHONY ORCHESTRA
FOUNDED EIGHTEEN HUNDRED AND EIGHTY-ONE
WILHELM GERICKE, CONDUCTOR

SYMPHONY HALL, BOSTON

DEAR MADAM:

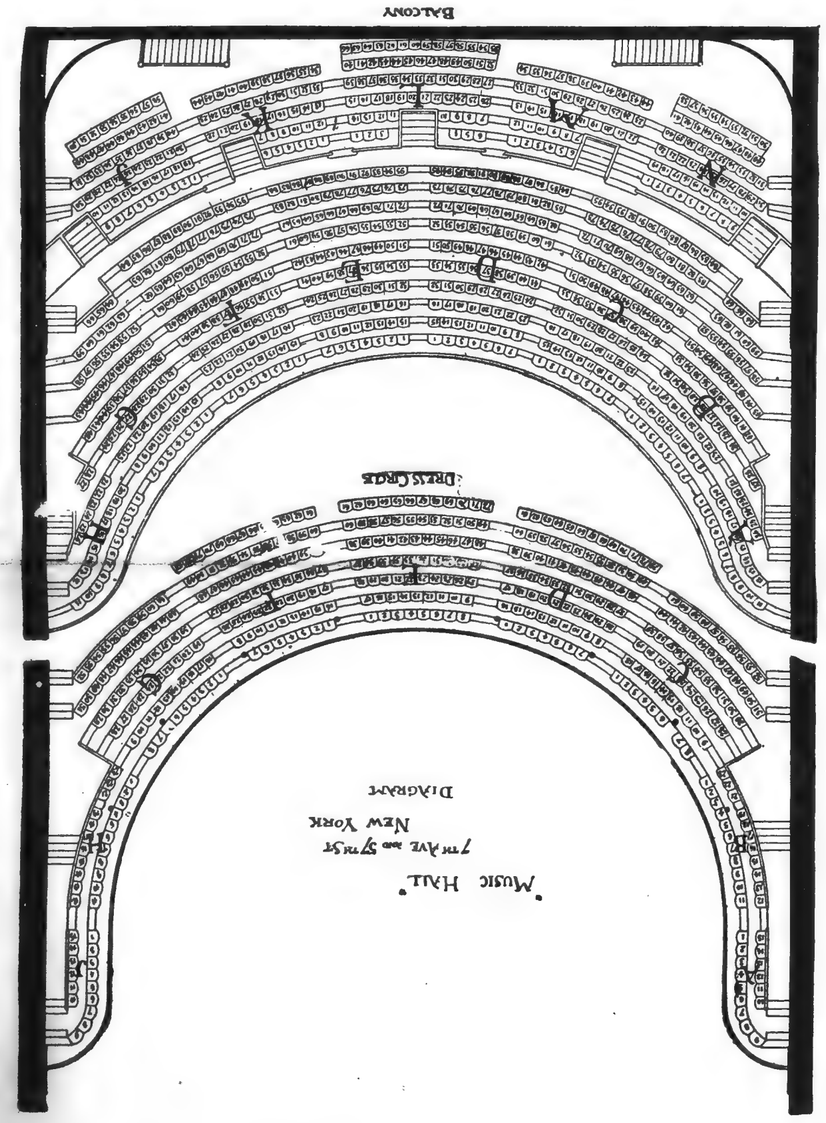
As a subscriber to the concerts by the BOSTON SYMPHONY ORCHESTRA at Carnegie Hall last season, we should be pleased to reserve *the same seats* for you before the public subscription is opened.

Should you desire to renew your subscription, please sign and mail enclosed order before October 15, indicating the location of seats.

Yours respectfully,

C. A. ELLIS, MANAGER.
F. R. COMEE, ASSISTANT MANAGER.

(OVER)




CARNEGIE HALL
TWENTY-SECOND SEASON, 1902-1903

THE BOSTON SYMPHONY

FOOT GUARD HALL
HARTFORD
TWENTY-SECOND SEASON, 1902-1903

THE CONNECTICUT TEACHERS' ANNUITY GUILD ANNOUNCES
THREE CONCERTS

*New York, September 20, 1902.*

*I hereby subscribe for.....season tickets for the series of five* { *Thursday Evening* / *Saturday Afternoon* } *Concerts to be given by the Boston Symphony Orchestra at Carnegie Hall.*

.....

.....

*Location desired, as near as possible*.....

.....

---

☞ **Unless you wish to subscribe for both, please indicate your choice between the Afternoon and Evening series.**

BOSTON SYMPHONY ORCHESTRA
FOUNDED EIGHTEEN HUNDRED AND EIGHTY-ONE
WILHELM GERICKE, CONDUCTOR

SYMPHONY HALL, BOSTON

DEAR SIR:

As a subscriber to the concerts by the BOSTON SYMPHONY ORCHESTRA at Carnegie Hall last season, we should be pleased to reserve *the same seats* for you before the public subscription is opened.

Should you desire to renew your subscription, please sign and mail enclosed order before October 15, indicating the location of seats.

Yours respectfully,

C. A. ELLIS, MANAGER.
F. R. COMEE, ASSISTANT MANAGER.

BOSTON SYMPHONY ORCHESTRA
FOUNDED EIGHTEEN HUNDRED AND EIGHTY-ONE
WILHELM GERICKE, CONDUCTOR

SYMPHONY HALL, BOSTON

DEAR MADAM:

As a subscriber to the concerts by the BOSTON SYMPHONY ORCHESTRA at Carnegie Hall last season, we should be pleased to reserve *the same seats* for you before the public subscription is opened.

Should you desire to renew your subscription, please sign and mail enclosed order before October 15, indicating the location of seats.

Yours respectfully,

C. A. ELLIS, MANAGER.
F. R. COMEE, ASSISTANT MANAGER.

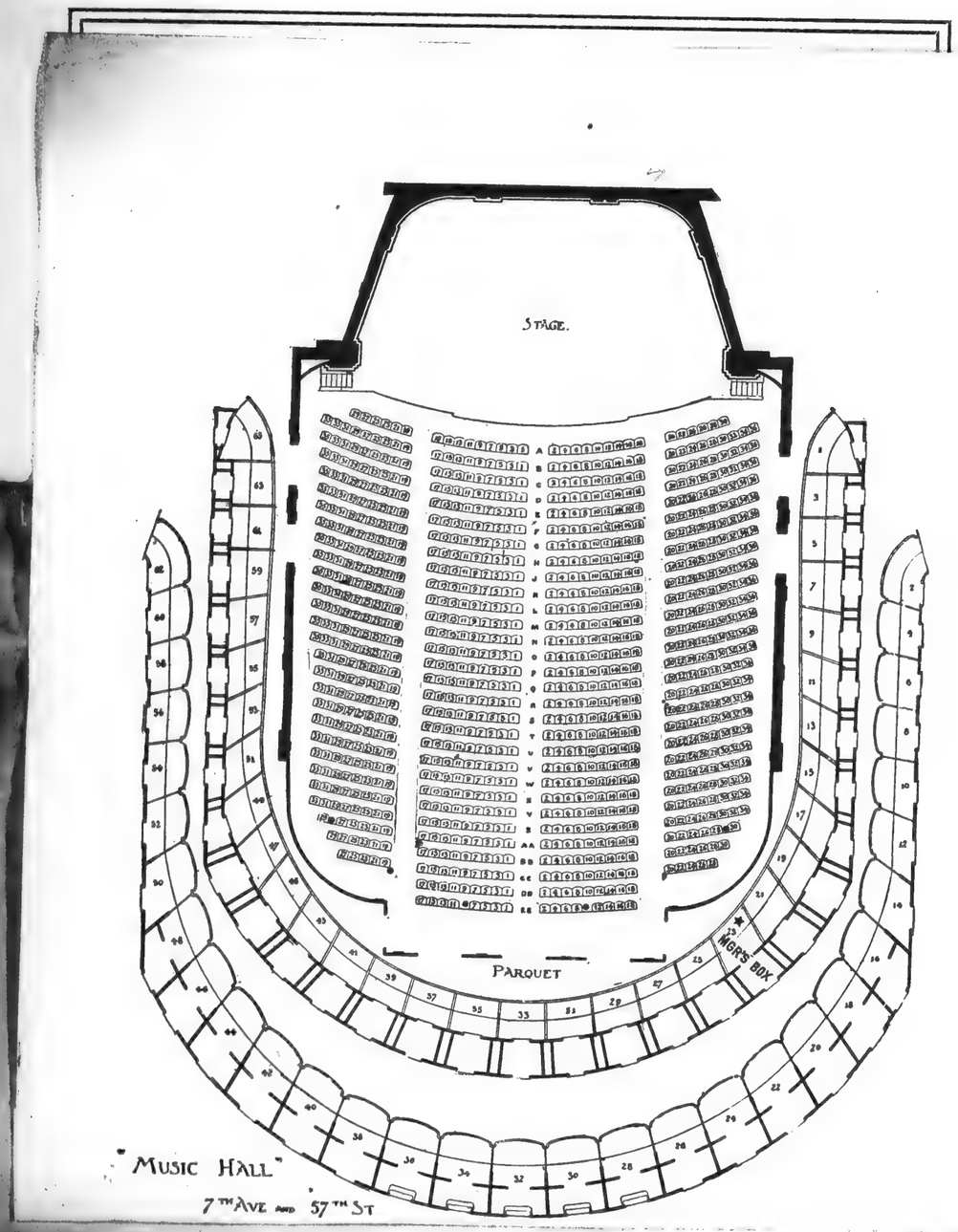
## CARNEGIE HALL

TWENTY-SECOND SEASON, 1902-1903

# THE BOSTON SYMPHONY

FOOT GUARD HALL
HARTFORD
TWENTY-SECOND SEASON, 1902-1903

THE CONNECTICUT TEACHERS' ANNUITY GUILD ANNOUNCES
**THREE CONCERTS**
[illegible] BOSTON




*New York, September 20, 1902.*

*I hereby subscribe for.....season tickets*

*for the series of five* { *Thursday Evening* / *Saturday Afternoon* } *Concerts to*

*be given by the Boston Symphony Orchestra at Carnegie*

BOSTON SYMPHONY ORCHESTRA
FOUNDED EIGHTEEN HUNDRED AND EIGHTY-ONE
WILHELM GERICKE, CONDUCTOR

SYMPHONY HALL, BOSTON

DEAR SIR:

## CARNEGIE HALL

TWENTY-SECOND SEASON, 1902-1903

THE

# BOSTON SYMPHONY ORCHESTRA

90 PERFORMERS

Mr. WILHELM GERICKE, Conductor

## FIVE CONCERTS

THURSDAY EVENING, NOVEMBER 6
THURSDAY EVENING, DECEMBER 11
THURSDAY EVENING, JANUARY 15
THURSDAY EVENING, FEBRUARY 19
THURSDAY EVENING, MARCH 19
AT 8.15

## FIVE MATINEES

SATURDAY AFTERNOON, NOVEMBER 8
SATURDAY AFTERNOON, DECEMBER 13
SATURDAY AFTERNOON, JANUARY 17
SATURDAY AFTERNOON, FEBRUARY 21
SATURDAY AFTERNOON, MARCH 21
AT 2.30

EMINENT SOLOISTS, TO BE ANNOUNCED

## FOOT GUARD HALL
HARTFORD

TWENTY-SECOND SEASON, 1902-1903

THE CONNECTICUT TEACHERS' ANNUITY GUILD ANNOUNCES

**THREE CONCERTS**

BOSTON SYMPHONY ORCHESTRA
FOUNDED EIGHTEEN HUNDRED AND EIGHTY-ONE
WILHELM GERICKE, CONDUCTOR

SYMPHONY HALL, BOSTON

DEAR SIR:

As a subscriber to the concerts by the BOSTON SYMPHONY ORCHESTRA at Carnegie Hall last season, we should be pleased to reserve *the same seats* for you before the public subscription is opened.

Should you desire to renew your subscription, please sign and mail enclosed order before October 15, indicating the location of seats.

Yours respectfully,

C. A. ELLIS, MANAGER.
F. R. COMEE, ASSISTANT MANAGER.

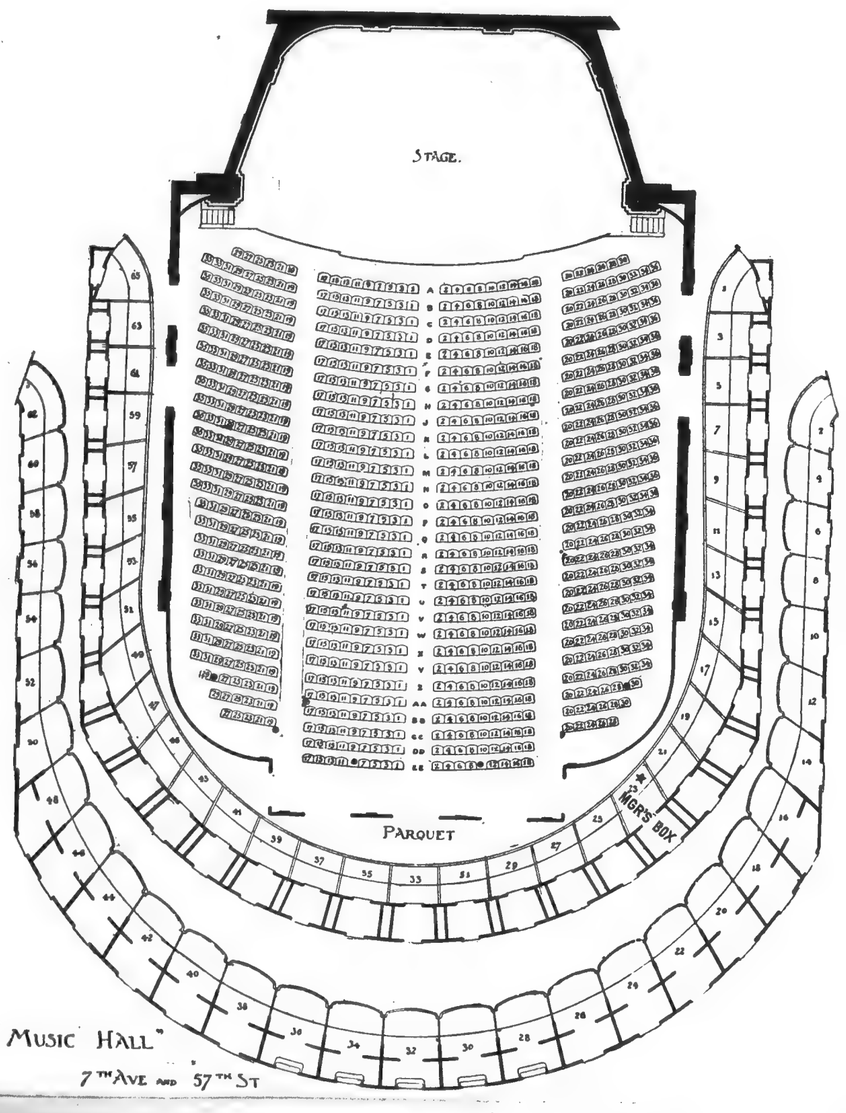
BOSTON SYMPHONY ORCHESTRA
FOUNDED EIGHTEEN HUNDRED AND EIGHTY-ONE
WILHELM GERICKE, CONDUCTOR

BOSTON

CHESTRA
*me seats*

mail en-

ANAGER.




FOOT GUARD HALL
HARTFORD
TWENTY-SECOND SEASON, 1902-1903

THE CONNECTICUT TEACHERS' ANNUITY GUILD ANNOUNCES
**THREE CONCERTS**
*by the* **BOSTON SYMPHONY ORCHESTRA**
Mr. WILHELM GERICKE, Conductor

A PERMANENT ORCHESTRA *Maintained* SOLELY *for* CONCERT PERFORMANCES

C. A. ELLIS, Manager F. R. COMEE, Assistant Manager

*New York, September 20, 1902.*

*I hereby subscribe for.....season tickets*

*for the series of five* { *Thursday Evening* / *Saturday Afternoon* } *Concerts to*

*be given by the Boston Symphony Orchestra at Carnegie*

BOSTON SYMPHONY ORCHESTRA
FOUNDED EIGHTEEN HUNDRED AND EIGHTY-ONE
WILHELM GERICKE, CONDUCTOR

SYMPHONY HALL, BOSTON

DEAR SIR:

As a subscriber to the concerts by the BOSTON SYMPHONY ORCHESTRA at Carnegie Hall last season, we should be pleased to reserve *the same seats* for you before the public subscription is opened.

Should you desire to renew your subscription, please sign and mail enclosed order before October 15, indicating the location of seats.

Yours respectfully,

C. A. ELLIS, MANAGER.
F. R. COMEE, ASSISTANT MANAGER.

## *The* BOSTON SYMPHONY ORCHESTRA

The first concert in Hartford by the Boston Symphony Orchestra was on October 25, 1886, and since that time, at intervals, eight additional performances have been given, making a total of nine to date. There has always been in Hartford a generous and appreciative clientèle for this now famous organization. Recognizing this fact and encouraged by the splendid results attained in the past two years under their management, the resident branch of the Connecticut Teachers' Annuity Guild have decided to make a series of concerts by the orchestra a fixture in the musical entertainments of Hartford. There is every reason to believe that the alliance between this most worthy organization and the leading orchestra in America will receive the hearty and generous support of the public.

---

DATES OF PERFORMANCES

**Tuesday Evening, November 11, 1902**

**Monday Evening, January 19, 1903**

**Monday Evening, March 23, 1903**

At 8.15

BOSTON SYMPHONY ORCHESTRA
FOUNDED EIGHTEEN HUNDRED AND EIGHTY-ONE
WILHELM GERICKE, CONDUCTOR

## SOLO ARTISTS

### MME. KIRKBY LUNN

English contralto from Covent Garden Opera, London

### MISS ELSA RUEGGER

The Belgian Violoncellist

Season tickets, with reserved seats for the three concerts, $4.00
Single tickets, $1.50

Full information as to all details can be obtained from members of the Guild and at the various music stores. Tickets at John M. Gallup & Co., 201 Asylum Street.

---

### Special Announcement

Season ticket holders of this season will be allowed to retain *the same* seats for each succeeding season by filling out and mailing a blank which will be sent with the preliminary circulars in October of each year.

*I hereby subscribe for*.....*season tickets*

*for the series of five* { *Thursday Evening* / *Saturday Afternoon* } *Concerts to*

*be given by the Boston Symphony Orchestra at Carnegie*

BOSTON SYMPHONY ORCHESTRA
FOUNDED EIGHTEEN HUNDRED AND EIGHTY-ONE
WILHELM GERICKE, CONDUCTOR

SYMPHONY HALL, BOSTON

DEAR SIR:

As a subscriber to the concerts by the BOSTON SYMPHONY ORCHESTRA at Carnegie Hall last season, we should be pleased to reserve *the same seats* for you before the public subscription is opened.

Should you desire to renew your subscription, please sign and mail enclosed order before October 15, indicating the location of seats.

Yours respectfully,

C. A. ELLIS, MANAGER.
F. R. COMEE, ASSISTANT MANAGER.

BOSTON SYMPHONY ORCHESTRA
FOUNDED EIGHTEEN HUNDRED AND EIGHTY-ONE
WILHELM GERICKE, CONDUCTOR

SYMPHONY HALL, BOSTON

DEAR MADAM:

As a subscriber to the concerts by the BOSTON SYMPHONY ORCHESTRA at Carnegie Hall last season, we should be pleased to reserve *the same seats* for you before the public subscription is opened.

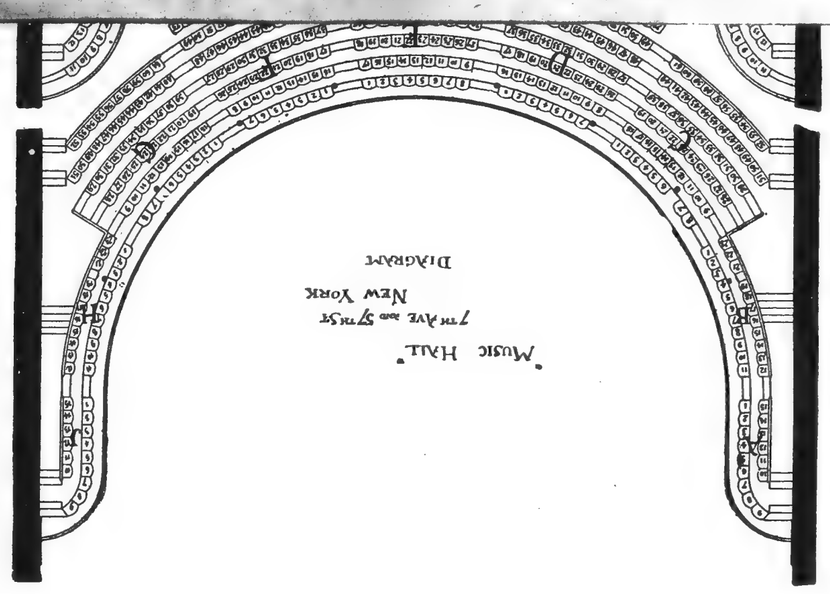
Should you desire to renew your subscription, please sign and mail enclosed order before October 15, indicating the location of seats.

Yours respectfully,

C. A. ELLIS, MANAGER.
F. R. COMEE, ASSISTANT MANAGER.

CARNEGIE HALL
NEW YORK
TWENTY-SECOND SEASON, 1902–1903

# The BOSTON SYMPHONY




CARNEGIE HALL
TWENTY-SECOND SEASON, 1902–1903

THE
# BOSTON SYMPHONY

*New York, September 20, 1902.*

*I hereby subscribe for.....season tickets for the series of five* { *Thursday Evening* / *Saturday Afternoon* } *Concerts to be given by the Boston Symphony Orchestra at Carnegie*

"Its mission has been to preach the glorious gospel of musical beauty and truth, always with eloquence and convincing force."
— *New York Times.*

"As to merit, supremely excellent; as to result, in the highest degree delightful."— *Philadelphia Inquirer.*

"Always a fine organization, it now is unexcelled."
— *New York Press.*

"This glorious orchestra, in purity and beauty of tone, in brilliancy and exactness of execution, left nothing to be asked."
— *Philadelphia Times.*

"The highest phase of art."— *New York World.*

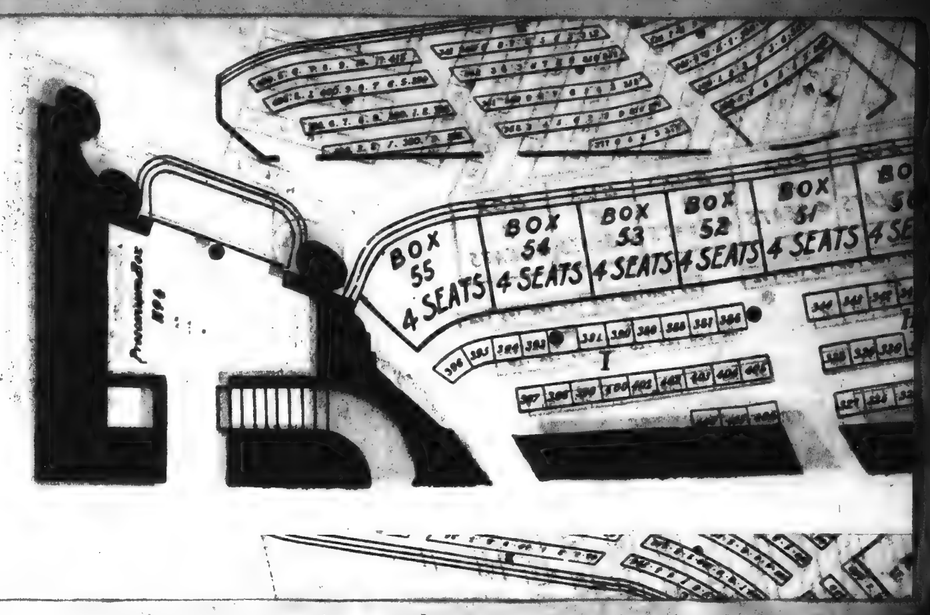
"All of its performances are full of musical import."
— *Baltimore Sun.*

ACADEMY OF MUSIC

PHILADELPHIA

TWENTY-SECOND SEASON, 1902–1903

# The BOSTON SYMPHONY




BOSTON SYMPHONY ORCHESTRA
FOUNDED EIGHTEEN HUNDRED AND EIGHTY-ONE
WILHELM GERICKE, CONDUCTOR

SYMPHONY HALL, BOSTON

DEAR SIR:

As a subscriber to the first (Monday evening) series of concerts of the BOSTON SYMPHONY ORCHESTRA at the Academy of Music last season, we should be pleased to reserve *the same seats* for you before the public subscription is opened.

Should you desire to renew your subscription, please sign and mail enclosed order before October 11, indicating the location of seats.

Yours respectfully,

C. A. ELLIS, MANAGER.
F. R. COMEE, ASSISTANT MANAGER.

BOSTON SYMPHONY ORCHESTRA
FOUNDED EIGHTEEN HUNDRED AND EIGHTY-ONE
WILHELM GERICKE, CONDUCTOR

SYMPHONY HALL, BOSTON

DEAR MADAM:

As a subscriber to the second (Wednesday evening) series of concerts of the BOSTON SYMPHONY ORCHESTRA at the Academy of Music last season, we should be pleased to reserve *the same seats* for you before the public subscription is opened.

Should you desire to renew your subscription, please sign and mail enclosed order before October 20, indicating the location of seats.

Yours respectfully,

C. A. ELLIS, MANAGER.
F. R. COMEE, ASSISTANT MANAGER.

BOSTON SYMPHONY ORCHESTRA
FOUNDED EIGHTEEN HUNDRED AND EIGHTY-ONE
WILHELM GERICKE, CONDUCTOR

SYMPHONY HALL, BOSTON

DEAR MADAM:

As a subscriber to the first (Monday evening) series of concerts of the BOSTON SYMPHONY ORCHESTRA at the Academy of Music last season, we should be pleased to reserve *the same seats* for you before the public subscription is opened.

Should you desire to renew your subscription, please sign and mail enclosed order before October 11, indicating the location of seats.

Yours respectfully,

C. A. ELLIS, MANAGER.
F. R. COMEE, ASSISTANT MANAGER.

BOSTON SYMPHONY ORCHESTRA
FOUNDED EIGHTEEN HUNDRED AND EIGHTY-ONE
WILHELM GERICKE, CONDUCTOR

SYMPHONY HALL, BOSTON

DEAR SIR:

As a subscriber to the second (Wednesday evening) series of concerts of the BOSTON SYMPHONY ORCHESTRA at the Academy of Music last season, we should be pleased to reserve *the same seats* for you before the public subscription is opened.

Should you desire to renew your subscription, please sign and mail enclosed order before October 20, indicating the location of seats.

Yours respectfully,

C. A. ELLIS, MANAGER.
F. R. COMEE, ASSISTANT MANAGER.

# ACADEMY OF MUSIC

PHILADELPHIA

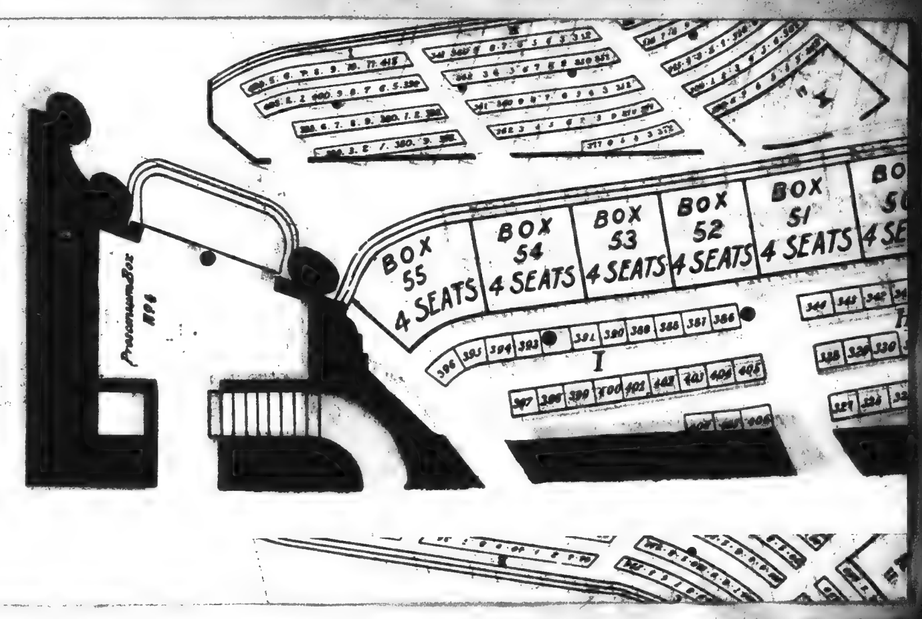
TWENTY-SECOND SEASON, 1902–1903

# The BOSTON SYMPHONY ORCHESTRA

94 Performers. Mr. WILHELM GERICKE, Conductor

A PERMANENT ORCHESTRA *Maintained* SOLELY *for* CONCERT PERFORMANCES

C. A. ELLIS, Manager F. R. COMEE, Assistant Manager




BOSTON SYMPHONY ORCHESTRA
FOUNDED EIGHTEEN HUNDRED AND EIGHTY-ONE
WILHELM GERICKE, Conductor

Symphony Hall, Boston

Dear Sir:

As a subscriber to the first (Monday evening) series of concerts of the Boston Symphony Orchestra at the Academy of Music last season, we should be pleased to reserve *the same seats* for you before the public subscription is opened.

Should you desire to renew your subscription, please sign and mail enclosed order before October 11, indicating the location of seats.

Yours respectfully,

C. A. ELLIS, Manager.
F. R. COMEE, Assistant Manager.

BOSTON SYMPHONY ORCHESTRA
FOUNDED EIGHTEEN HUNDRED AND EIGHTY-ONE
WILHELM GERICKE, Conductor

Symphony Hall, Boston

Dear Madam:

As a subscriber to the second (Wednesday evening) series of concerts of the Boston Symphony Orchestra at the Academy of Music last season, we should be pleased to reserve *the same seats* for you before the public subscription is opened.

Should you desire to renew your subscription, please sign and mail enclosed order before October 20, indicating the location of seats.

Yours respectfully,

C. A. ELLIS, Manager.
F. R. COMEE, Assistant Manager.

BOSTON SYMPHONY ORCHESTRA
FOUNDED EIGHTEEN HUNDRED AND EIGHTY-ONE
WILHELM GERICKE, Conductor

Symphony Hall, Boston

Dear Madam:

As a subscriber to the first (Monday evening) series of concerts of the Boston Symphony Orchestra at the Academy of Music last season, we should be pleased to reserve *the same seats* for you before the public subscription is opened.

Should you desire to renew your subscription, please sign and mail enclosed order before October 11, indicating the location of seats.

Yours respectfully,

C. A. ELLIS, Manager.
F. R. COMEE, Assistant Manager.

BOSTON SYMPHONY ORCHESTRA
FOUNDED EIGHTEEN HUNDRED AND EIGHTY-ONE
WILHELM GERICKE, Conductor

Symphony Hall, Boston

Dear Sir:

As a subscriber to the second (Wednesday evening) series of concerts of the Boston Symphony Orchestra at the Academy of Music last season, we should be pleased to reserve *the same seats* for you before the public subscription is opened.

Should you desire to renew your subscription, please sign and mail enclosed order before October 20, indicating the location of seats.

TWO SERIES OF

# FIVE CONCERTS EACH

| First Series<br>Monday Evenings at 8.15 | | Second Series<br>Wednesday Evenings at 8.15 | |
|---|---|---|---|
| November | 3 | November | 5 |
| December | 8 | December | 10 |
| January | 12 | January | 14 |
| February | 16 | February | 18 |
| March | 16 | March | 18 |

The scale of prices will be the same for each series.

Proscenium boxes seating eight, and boxes seating six and four, will be sold at **$75, $63,** and **$42,** respectively, for the series of five concerts.

Season tickets, with reserved seats for the series of five concerts, **$7, $5,** and **$3.50,** according to location.

The public sale of tickets for the first series will open Monday morning, October 13, and for the second series on the following Monday morning, October 20, at the Heppe Piano Rooms, 1115 Chestnut Street.

Programme books, with descriptive notes on the works to be performed, will be mailed in advance of each concert to purchasers of season tickets.

# SOLO ARTISTS

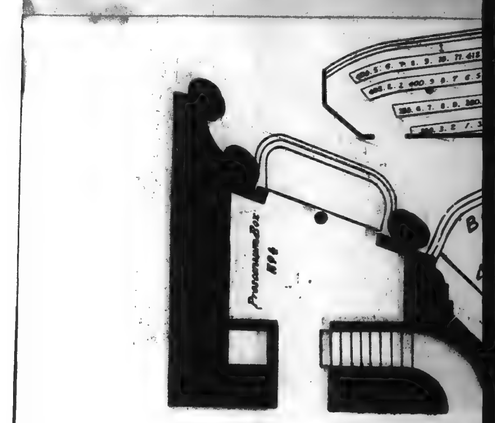
MME. MELBA
MME. KIRKBY LUNN
MME. BLOOMFIELD-ZEISLER
MR. VON ROOY
MR. LAMOND
MISS RUEGGER
MR. KNEISEL
MR. SCHROEDER

AND OTHERS TO BE ANNOUNCED

## SPECIAL ANNOUNCEMENT

**Both series of concerts will be the same in character and equally attractive, but with different programmes and soloists.**

Season ticket holders of last season will be allowed to retain *the same* seats for both the first and second series, payment for the same to be made on or before Saturday, October 11, for the first series, and Saturday, October 18, for the second series, by cash, money order, or check, made payable to Miss H. Harris, to whom all renewals of seats should be sent, at 1115 Chestnut Street.



BOSTON SYMPHONY ORCHESTRA
FOUNDED EIGHTEEN HUNDRED AND EIGHTY-ONE
WILHELM GERICKE, CONDUCTOR

SYMPHONY HALL, BOSTON

DEAR SIR:

As a subscriber to the first (Monday evening) series of concerts of the BOSTON SYMPHONY ORCHESTRA at the Academy of Music last season, we should be pleased to reserve *the same seats* for you before the public subscription is opened.

Should you desire to renew your subscription, please sign and mail enclosed order before October 11, indicating the location of seats.

Yours respectfully,

C. A. ELLIS, MANAGER.
F. R. COMEE, ASSISTANT MANAGER.

BOSTON SYMPHONY OR
FOUNDED EIGHTEEN HUNDRED AN
WILHELM GERICKE, C

DEAR MADAM:

As a subscriber to the second (Wednesday e
the BOSTON SYMPHONY ORCHESTRA at the Acad
should be pleased to reserve *the same seats* fo
scription is opened.

Should you desire to renew your subscript
closed order before October 20, indicating the

Yours respectfully,

C. A. ELL
F. R. CO

BOSTON SYMPHONY ORCHESTRA
FOUNDED EIGHTEEN HUNDRED AND EIGHTY-ONE
WILHELM GERICKE, CONDUCTOR

SYMPHONY HALL, BOSTON

DEAR MADAM:

As a subscriber to the first (Monday evening) series of concerts of the BOSTON SYMPHONY ORCHESTRA at the Academy of Music last season, we should be pleased to reserve *the same seats* for you before the public subscription is opened.

Should you desire to renew your subscription, please sign and mail enclosed order before October 11, indicating the location of seats.

Yours respectfully,

C. A. ELLIS, MANAGER.
F. R. COMEE, ASSISTANT MANAGER.

BOSTON SYMPHONY ORCH
FOUNDED EIGHTEEN HUNDRED AND E
WILHELM GERICKE, CON

DEAR SIR:

As a subscriber to the second (Wednesday eve
the BOSTON SYMPHONY ORCHESTRA at the Academ
should be pleased to reserve *the same seats* for y
scription is opened.

Should you desire to renew your subscription
closed order before October 20, indicating the loc

Yours respectfully,

"Its mission has been to preach the glorious gospel of musical beauty and truth, always with eloquence and convincing force."
— *New York Times.*

"As to merit, supremely excellent; as to result, in the highest degree delightful."— *Philadelphia Inquirer.*

"Always a fine organization, it now is unexcelled."
— *New York Press.*

"This glorious orchestra, in purity and beauty of tone, in brilliancy and exactness of execution, left nothing to be asked."
— *Philadelphia Times.*

"The highest phase of art."— *New York World.*

"All of its performances are full of musical import."
— *Baltimore Sun.*

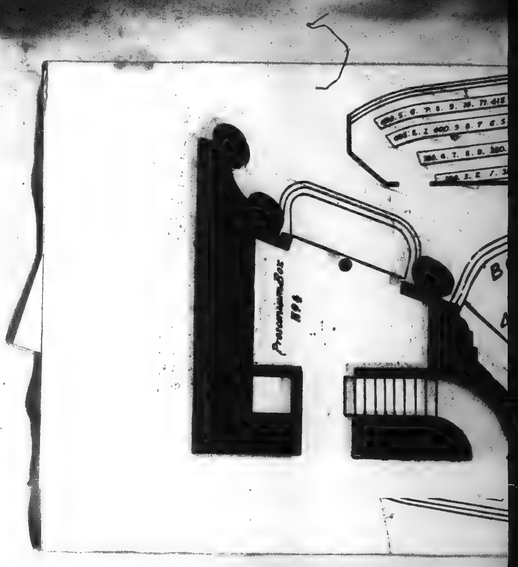
The scale of

Proscenium b
sold at **$75, $6**

Season tickets, **w**
and **$3.50**, accor

The public sale of
October 13, and fo
October 20, at the

Programme books, w
will be mailed in adva



BOSTON SYMPHONY ORCHESTRA
FOUNDED EIGHTEEN HUNDRED AND EIGHTY-ONE
WILHELM GERICKE, CONDUCTOR

SYMPHONY HALL, BOSTON

DEAR SIR:

As a subscriber to the first (Monday evening) series of concerts of the BOSTON SYMPHONY ORCHESTRA at the Academy of Music last season, we should be pleased to reserve *the same seats* for you before the public subscription is opened.

Should you desire to renew your subscription, please sign and mail enclosed order before October 11, indicating the location of seats.

Yours respectfully,

C. A. ELLIS, MANAGER.
F. R. COMEE, ASSISTANT MANAGER.

BOSTON SYMPHONY OR
FOUNDED EIGHTEEN HUNDRED AN
WILHELM GERICKE, C

DEAR MADAM:

As a subscriber to the second (Wednesday e
the BOSTON SYMPHONY ORCHESTRA at the Acad
should be pleased to reserve *the same seats* fo
scription is opened.

Should you desire to renew your subscript
closed order before October 20, indicating the

Yours respectfully,

C. A. ELL
F. R. CO

BOSTON SYMPHONY ORCHESTRA
FOUNDED EIGHTEEN HUNDRED AND EIGHTY-ONE
WILHELM GERICKE, CONDUCTOR

SYMPHONY HALL, BOSTON

DEAR MADAM:

As a subscriber to the first (Monday evening) series of concerts of the BOSTON SYMPHONY ORCHESTRA at the Academy of Music last season, we should be pleased to reserve *the same seats* for you before the public subscription is opened.

Should you desire to renew your subscription, please sign and mail enclosed order before October 11, indicating the location of seats.

Yours respectfully,

C. A. ELLIS, MANAGER.
F. R. COMEE, ASSISTANT MANAGER.

BOSTON SYMPHONY ORCH
FOUNDED EIGHTEEN HUNDRED AND EI
WILHELM GERICKE, CON

S

DEAR SIR:

As a subscriber to the second (Wednesday even
the BOSTON SYMPHONY ORCHESTRA at the Academy
should be pleased to reserve *the same seats* for y
scription is opened.

Should you desire to renew your subscription,
closed order before October 20, indicating the loc

Yours respectfully,

*Philadelphia, September 20, 1902.*

*I hereby subscribe for.....season tickets for the first series of five Monday Evening Concerts to be given by the Boston Symphony Orchestra at the Academy of Music.*

*Location of seats last season.....*

Yours respectfully,

C. A. ELLIS, MANAGER.
F. R. COMEE, ASSISTANT MANAGER.

BOSTON SYMPHONY ORCHESTRA
FOUNDED EIGHTEEN HUNDRED AND EIGHTY-ONE
WILHELM GERICKE, CONDUCTOR

SYMPHONY HALL, BOSTON

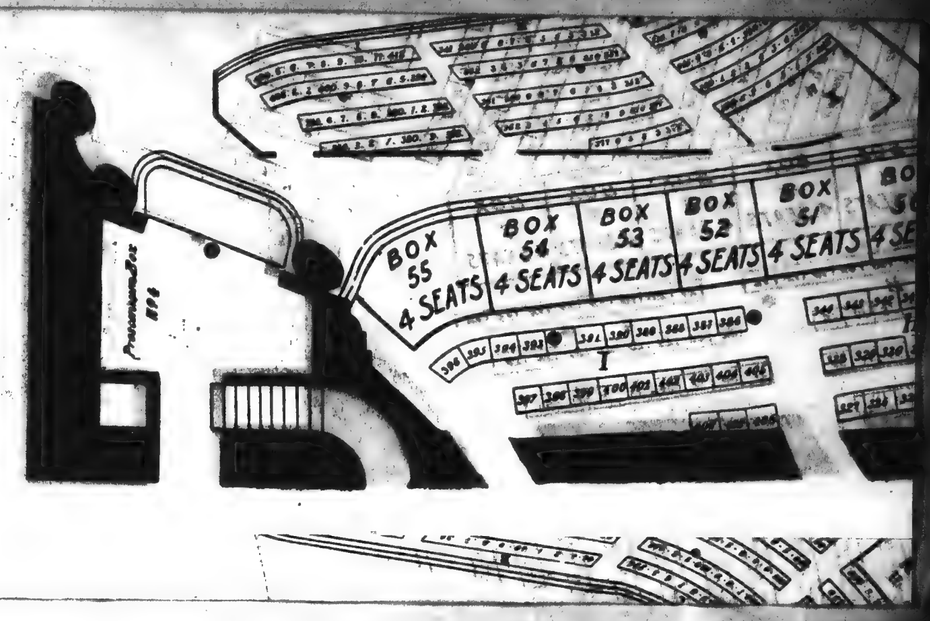
DEAR MADAM:

As a subscriber to the first (Monday evening) series of concerts of the BOSTON SYMPHONY ORCHESTRA at the Academy of Music last season, we should be pleased to reserve *the same seats* for you before the public subscription is opened.

Should you desire to renew your subscription, please sign and mail enclosed order before October 11, indicating the location of seats.

Yours respectfully,

C. A. ELLIS, MANAGER.
F. R. COMEE, ASSISTANT MANAGER.




BOSTON SYMPHONY ORCHESTRA
FOUNDED EIGHTEEN HUNDRED AND EIGHTY-ONE
WILHELM GERICKE, CONDUCTOR

SYMPHONY HALL, BOSTON

DEAR MADAM:

As a subscriber to the second (Wednesday evening) series of concerts of the BOSTON SYMPHONY ORCHESTRA at the Academy of Music last season, we should be pleased to reserve *the same seats* for you before the public subscription is opened.

Should you desire to renew your subscription, please sign and mail enclosed order before October 20, indicating the location of seats.

Yours respectfully,

C. A. ELLIS, MANAGER.
F. R. COMEE, ASSISTANT MANAGER.

BOSTON SYMPHONY ORCHESTRA
FOUNDED EIGHTEEN HUNDRED AND EIGHTY-ONE
WILHELM GERICKE, CONDUCTOR

SYMPHONY HALL, BOSTON

DEAR SIR:

As a subscriber to the second (Wednesday evening) series of concerts of the BOSTON SYMPHONY ORCHESTRA at the Academy of Music last season, we should be pleased to reserve *the same seats* for you before the public subscription is opened.

Should you desire to renew your subscription, please sign and mail enclosed order before October 20, indicating the location of seats.

Yours respectfully,

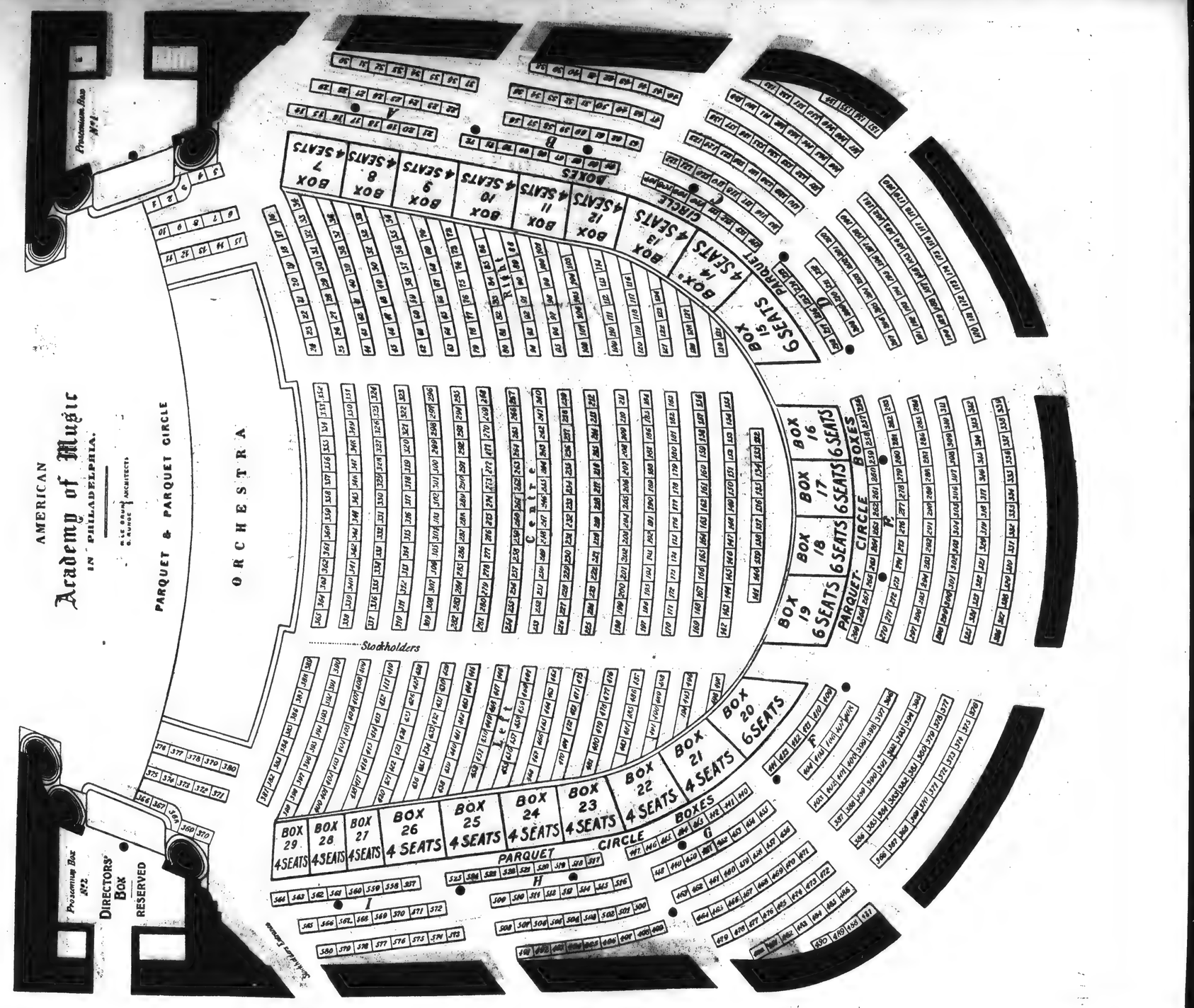
C. A. ELLIS, MANAGER.
F. R. COMEE, ASSISTANT MANAGER.

ACADEMY OF MUSIC

PHILADELPHIA

TWENTY-SECOND SEASON, 1902–1903

# The BOSTON SYMPHONY




BOSTON SYMPHONY ORCHESTRA
FOUNDED EIGHTEEN HUNDRED AND EIGHTY-ONE
WILHELM GERICKE, CONDUCTOR

SYMPHONY HALL, BOSTON

DEAR SIR:

As a subscriber to the first (Monday evening) series of concerts of the BOSTON SYMPHONY ORCHESTRA at the Academy of Music last season, we should be pleased to reserve *the same seats* for you before the public subscription is opened.

Should you desire to renew your subscription, please sign and mail enclosed order before October 11, indicating the location of seats.

Yours respectfully,

C. A. ELLIS, MANAGER.
F. R. COMEE, ASSISTANT MANAGER.

BOSTON SYMPHONY ORCHESTRA

BOSTON SYMPHONY ORCHESTRA
FOUNDED EIGHTEEN HUNDRED AND EIGHTY-ONE
WILHELM GERICKE, CONDUCTOR

SYMPHONY HALL, BOSTON

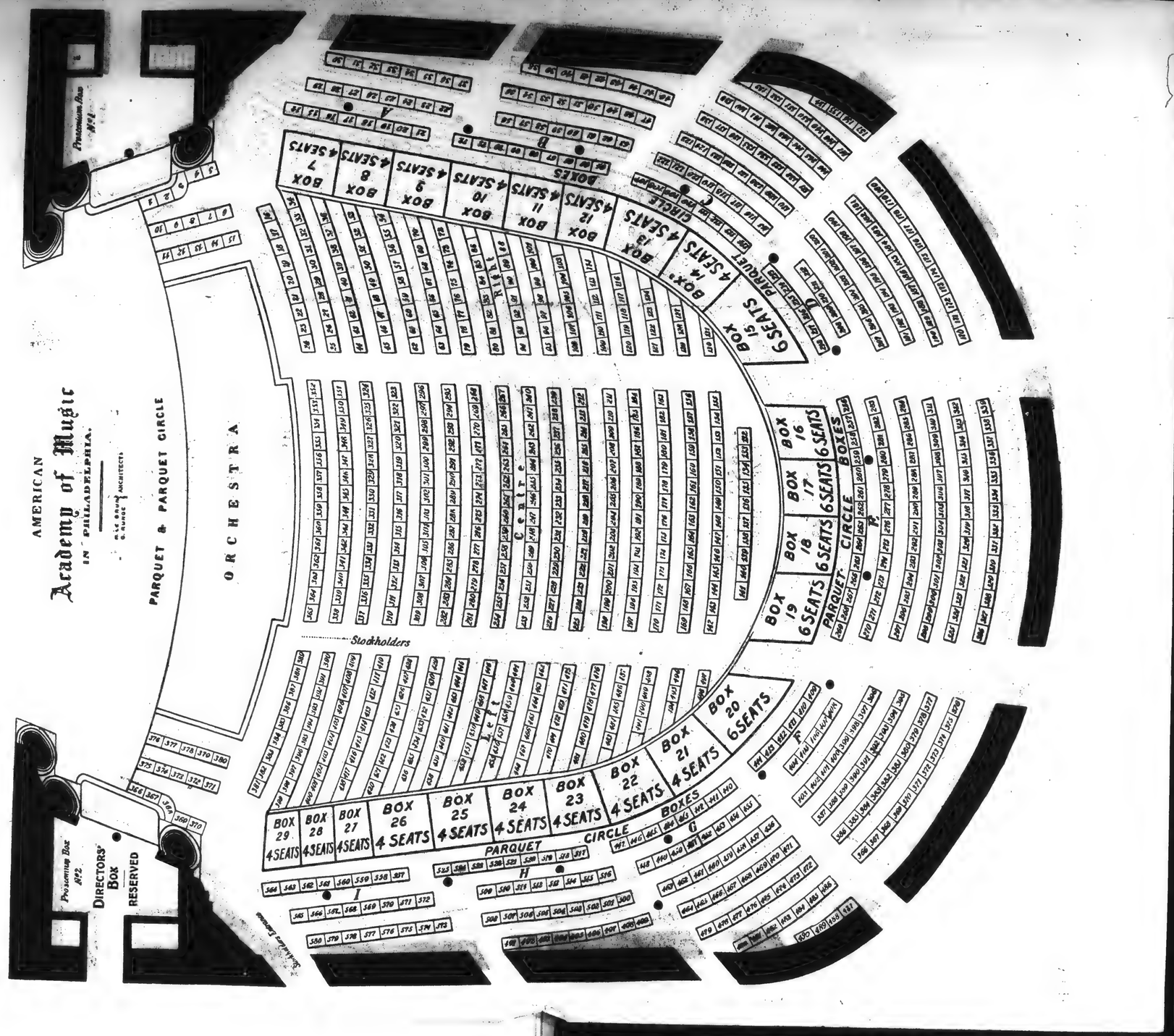
DEAR MADAM:

As a subscriber to the second (Wednesday evening) series of concerts of the BOSTON SYMPHONY ORCHESTRA at the Academy of Music last season, we should be pleased to reserve *the same seats* for you before the public subscription is opened.

Should you desire to renew your subscription, please sign and mail enclosed order before October 20, indicating the location of seats.

Yours respectfully,

C. A. ELLIS, MANAGER.
F. R. COMEE, ASSISTANT MANAGER.




Y OF MUSIC
DELPHIA
ND SEASON, 1902–1903

OSTON
PHONY

ONY ORCHESTRA
NDRED AND EIGHTY-ONE
ICKE, CONDUCTOR

SYMPHONY HALL, BOSTON

nday evening) series of concerts of the
e Academy of Music last season, we
*seats* for you before the public sub-

subscription, please sign and mail en-
ting the location of seats.
tfully,
. A. ELLIS, MANAGER.
. R. COMEE, ASSISTANT MANAGER.

Y ORCHESTRA
ED AND EIGHTY-ONE
KE, CONDUCTOR

BOSTON SYMPHONY ORCHESTRA
FOUNDED EIGHTEEN HUNDRED AND EIGHTY-ONE
WILHELM GERICKE, CONDUCTOR

SYMPHONY HALL, BOSTON

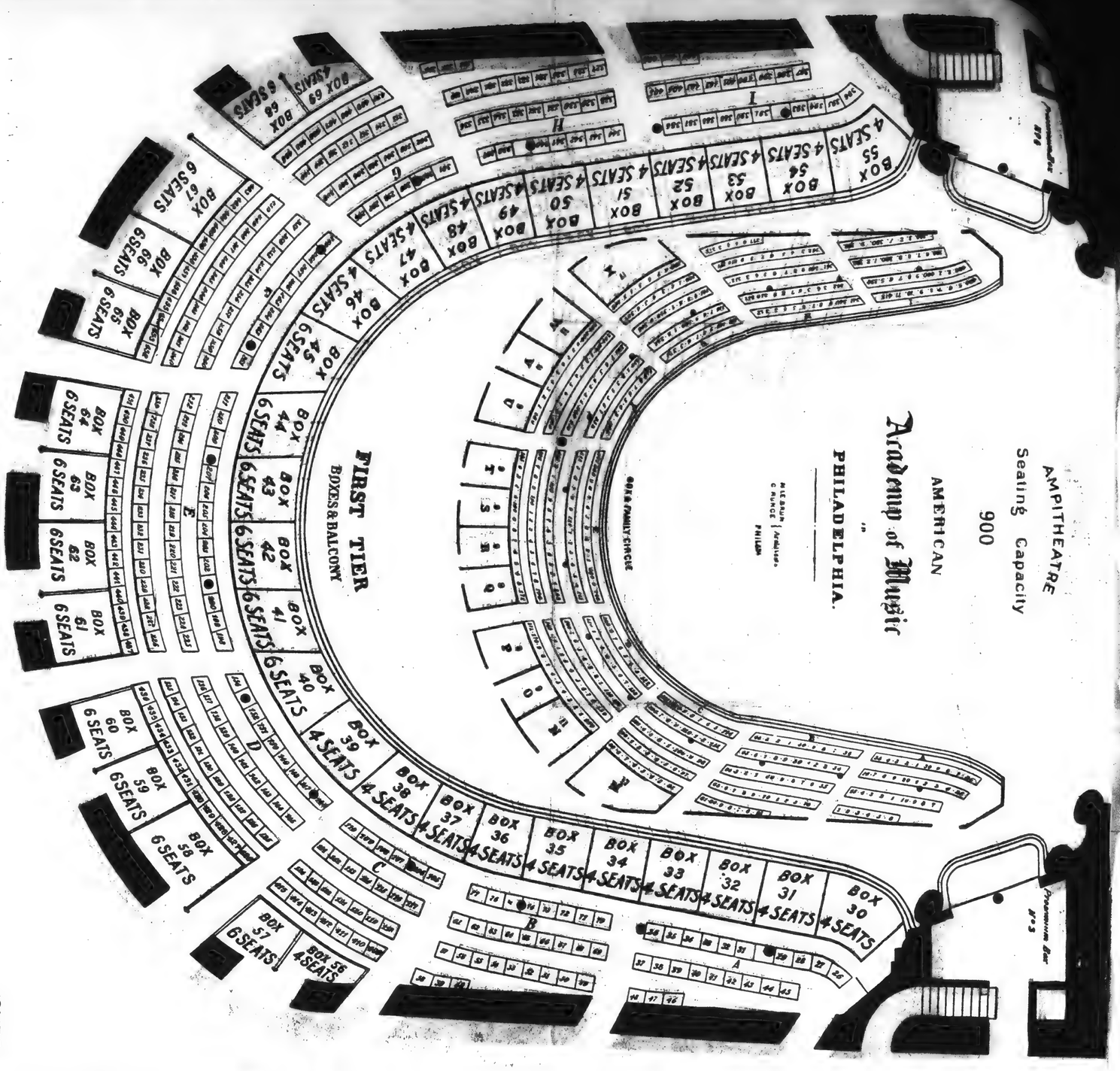
DEAR MADAM:

As a subscriber to the second (Wednesday evening) series of concerts of the BOSTON SYMPHONY ORCHESTRA at the Academy of Music last season, we should be pleased to reserve *the same seats* for you before the public subscription is opened.

Should you desire to renew your subscription, please sign and mail enclosed order before October 20, indicating the location of seats.

Yours respectfully,

C. A. ELLIS, MANAGER.
F. R. COMEE, ASSISTANT MANAGER.




BOSTON SYMPHONY O
FOUNDED EIGHTEEN HUNDRED AN
WILHELM GERICKE,

criber to the concerts by the
ll last season, we should be ple
the public subscription is ope
u desire to renew your subsc
efore October 15, indicating th

Yours respectfully,

C. A. E
F. R. C

BOSTON SYMPHONY
FOUNDED EIGHTEEN HUNDRE
WILHELM GERICK

AM:

ubscriber to the concerts by t
Hall last season, we should be
ore the public subscription is
you desire to renew your su
before October 15, indicatin

Yours respectful

C. A
F. R. COMEE, ASSISTANT MANAGER.

(OVER)

CARNEGIE HALL

TWENTY-SECOND SEASON, 1902-1903

THE

STON

SYMPHONY

OOT GUARD HALL

BOSTON SYMPHONY ORCHESTRA
FOUNDED EIGHTEEN HUNDRED AND EIGHTY-ONE
WILHELM GERICKE, CONDUCTOR

SYMPHONY HALL, BOSTON

DEAR SIR:

As a subscriber to the first (Monday evening) series of concerts of the BOSTON SYMPHONY ORCHESTRA at the Academy of Music last season, we should be pleased to reserve *the same seats* for you before the public subscription is opened.

Should you desire to renew your subscription, please sign and mail enclosed order before October 11, indicating the location of seats.

Yours respectfully,

C. A. ELLIS, MANAGER.
F. R. COMEE, ASSISTANT MANAGER.

BOSTON SYMPHONY ORCHESTRA

BOSTON SYMPHONY ORCHESTRA
FOUNDED EIGHTEEN HUNDRED AND EIGHTY-ONE
WILHELM GERICKE, CONDUCTOR

SYMPHONY HALL

DEAR MADAM:

As a subscriber to the second (Wednesday evening) series of co
the BOSTON SYMPHONY ORCHESTRA at the Academy of Music last s
should be pleased to reserve *the same seats* for you before the p
scription is opened.

Should you desire to renew your subscription, please sign and
closed order before October 20, indicating the location of seats.

Yours respectfully,

C. A. ELLIS, MANAGER.
F. R. COMEE, ASSISTANT M

# ACADEMY OF MUSIC

PHILADELPHIA

TWENTY-SECOND SEASON, 1902-1903

# The BOSTON SYMPHONY

BOSTON SYMPHONY ORCHESTRA
FOUNDED EIGHTEEN HUNDRED AND EIGHTY-ONE
WILHELM GERICKE, CONDUCTOR

SYMPHONY HALL, BOSTON

DEAR SIR:

As a subscriber to the first (Monday evening) series of concerts of the BOSTON SYMPHONY ORCHESTRA at the Academy of Music last season, we should be pleased to reserve *the same seats* for you before the public subscription is opened.

Should you desire to renew your subscription, please sign and mail enclosed order before October 11, indicating the location of seats.

Yours respectfully,

C. A. ELLIS, MANAGER.
F. R. COMEE, ASSISTANT MANAGER.

BOSTON SYMPHONY ORCHESTRA
FOUNDED EIGHTEEN HUNDRED AND EIGHTY-ONE
WILHELM GERICKE, CONDUCTOR

SYMPHONY HALL, BOSTON

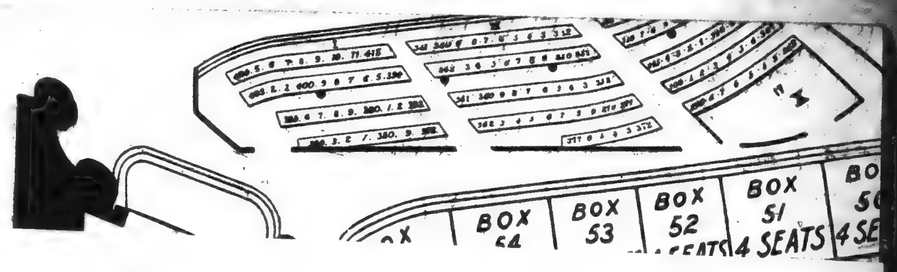
DEAR MADAM:

As a subscriber to the first (Monday evening) series of concerts of the BOSTON SYMPHONY ORCHESTRA at the Academy of Music last season, we should be pleased to reserve *the same seats* for you before the public subscription is opened.

Should you desire to renew your subscription, please sign and mail enclosed order before October 11, indicating the location of seats.

Yours respectfully,

C. A. ELLIS, MANAGER.
F. R. COMEE, ASSISTANT MANAGER.




*Philadelphia, September 20, 1902.*

*I hereby subscribe for* ..... *season tickets for the second series of five Wednesday Evening Concerts to be given by the Boston Symphony Orchestra at the Academy of Music.*

*Location of seats last season* .....

scription is opened.

Should you desire to renew your subscription, please sign and mail enclosed order before October 20, indicating the location of seats.

Yours respectfully,

C. A. ELLIS, MANAGER.
F. R. COMEE, ASSISTANT MANAGER.

BOSTON SYMPHONY ORCHESTRA
FOUNDED EIGHTEEN HUNDRED AND EIGHTY-ONE
WILHELM GERICKE, CONDUCTOR

SYMPHONY HALL, BOSTON.

DEAR SIR:

As a subscriber to the second (Wednesday evening) series of concerts of the BOSTON SYMPHONY ORCHESTRA at the Academy of Music last season, we should be pleased to reserve *the same seats* for you before the public subscription is opened.

Should you desire to renew your subscription, please sign and mail enclosed order before October 20, indicating the location of seats.

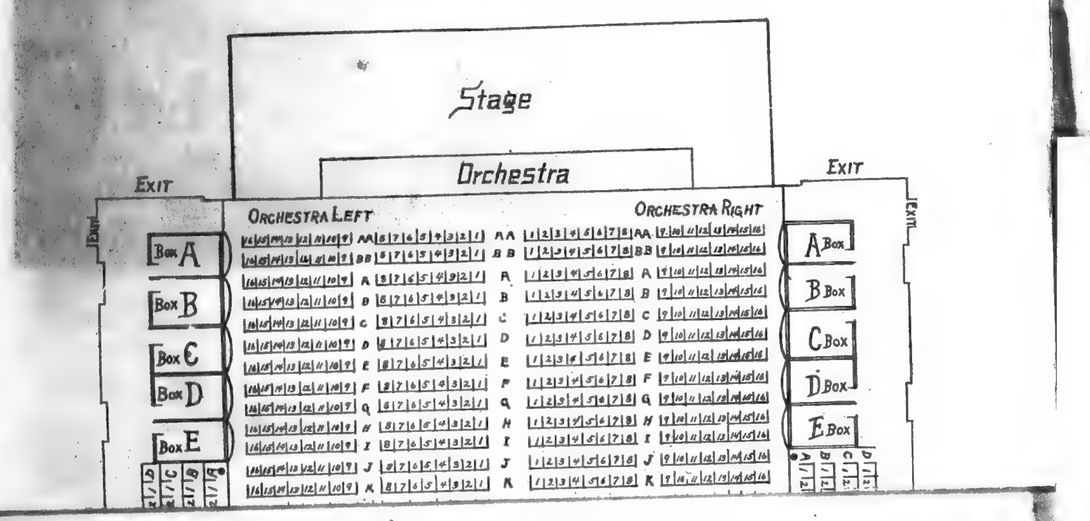
Yours respectfully,

C. A. ELLIS, MANAGER.
F. R. COMEE, ASSISTANT MANAGER.

MUSIC HALL, *Baltimore*
TWENTY-SECOND SEASON, 1902–1903

# *The* BOSTON SYMPHONY ORCHESTRA

## MUSIC HALL, BALTIMORE.




BOSTON SYMPHONY ORCHESTRA
FOUNDED EIGHTEEN HUNDRED AND EIGHTY-ONE
WILHELM GERICKE, CONDUCTOR

SYMPHONY HALL, BOSTON

DEAR SIR:

As a subscriber to the Tuesday evening concerts of the BOSTON SYMPHONY ORCHESTRA at Music Hall last season, we should be pleased to reserve *the same seats* for you before the public subscription is opened.

Should you desire to renew your subscription, please sign and mail enclosed order before October 10, indicating the location of seats.

Yours respectfully,

C. A. ELLIS, MANAGER.
F. R. COMEE, ASSISTANT MANAGER.

BOSTON SYMPHONY ORCHESTRA
FOUNDED EIGHTEEN HUNDRED AND EIGHTY-ONE
WILHELM GERICKE, CONDUCTOR

SYMPHONY HALL, BOSTON

DEAR MADAM:

As a subscriber to the Tuesday evening concerts of the BOSTON SYMPHONY ORCHESTRA at Music Hall last season, we should be pleased to reserve *the same seats* for you before the public subscription is opened.

Should you desire to renew your subscription, please sign and mail enclosed order before October 10, indicating the location of seats.

Yours respectfully,

C. A. ELLIS, MANAGER.
F. R. COMEE, ASSISTANT MANAGER.


*C. W. SEVER & Co.,*
*University Bookstore,*
*Harvard Square,*
*Cambridge, Mass.*

MUSIC HALL, *Baltimore*

TWENTY-SECOND SEASON, 1902–1903

# *The* BOSTON SYMPHONY ORCHESTRA

94 Performers. Mr. WILHELM GERICKE, Conductor

A PERMANENT ORCHESTRA *Maintained* SOLELY *for* CONCERT PERFORMANCES

C. A. ELLIS, Manager F. R. COMEE, Assistant Manager

SANDERS THEATRE

CAMBRIDGE

TWENTY-SECOND SEASON, 1902–1903

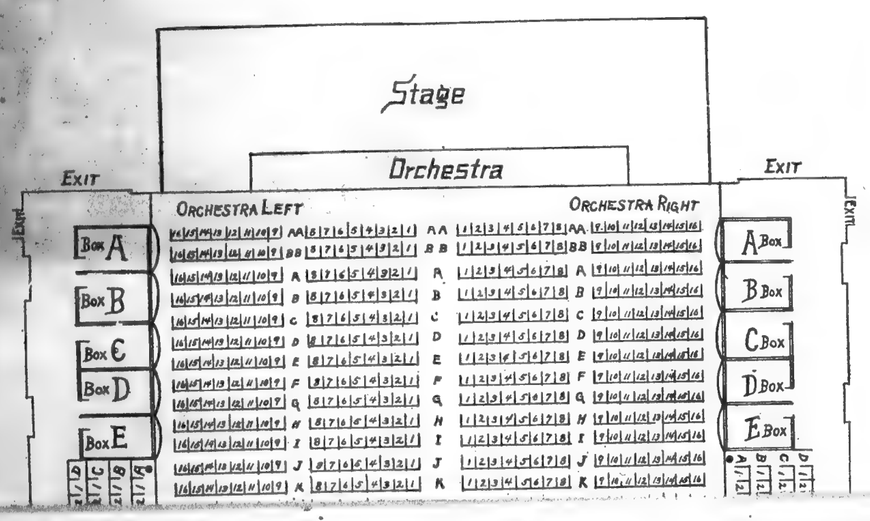
# *The* BOSTON SYMPHONY ORCHESTRA

70 Performers Mr. WILHELM GERICKE, Conductor

A PERMANENT ORCHESTRA *Maintained* SOLELY *for* CONCERT PERFORMANCES

C. A. ELLIS, Manager F. R. COMEE, Assistant Manager

# MUSIC HALL, BALTIMORE.




BOSTON SYMPHONY ORCHESTRA

FOUNDED EIGHTEEN HUNDRED AND EIGHTY-ONE

WILHELM GERICKE, Conductor

Symphony Hall, Boston

Dear Sir:

As a subscriber to the Tuesday evening concerts of the Boston Symphony Orchestra at Music Hall last season, we should be glad to


UNITED STATES POSTAGE TWO CENTS

*R & Co.,*

*ity Bookstore,*

*Harvard Square,*

*Cambridge, Mass.*

MUSIC HALL, *Baltimore*

TWENTY-SECOND SEASON, 1902–1903

# *The* BOSTON SYMPHONY ORCHESTRA

94 Performers. Mr. WILHELM GERICKE, Conductor

A PERMANENT ORCHESTRA *Maintained*
SOLELY *for* CONCERT PERFORMANCES

C. A. ELLIS, Manager F. R. COMEE, Assistant Manager

SANDERS THEATRE

CAMBRIDGE

TWENTY-SECOND SEASON, 1902–1903

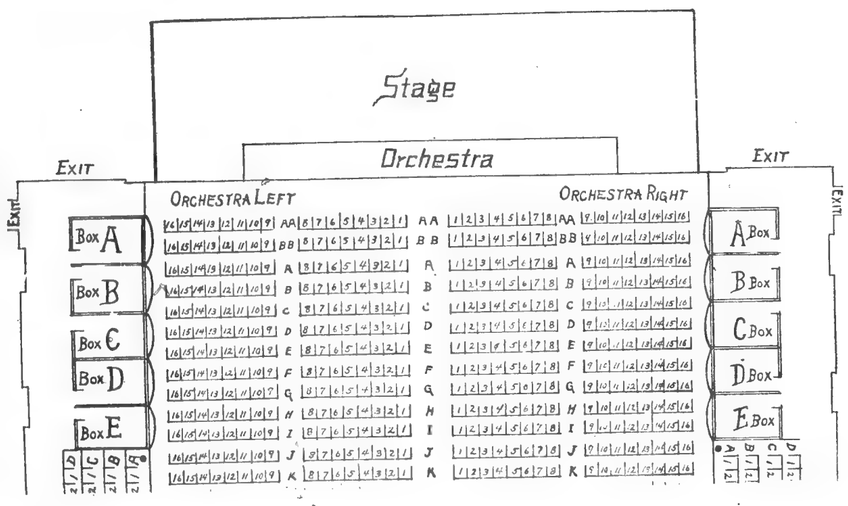
# *The* BOSTON SYMPHONY ORCHESTRA

70 Performers Mr. WILHELM GERICKE, Conductor

A PERMANENT ORCHESTRA *Maintained*
SOLELY *for* CONCERT PERFORMANCES

C. A. ELLIS, Manager F. R. COMEE, Assistant Manager

# MUSIC HALL, BALTIMORE.




BOSTON SYMPHONY ORCHESTRA
FOUNDED EIGHTEEN HUNDRED AND EIGHTY-ONE
WILHELM GERICKE, Conductor

Symphony Hall, Boston

Dear Sir:

As a subscriber to the Tuesday evening concerts of the Boston Symphony Orchestra at Music Hall last season, we should be pleased to

*Harvard Square,*
*Cambridge, Mass.*

# FIVE CONCERTS

TUESDAY EVENINGS AT 8.15 O'CLOCK

NOVEMBER 4
DECEMBER 9
JANUARY 13
FEBRUARY 17
MARCH 17

---

Boxes seating six, $60 each, for the series of five concerts.

Season tickets, with reserved seats for the series of five concerts, $7 and $5, according to location.

The sale of tickets will open Monday morning, October 13, at Albaugh's, 15 North Charles Street.

Programme books, with descriptive notes on the works to be performed, will be mailed in advance of each concert to purchasers of season tickets.

# SOLO ARTISTS

MME. MELBA

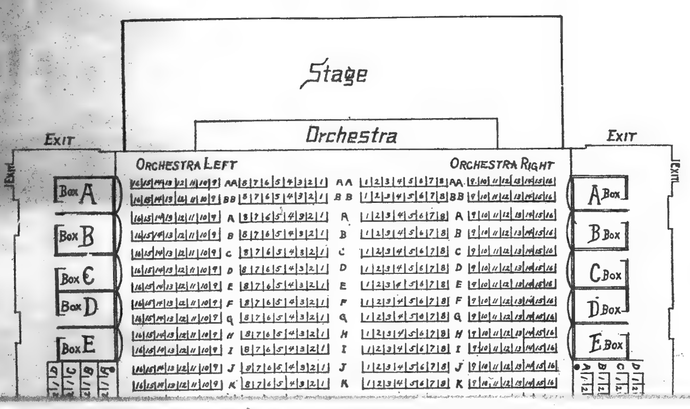
MME. KIRKBY LUNN

MR. VON ROOY

MR. LAMOND

MR. ADAMOWSKI

# MUSIC HALL, BALTIMORE.




BOSTON SYMPHONY ORCHESTRA
FOUNDED EIGHTEEN HUNDRED AND EIGHTY-ONE
WILHELM GERICKE, CONDUCTOR

SYMPHONY HALL, BOSTON

DEAR SIR:

As a subscriber to the Tuesday evening concerts of the BOSTON SYMPHONY ORCHESTRA at Music Hall last season, we should be pleased to reserve *the same seats* for you before the public subscription is opened.

Should you desire to renew your subscription, please sign and mail en-

SANDERS THEATR
CAMBRIDGE
TWENTY-SECOND SEASON, 1902-

The BOSTO
SYMPHON
ORCHESTRA

70 Performers Mr. WILHELM GERICKE, Condu

A PERMANENT ORCHESTRA *Maintaine*
SOLELY *for* CONCERT PERFORMANCES

C. A. ELLIS, Manager F. R. COMEE, Assistant Manage

UNITED STATES POSTAGE TWO CENTS

EVER & Co.,
iversity Bookstore,
Harvard Square,
Cambridge, Mass.

MUSIC HALL, *Baltimore*

TWENTY-SECOND SEASON, 1902–1903

# *The* BOSTON SYMPHONY ORCHESTRA

94 Performers. Mr. WILHELM GERICKE, Conductor

"Its mission has been to preach the glorious gospel of musical beauty and truth, always with eloquence and convincing force."
— *New York Times.*

"As to merit, supremely excellent; as to result, in the highest degree delightful."— *Philadelphia Inquirer.*

"Always a fine organization, it now is unexcelled."
— *New York Press.*

"This glorious orchestra, in purity and beauty of tone, in brilliancy and exactness of execution, left nothing to be asked."
— *Philadelphia Times.*

"The highest phase of art."— *New York World.*

"All of its performances are full of musical import."

70 Performers Mr. WILHELM GERICKE,

*The* BOSTO

SYMPHO

ORCHESTR

TWENTY-SECOND SEASON, 19

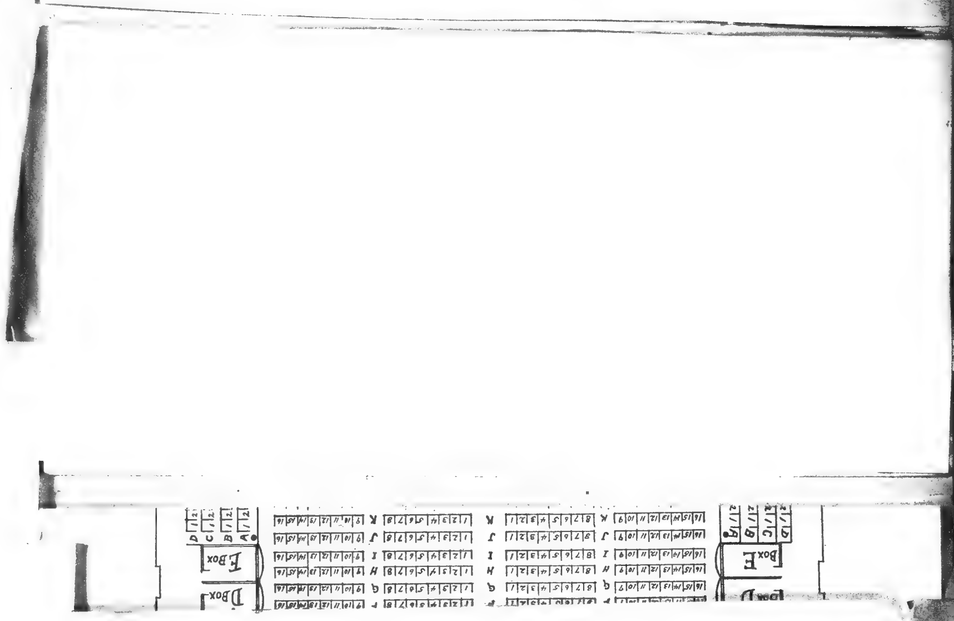
SANDERS THEA

CAMBRIDGE

A PERMANENT ORCHESTRA Mai

SOLELY *for* CONCERT PERFORMA

C. A. ELLIS, Manager F. R. COMEE, Assistant M



BOSTON SYMPHONY ORCHESTRA
FOUNDED EIGHTEEN HUNDRED AND EIGHTY-ONE
WILHELM GERICKE, CONDUCTOR

SYMPHONY HALL, BOSTON

DEAR SIR:

As a subscriber to the Tuesday evening concerts of the BOSTON SYMPHONY ORCHESTRA at Music Hall last season, we should be pleased to reserve *the same seats* for you before the public subscription is opened.

Should you desire to renew your subscription [illegible]

*VER & Co.,*

*ersity Bookstore,*

*Harvard Square.*

# TEN CONCERTS

THURSDAY EVENINGS AT 7.45

OCTOBER 30
NOVEMBER 20
DECEMBER 4
DECEMBER 18
JANUARY 8
JANUARY 29
FEBRUARY 12
MARCH 12
APRIL 2
APRIL 23

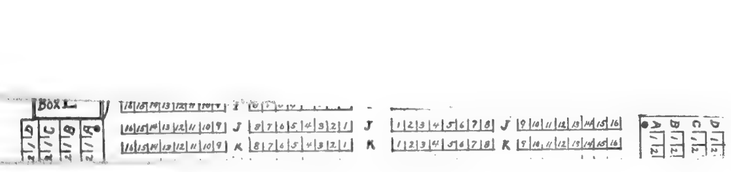
## SPECIAL ANNOUNCEMENT

SEASON TICKETS for the ten concerts, **$7.50.**
The sale will be conducted according to the plan in use for several years in other cities.
Subscribers of last season may secure the *same seats* by filling out and mailing the enclosed blank, with check payable to C. W. Sever & Co., on or before October 21, 1902. On receipt of check, tickets will be mailed.
The unclaimed seats will be offered for sale in the usual manner at Sever's University Bookstore, Harvard Square, Cambridge, on Saturday morning, Oct. 25, 1902, at 8 o'clock.
A limited number of seats have been reserved for college officers and invited guests.

# SOLO ARTISTS

MISS HELEN HENSCHEL
THE MISSES CARBONI
MISS WINIFRED SMITH
MR. ANTON VON ROOY
MME. BLOOMFIELD-ZEISLER
MR. RAOUL PUGNO
MR. CARL STASNY
MR. GEORGE W. PROCTOR
MISS MAUD MacCARTHY
MR. ADOLF BACK

AND OTHERS TO BE ANNOUNCED



BOSTON SYMPHONY ORCHESTRA
FOUNDED EIGHTEEN HUNDRED AND EIGHTY-ONE
WILHELM GERICKE, CONDUCTOR

SYMPHONY HALL, BOSTON

DEAR SIR:

As a subscriber to the Tuesday evening concerts of the BOSTON SYMPHONY ORCHESTRA at Music Hall last season, we should be pleased to reserve *the same seats* for you before the public subscription is opened.

Should you desire to renew your subscription, please sign and mail enclosed order before October 10, indicating the location of seats.

Yours respectfully,

C. A. ELLIS, MANAGER.
F. R. COMEE, ASSISTANT MANAGER.

BOSTON SYMPHONY ORCHESTRA
FOUNDED EIGHTEEN HUNDRED AND EIGHTY-ONE
WILHELM GERICKE, CONDUCTOR

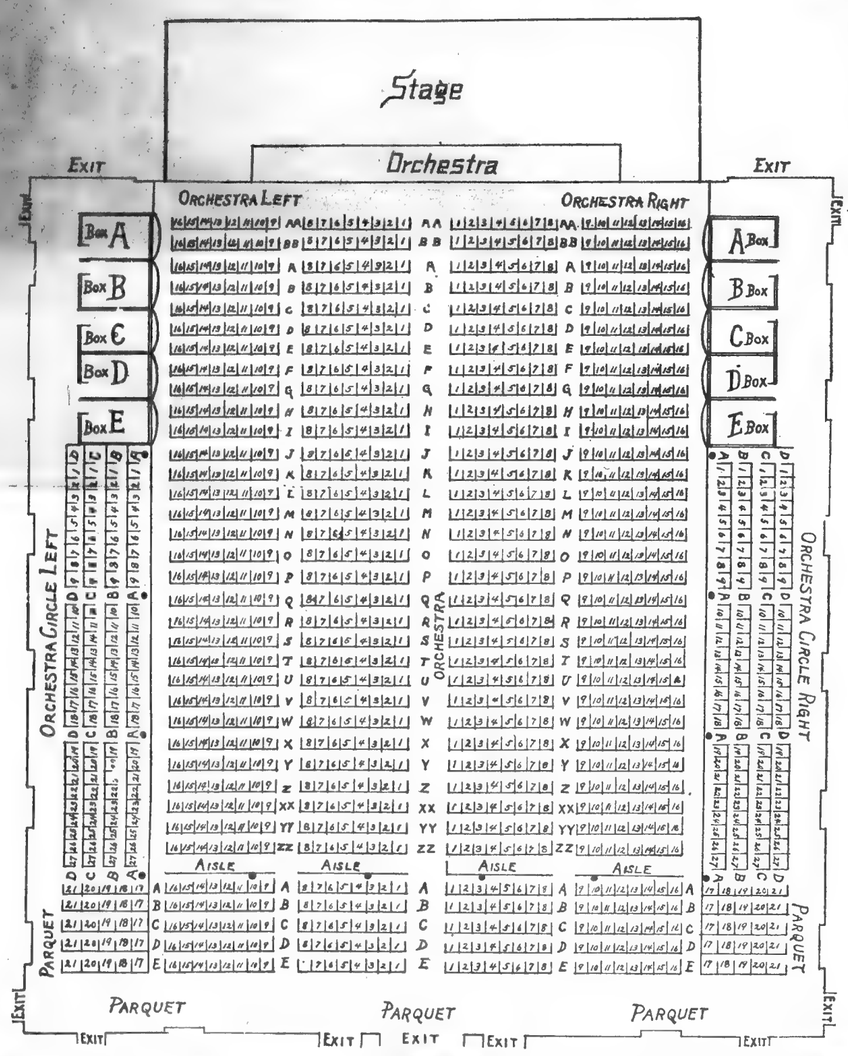
SYMPHONY HALL, BOSTON

DEAR MADAM:

As a subscriber to the Tuesday evening concerts of the BOSTON SYM-

*C. W. SEVER & Co.,*
*University Bookstore,*
*Harvard Square,*
*Cambridge, Mass.*

# MUSIC HALL, BALTIMORE.




BOSTON SYMPHONY ORCHESTRA
FOUNDED EIGHTEEN HUNDRED AND EIGHTY-ONE
WILHELM GERICKE, CONDUCTOR

SYMPHONY HALL, BOSTON

DEAR SIR:

As a subscriber to the Tuesday evening concerts of the BOSTON SYMPHONY ORCHESTRA at Music Hall last season, we should be pleased to reserve *the same seats* for you before the public subscription is opened.

Should you desire to renew your subscription, please sign and mail enclosed order before October 10, indicating the location of seats.

Yours respectfully,

C. A. ELLIS, MANAGER.
F. R. COMEE, ASSISTANT MANAGER.

BOSTON SYMPHONY ORCHESTRA
FOUNDED EIGHTEEN HUNDRED AND EIGHTY-ONE
WILHELM GERICKE, CONDUCTOR

SYMPHONY HALL, BOSTON

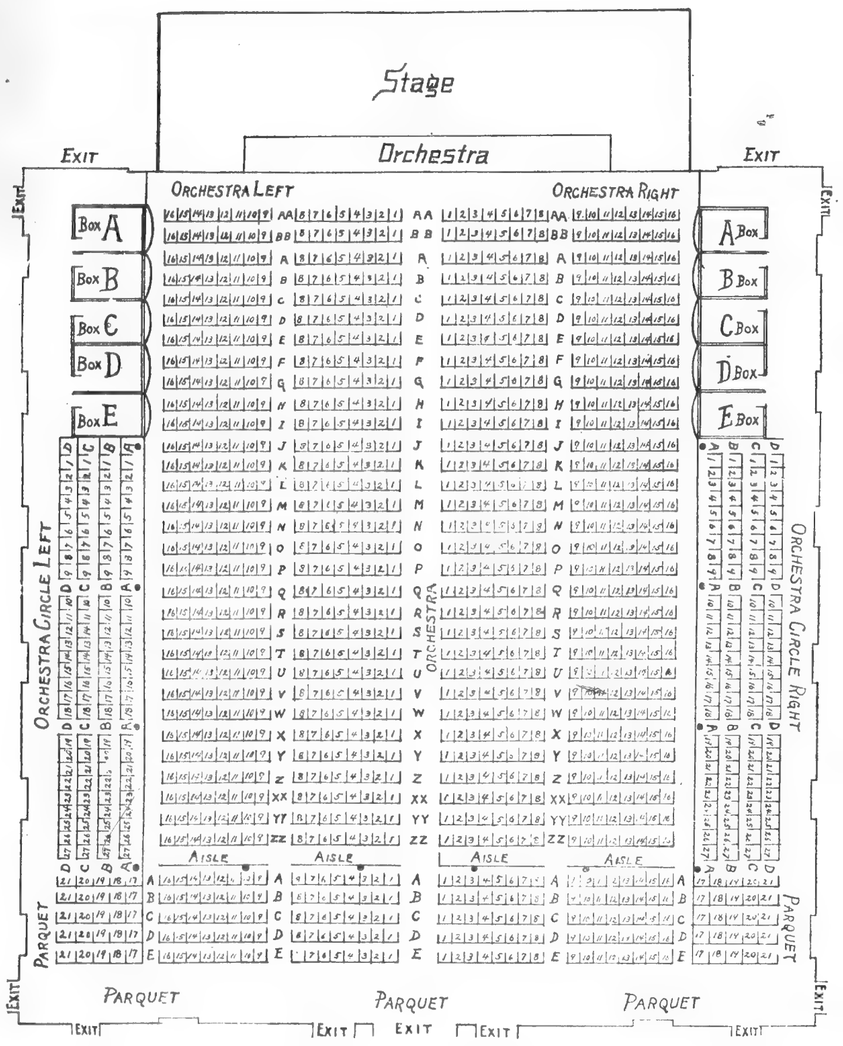
DEAR MADAM:

As a subscriber to the Tuesday evening concerts of the BOSTON SYM-


UNITED STATES POSTAGE TWO CENTS

C. W. SEVER & Co.,
University Bookstore,
Harvard Square,
Cambridge, Mass.

# MUSIC HALL, BALTIMORE.




BOSTON SYMPHONY ORCHESTRA
FOUNDED EIGHTEEN HUNDRED AND EIGHTY-ONE
WILHELM GERICKE, CONDUCTOR

SYMPHONY HALL, BOSTON

DEAR SIR:

As a subscriber to the Tuesday evening concerts of the BOSTON SYMPHONY ORCHESTRA at Music Hall last season, we should be pleased to reserve *the same seats* for you before the public subscription is opened.

Should you desire to renew your subscription, please sign and mail enclosed order before October 10, indicating the location of seats.

Yours respectfully,

C. A. ELLIS, MANAGER.
F. R. COMEE, ASSISTANT MANAGER.

BOSTON SYMPHONY ORCHESTRA
FOUNDED EIGHTEEN HUNDRED AND EIGHTY-ONE
WILHELM GERICKE, CONDUCTOR

SYMPHONY HALL, BOSTON

DEAR MADAM:

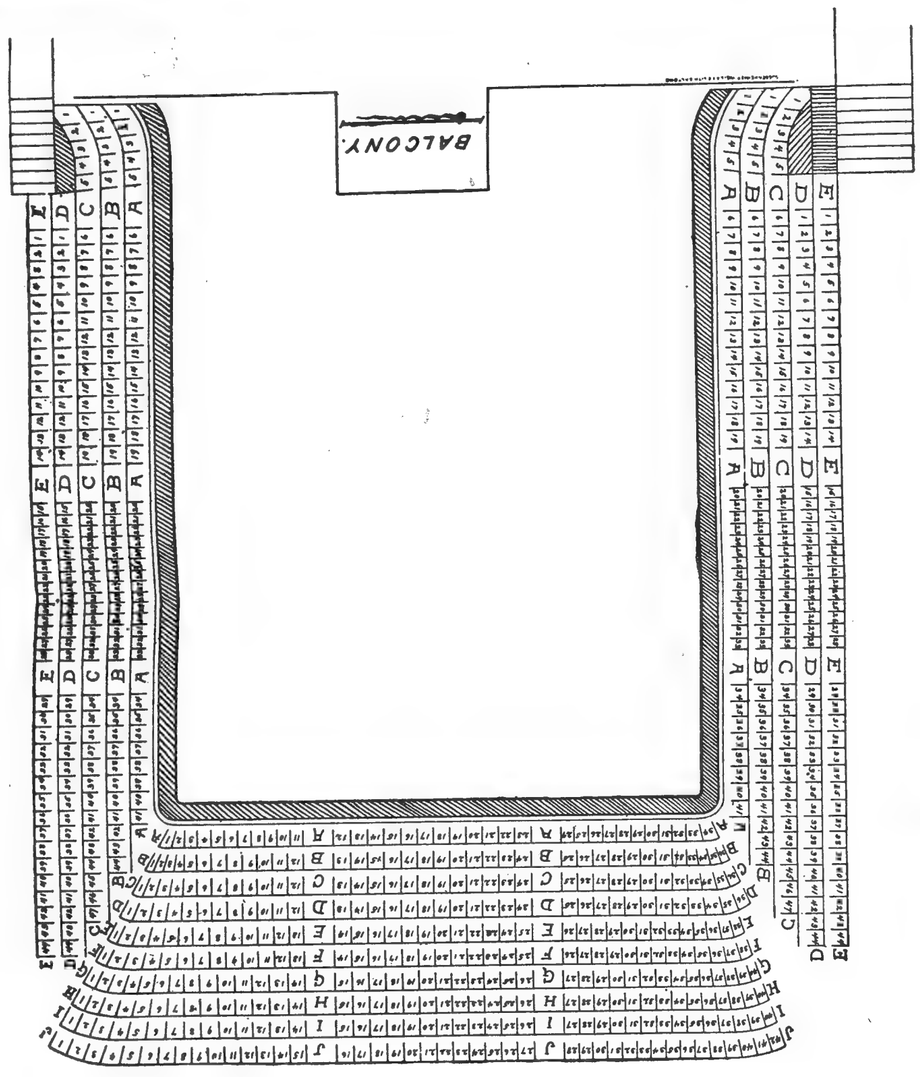
As a subscriber to the Tuesday evening concerts of the BOSTON SYM-


*C. W. SEVER & Co.,*
*University Bookstore,*
*Harvard Square,*
*Cambridge, Mass.*

MUSIC HALL, *Baltimore*

TWENTY-SECOND SEASON, 1902–1903

# *The* BOSTON SYMPHONY ORCHESTRA




BOSTON SYMPHONY ORCHESTRA

FOUNDED EIGHTEEN HUNDRED AND EIGHTY-ONE

WILHELM GERICKE, CONDUCTOR

SYMPHONY HALL, BOSTON

DEAR SIR:

As a subscriber to the Tuesday evening concerts of the BOSTON SYMPHONY ORCHESTRA at Music Hall last season, we should be pleased to reserve *the same seats* for you before the public subscription is opened.

Should you desire to renew your subscription, please sign and mail enclosed order before October 10, indicating the location of seats.

Yours respectfully,

C. A. ELLIS, MANAGER.
F. R. COMEE, ASSISTANT MANAGER.

BOSTON SYMPHONY ORCHESTRA

FOUNDED EIGHTEEN HUNDRED AND EIGHTY-ONE

WILHELM GERICKE, CONDUCTOR

SYMPHONY HALL, BOSTON

DEAR MADAM:

As a subscriber to the Tuesday evening concerts of the BOSTON SYMPHONY ORCHESTRA at Music Hall last season, we should be pleased to reserve *the same seats* for you before the public subscription is opened.

Should you desire to renew your subscription, please sign and mail enclosed order before October 10, indicating the location of seats.

Yours respectfully,

C. A. ELLIS, MANAGER.
F. R. COMEE, ASSISTANT MANAGER.


C. W. SEVER & Co.,
University Bookstore,
Harvard Square,
Cambridge, Mass.

MUSIC HALL, *Baltimore*

TWENTY-SECOND SEASON, 1902–1903

# *The* BOSTON SYMPHONY ORCHESTRA

MUSIC HALL, BALTIMORE.

*Baltimore, October 1, 1902.*

*I hereby subscribe for ..... season tickets for the series of five Tuesday Evening Concerts to be given by the Boston Symphony Orchestra at Music Hall.*

*Location of seats last season*

C. A. ELLIS, MANAGER.
F. R. COMEE, ASSISTANT MANAGER.

*Cambridge, October 15, 1902.*

*I hereby subscribe for ..... season tickets for the series of ten Thursday Evening Concerts to be given by the Boston Symphony Orchestra at Sanders Theatre.*

*Location of seats last season*

C. W. SEVER & Co.
University Bool
Harva
C

BOSTON SYMPHONY ORCHESTRA
FOUNDED EIGHTEEN HUNDRED AND EIGHTY-ONE
WILHELM GERICKE, CONDUCTOR

SYMPHONY HALL, BOSTON

DEAR MADAM:

As a subscriber to the Tuesday evening concerts of the BOSTON SYMPHONY ORCHESTRA at Music Hall last season, we should be pleased to reserve *the same seats* for you before the public subscription is opened.

Should you desire to renew your subscription, please sign and mail enclosed order before October 10, indicating the location of seats.

Yours respectfully,

C. A. ELLIS, MANAGER.
F. R. COMEE, ASSISTANT MANAGER.

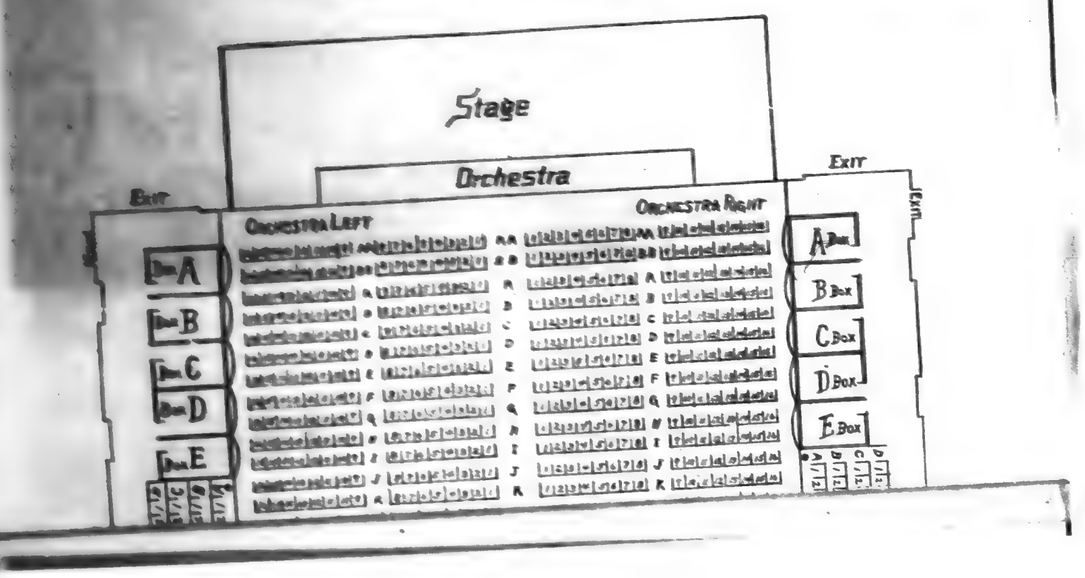
[7]

MUSIC HALL, *Baltimore*

TWENTY-SECOND SEASON, 1902–1903

# The BOSTON SYMPHONY ORCHESTRA

## MUSIC HALL, BALTIMORE.




*Cambridge, October 15, 1902.*

*I hereby subscribe for season tickets for the series of ten Thursday Evening Concerts to be given by the Boston Symphony Orchestra at Sanders Theatre.*

*Location of seats last season*

BOSTON SYMPHONY ORCHESTRA
FOUNDED EIGHTEEN HUNDRED AND EIGHTY-ONE
WILHELM GERICKE, Conductor

Symphony Hall, Boston

Dear Sir:

As a subscriber to the Tuesday evening concerts of the Boston Symphony Orchestra at Music Hall last season, we should be pleased to reserve *the same seats* for you before the public subscription is opened.

Should you desire to renew your subscription, please sign and mail enclosed order before October 10, indicating the location of seats.

Yours respectfully,

C. A. ELLIS, Manager.
F. R. COMEE, Assistant Manager.

BOSTON SYMPHONY ORCHESTRA
FOUNDED EIGHTEEN HUNDRED AND EIGHTY-ONE
WILHELM GERICKE, Conductor

Symphony Hall, Boston

Dear Madam:

As a subscriber to the Tuesday evening concerts of the Boston Symphony Orchestra at Music Hall last season, we should be pleased to reserve *the same seats* for you before the public subscription is opened.

Should you desire to renew your subscription, please sign and mail enclosed order before October 10, indicating the location of seats.

Yours respectfully,

C. A. ELLIS, Manager.
F. R. COMEE, Assistant Manager.

C. W. SEVER & Co.
University Book
Harva
C

[7]

SUNDAY HERALD.

PUBLISHED EVERY SUNDAY IN THE YEAR.
VOL. CXII, NO. 76.

SUNDAY, SEPT. 14, 1902.

## BOSTON SYMPHONY ORCHESTRA.

If one wished to condense a description of the Boston Symphony orchestra into a single expression, perhaps the most apt to be found would be the word "unique." This organization is unique in its founder, who, asking no government subsidy after the manner of foreign musical institutions, has had for 21 years the courage of his conviction that the public wanted, and would support, an orchestra presenting good music in the best way. It is unique in its absolute adherence to careful and repeated rehearsals with which no other engagements must in any way interfere, and in sparing no expense to secure the best performers in the world. It stands absolutely alone in the total number of concerts given, for early in the coming season the 2000th mark will be passed, indisputable proof that in instrumental work the Boston Symphony orchestra is making the musical history of America. Considering its years, it has the record for the least number of changes in its personnel, and can justly claim an unsurpassed esprit du corps.

Its present abiding place, the new and beautiful Symphony Hall, was erected especially for it, a voluntary tribute from hundreds of its staunchest friends at home. Engagements outside the field of distinctly concert work are frequently and steadily declined, in adherence to its creed, which is "a permanent orchestra maintained solely for concert purposes." Its field of usefulness covers 10 cities outside of Boston, including a series of 10 concerts at Harvard University, and there is a consistent and justifiable pride in the generous and unswerving loyalty of its clientele in each and every city visited.

In its ranks can be found a variety of admirable smaller organizations, notably two string quartets of highest standing, an absolutely unique organization of wind instruments, soloists with standard reputations and composers whose works have been accorded highest honors, both at home and abroad.

When en route, the most careful attention is paid to its comfort and convenience. Long, exhausting journeys and night rides are avoided, and ignoring entirely all commercial advantages, only one performance a day is the inviolable rule. Whenever extraordinary orchestration of a work calls for novel and rarely used instruments, special musicians are always engaged, thus avoiding the too prevalent doubling of performers, which weakens the department from which this special player is temporarily borrowed. And so one could go on at great length, recounting the features peculiar to this organization which justify its claim to the word "unique."

The 22d season and the third in the new hall opens on Oct. 18, 1902, and closes on May 2, 1903. There will be the usual 24 Friday afternoon public rehearsals and 24 Saturday evening concerts. Five trips to New York, Brooklyn, Philadelphia and Baltimore will be made in the weeks of Nov. 3-8, Dec. 8-13, Jan. 12-17, Feb. 16-21 and March 16-21, and during these weeks the Boston concerts will be omitted. Mr. Wilhelm Gericke will begin his 10th year as conductor, five seasons representing his first regime from 1884 to 1889. So more favorable comment can be offered than this decade of devotion to high ideals, with the inevitable resultant of a satisfied public.

Patrons of the concerts by this organization will read with interest the announcement of the auction sales of season tickets, which will be held in Symphony Hall. The sale of tickets for the 24 Friday afternoon public rehearsals will be on Monday and Tuesday, Sept. 29 and 30, and for the 24 Saturday evening concerts on Thursday and Friday, Oct. 2 and 3. All these sales will begin at 10 A. M., and continue throughout the day. Admission to the second balcony at 25 cents each for the Friday afternoon public rehearsals only will be under the same rule which proved so practical and satisfactory last year. The Huntington avenue entrance will be opened at 1 o'clock precisely before the performance on each Friday afternoon, and exactly 505 people, which is the capacity of the second balcony, will be admitted. Another rule, which has proved a marked success, that of allowing no standees whatever in the hall, will again be enforced.

In due season further details as to soloists, the works to be performed, with a list of novelties, and other interesting information, will be published. The usual indications to be relied upon at this early date promise the same complete sale of every seat in the house which has obtained for the past two years.

6

BOSTON POST,
The Representative Democratic Paper
OF NEW ENGLAND.

Boston
Symphony Orchestra.

AUCTION SALE OF $12 SEATS FOR THE SATURDAY EVENING CONCERTS AT SYMPHONY HALL (Huntington and Massachusetts Aves.) THURSDAY MORNING, at 10 O'CLOCK, CONTINUING THROUGH THE DAY.

Auction Sale of $7.50 Seats for Concerts FRIDAY, Oct. 3.

SUNDAY HERALD.

PUBLISHED EVERY SUNDAY IN THE YEAR.
VOL. CXII, NO. 83.

SUNDAY, SEPT. 21, 1902.

FOR the 22d time, the musical public of Boston and vicinity is expectantly awaiting the announcement of the soloists to appear during the coming season with the Boston Symphony orchestra. The true enthusiast finds ample satisfaction in the orchestra itself, which notably in an organization like the Boston Symphony orchestra, is simply an assembly of soloists merging their individualities into one complete composite. But so many patrons enjoy the added feature of a solo performer that the management provides as strong and attractive a list as can be secured, and this season it is quite in keeping both with the orchestra and the record of past seasons.

The simple announcement of Mme. Melba as easily the first in importance is all-sufficient, with the added assurance that it will be her only appearance in Boston in concert. Mme. Schumann-Heink is, like Mme. Melba, too well known and too great a favorite to need extended exploiting.

A newcomer is Mme. Kirkby Lunn, the English contralto, fresh from a season's triumph at the famous Royal Opera, Covent Garden, London. Of her remarkable success there the London Times says: "The phenomenal voice with which Mme. Kirkby Lunn is gifted is truly a marvel, showing, as it does, a quality, volume and range that encompasses the profundity of Wagner's Ortrud with the same apparent ease and graceful indifference that justifies her in undertaking, and with such a large measure of success, the leading prima donna role in Bizet's 'Carmen.'" The Telegraph refers to her as having "long been the bright particular star of a large section of London concert goers."

For instrumentalists, the return of Mme. Fanny Bloomfield-Zeisler, after an absence of three years, will be most heartily welcomed by all in recollection of her splendid virtuosity as a pianist.

Another newcomer is Miss Maud MacCarthy, the youthful Irish violinist. That her artistic career abroad has been most brilliant is evidenced by the following excerpts from the English press. The London Times says: "Miss Maud MacCarthy's place among the first violinists of the day is being rapidly established, and the time cannot now be long before she is universally recognized as one of the greatest and most thoroughly artistic players before the public." While Black and White adds the following: "Miss Maud MacCarthy can with more truth be described as an artist than nine-tenths of the musicians who are dignified by that title. At her concert on the 3d inst. she played two important works—a sonata in C minor by Beethoven and Brahms' sonata in A major. Both were distinguished by intense artistic feeling, thoroughly controlled, and, as regards technique, the greatest facility."

Miss Elsa Ruegger, the Belgian violoncellist who three years since made her Boston debut with the orchestra, has since that time, although now but 20 years of age, won added reputation and a position among the greatest virtuosi of the age. She has had the honor of twice playing before the Emperor and Empress of Germany since her appearance here.

First among the men soloists is the basso, Mr. Anton von Rooy, whose magnificent work as a leading exponent of Wagner's operatic school while a member of the Metropolitan opera company will long be remembered. He stands quite unsurpassed and unique among his associates.

Another most charming singer, always welcome and absolutely sure to satisfy, is Mr. Ben Davies.

Mr. Raoul Pugno makes his Boston debut in this series of concerts as the soloist of the first performance. Of an Italian father and a Lorraine mother, born at Montrouge, France rightly claims the honor of being his country. His artistic triumphs in Berlin, Vienna, Paris and London were of the most sensational kind, and to reproduce his press notices would require a book of considerable dimensions. He is not only an artist and virtuoso, but he is a composer and authority on musical matters. He is honorary professor of the Paris Conservatoire of Music, the only one who can claim such distinction. The government of the French republic decorated him with the cross of the Legion of Honor, and similar honors were conferred on him by the courts of Italy, Spain, Holland and Turkey.

A newcomer is Mr. Frederic Lamond, a native of Glasgow, and in this connection it is of interest to note the extent and variety of countries from which the soloists are drawn. Australia, England, Scotland, Ireland, Wales, Germany, France, Belgium, Poland and the United States all send their representatives to the musical Mecca of America. A pupil of both Liszt and Von Bulow, Mr. Lamond, by his score of successes at home and on the continent, has only this country to conquer to complement his career.

Mr. Harold Randolph, director of the famous Peabody Conservatory of Music in Baltimore, who has already earned a place among leading pianists by his success with the orchestra elsewhere, will be heard early in the season.

The deserved popularity of Messrs. Kneisel, Schroeder and Adamowski with Boston Symphony patrons is the best possible reason for strengthening an already imposing list by the addition of their names.

The sale of season tickets for the 24 Friday afternoon public rehearsals will be held at Symphony Hall on Monday and Tuesday, Sept. 29 and 30, and for the 24 Saturday evening concerts on Thursday and Friday, Oct. 2 and 3. All sales begin at 10 A. M. and continue through the day.



SYMPHONY HALL,
Huntington and Massachusetts Avenues.

THE BOSTON SYMPHONY ORCHESTRA

Mr. WILHELM GERICKE, CONDUCTOR,
TWENTY-SECOND SEASON, 1902-1903,
WILL GIVE A SERIES OF

24 CONCERTS

On Consecutive Saturday Evenings, from Oct. 18, 1902, to May 2, 1903, Omitting Nov. 8, Dec. 13, 1902, Jan. 17, Feb. 21 and March 21, 1903, and

24 PUBLIC REHEARSALS

ON CONSECUTIVE FRIDAY AFTERNOONS, from Oct. 17, 1902, to May 1, 1903, Omitting Nov. 7, Dec. 12, 1902, Jan. 16, Feb. 20 and March 20, 1903.

Soloists: Mme MELBA, Mme. SCHUMANN-HEINK, Mme. KIRKBY LUNN, Mme. BLOOMFIELD ZEISLER, Miss MAUD MacCARTHY, Miss ELSA RUEGGER, Mr. ANTON VON ROOY, Mr. BEN DAVIES, Mr. RAOUL PUGNO, Mr. FREDERIC LAMOND, Mr. HAROLD RANDOLPH, Mr. HUGO HEERMAN, Messrs. KNEISEL, ADAMOWSKI, SCHROEDER, and others.

TICKETS for the series of Concerts and for the Series of Rehearsals 12.00 and 7.50 according to location.

The $12 Seats for the Rehearsals will be sold at auction at Symphony Hall, Monday, Sept. 29, at 10 A. M.
The $7.50 Seats for the Rehearsals will be sold at auction at Symphony Hall, Tuesday, Sept. 30, at 10 A. M.
The $12 Seats for the Concerts will be sold at auction at Symphony Hall, Thursday, Oct. 2, at 10 A. M.
The $7.50 Seats for the Concerts will be sold in like manner, at the same place, on Friday, Oct. 3, at 10 A. M.

Bids will be accepted for seats in their regular order only, and not for the choice; and no more than four seats will be sold on one bid. The seats open to competition will be shown on a diagram, and will be marked off as sold.

Tickets Will Be Delivered in the Hall, and Must Be Paid for as Soon as Bought, or They Will Be Immediately Resold.

BOSTON POST,
The Representative Democratic Paper
OF NEW ENGLAND.

SUNDAY MORNING, SEPTEMBER 21, 1902.
(Copyright, 1902, Post Publishing Company.)

in "Florodora."

## BOSTON SYMPHONY ORCHESTRA

Practically all the clientele of the Boston Symphony Orchestra makes up its mind to renew the patronage long before the list of soloists is published. Some do this because the orchestra satisfies them regardless of anything else, while everybody is sure the artists engaged to appear with the organization must of necessity be on the same plane of musical merit.

The announcement of Mme. Melba is easily the first in importance, with the added assurance that it will be her only appearance in Boston in concert. Mme. Schumann-Heink is, like Mme. Melba, too well known and too great a favorite to need extended exploiting.

A newcomer is Mme. Kirkby Lunn, the English contralto, fresh from a season's triumph at the famous Royal Opera, Covent Garden, London. For instrumentalists, the return of Mme. Fanny Bloomfield-Zeisler, after an absence of three years, will be most heartily welcomed by all in recollection of her splendid virtuosity as a pianist. Another newcomer is Maud MacCarthy, the youthful Irish violinist. That her artistic career abroad has been most brilliant is evidenced by excerpts from the English press.

Elsa Ruegger, the Belgian violoncellist, who three years since made her Boston debut with the orchestra, has since that time, although now but 20 years of ago, won added reputation and a position among the greatest virtuosi of the age. She has had the honor of twice playing before the Emperor and Empress of Germany since her appearance here.

First among the men soloists is the basso, Anton von Rooy, whose magnificent work as a leading exponent of Wagner's operatic school while a member of the Metropolitan opera company, will long be remembered. Another most charming singer, always welcome and absolutely sure to satisfy, is Mr. Ben Davies.

Raoul Pugno makes his Boston debut in this series of concerts as the soloist of the first performance. Of an Italian father and a Lorraine mother, born at Montrouge, France rightly claims the honor of being his country. His artistic triumphs in Berlin, Vienna, Paris and London were of the most sensational kind, and to reproduce his press notices would require a book of considerable dimensions. He is honorary professor of the Paris Conservatoire of Music, the only one who can claim such distinction. The government of the French republic decorated him with the cross of the Legion of Honor, and similar honors were conferred on him by the courts of Italy, Spain, Holland and Turkey.

A newcomer is Frederic Lamond, a native of Glasgow. A pupil of both Liszt and Von Bulow, Mr. Lamond, by his score of successes at home and on the continent, has only this country to conquer to complement his career.

Harold Randolph, director of the famous Peabody Conservatory of Music in Baltimore, who has already earned a place among leading pianists by his success with the orchestra elsewhere, will be heard early in the season. The deserved popularity of Messrs. Kneisel, Schroeder and Adamowski, with Boston Symphony patrons, is the best possible reason for strengthening an already imposing list by the addition of their names.

The sale of season tickets for the 24 Friday afternoon public rehearsals will be held at Symphony Hall on Monday and Tuesday, Sept. 29 and 30, and for the 24 Saturday evening concerts on Thursday and Friday, Oct. 2 and 3. All sales begin at 10 a. m. and continue throughout the day.

BOSTON TRANSCRIPT
SEPTEMBER 29, 1902

Boston
Symphony Orchestra
TWENTY-SECOND SEASON

AUCTION SALE OF $12 SEATS FOR THE FRIDAY AFTERNOON PUBLIC REHEARSALS AT SYMPHONY HALL (Huntington and Massachusetts Aves.) THIS (MONDAY) MORNING, AT 10 O'CLOCK, CONTINUING THROUGH THE DAY.

Auction Sale of $7.50 Seats for Friday Afternoon Public Rehearsals Tomorrow (TUESDAY). Auction Sale of $12 Seats for Concerts THURSDAY, Oct. 2. Auction Sale of $7.50 Seats for Concerts FRIDAY, Oct. 3.
[A]

[8]

## Plans of the Boston Symphony Orchestra.

Here is something concerning the plans of the Boston Symphony Orchestra. If one wished to condense a description of the Boston Symphony Orchestra into a single expression, perhaps the most apt to be found would be the word "unique." This organization is unique in its founder, who, asking no governmental subsidy, after the manner of foreign musical institutions, has had for twenty-one years the courage of his conviction that the public wanted and would support an orchestra presenting good music in the best way. It is unique in its absolute adherence to careful and repeated rehearsals, with which no other engagements must in any way interfere, and in sparing no expense to secure the best performers in the world. It stands absolutely alone in the total number of concerts given, for early in the coming season the 2,000 mark will be passed, indisputable proof that in instrumental work the Boston Symphony Orchestra is making the musical history of America. Considering its years, it has the record for the least number of changes in its personnel, and can justly claim an unsurpassed esprit de corps.

Its present abiding place, the new and beautiful Symphony Hall, was erected especially for it, a voluntary tribute from hundreds of its stanchest friends at home. Engagements outside the field of distinctly concert work are frequently and steadily declined, in adherence to its creed, which is "A permanent orchestra maintained solely for concert purposes." Its field of usefulness covers ten cities outside of Boston, including a series of ten concerts at Harvard University, and there is a consistent and justifiable pride in the generous and unswerving loyalty of its clientele in every city visited.

In its ranks can be found a variety of admirable smaller organizations, notably two string quartets of highest standing, an absolutely unique organization of wind instruments, soloists with standard reputations and composers whose works have been accorded highest honors, both at home and abroad.

When en route the most careful attention is paid to its comfort and convenience. Long exhausting journeys and night rides are avoided, and ignoring all commercial advantages, only one performance a day is the inviolable rule. Whenever extraordinary orchestration of a work calls for novel and rarely used instruments, special musicians are always engaged, thus avoiding the too prevalent doubling of performers, which weakens the department from which this special player is temporarily borrowed. And so one could go on at great length, recounting the features peculiar to this organization which justify its claim to the word "unique."

The coming season there will be five Thursday evening concerts at Carnegie Hall, on November 6, December 11, January 15, February 19, and March 19, at a quarter past eight, and five Saturday matinees, on November 8, December 13, January 17, February 21, and March 21, beginning at half-past two. The list of soloists includes Mme. Melba, Mme. Schumann-Heink, Mme. Kirkby Lunn, Mme. Bloomfield-Zeisler, Mr. Von Rooy, Mr. Pugno, Mr. Lamond, Mr. Heerman, Mr. Kneisel, Mr. Schroeder and others to be announced. As in former years subscribers of the previous season will be allowed to renew the same seats. Further details as to the soloists, notably the newcomers, and the works to be performed, will be announced at an early date. All communications addressed to the box office, Carnegie Hall, will receive prompt attention. E. G. V. T.

Telegram

Telegram

N. Y.

THE SUN, SUNDAY, OCTOBER 5, 1902.

### MUSIC AND MUSICIANS.

The sale of season tickets for the home concerts of the Boston Symphony Orchestra began at the Symphony Hall in Boston last Tuesday. These seats are sold at premium and a new record was made when Nos. 17, 18 and 19 in row I brought premiums of $305 each. They were bid in by an agent, but it is believed that they were secured for Mrs. "Jack" Gardner.

The orchestra is now twenty-one years old and has given nearly 2,000 concerts, which is a fine record for any organization. From an assembly of sixty musicians it has grown to be one of nearly ninety, and its fame extends all over the world. It owes its existence to the energy and munificence of Henry L. Higginson, whose contribution through it to the cause of music in this country cannot be measured.

This orchestra will give its customary series of concerts in Carnegie Hall in this city in the coming season. The dates are Nov. 6, Dec. 11, Jan. 15, Feb. 19 and March 19, in the evenings. Matinées will be given on the Saturdays following these Thursday night entertainments. Among the soloists so far engaged are Mmes. Melba, Schumann-Heink and Kirkby Lunn, and Mr. Van Rooy, vocalists; Mme. Bloomfield Zeisler and Mr. Raoul Pugno, pianists; Franz Kneisel, the concert master of the orchestra, and Alwin Schroeder, the solo 'cellist.


CARNEGIE HALL

Boston Symphony Orchestra

Gericke

Melba
Schumann-Heink
Kirkby Lunn
Bloomfield-Zeisler
Von Rooy
Pugno
Lamond
Heerman
Kneisel
Schroeder
and others

*A permanent orchestra maintained solely for concert performances.*

**Five Ev'g Concerts.**
Thursdays, Nov. 6, Dec. 11, Jan. 15, Feb. 19, March 19.

**Five Matinees.**
Saturdays, Nov. 8, Dec. 13, Jan. 17, Feb. 21, March 21.

**Change of Programme Each Performance.**

Season tickets with reserved seats for the series of five evening concerts or five matinees, $7.50, $6, $5, and $3; Boxes $50 and $40, according to location.

Subscription sale now open at Carnegie Hall box office and at Ditson's


Sun 12-1902

N. Y. Eve. Post Oct. 11

Oct. 19 Herald




AMUSEMENTS

MUSIC HALL.
Twenty-second Season, 1902-03.

Boston Symphony Orchestra

(94 Performers.)
Mr. WILHELM GERICKE, Conductor.

FIVE CONCERTS.
TUESDAY EVENING, NOV. 4.
TUESDAY EVENING, DEC. 9.
TUESDAY EVENING, JAN. 13.
TUESDAY EVENING, FEB. 17.
TUESDAY EVENING, MARCH 17.
At 8.15 o'clock.

Solo Artists:
MME. MELBA.
MME. KIRKBY LUNN.
MR. VAN ROOY.
MR. LAMOND.
MR. ADAMOWSKI.

Season tickets, with reserved seats for the series of five concerts, $7.00 and $5.00, according to location.

The sale of tickets will open Monday morning, October 13, at Albaugh's, 15 North Charles St.

Program books, with descriptive notes on the works to be performed, will be mailed in advance of each concert to purchasers of season tickets.

F. R. COMEE, Ass't Mgr. C. A. ELLIS, Mgr.


Wilhelm Gericke, the conductor of the Boston Symphony Orchestra, is of the opinion that his audiences desire to hear modern works. He notices an especial call for the works of Tschaikowsky, Richard Strauss and the young Americans. Part of this will be surprising to many, for there is a widespread belief that American composition is a drug on the market. But it would be most agreeable to find that Mr. Gericke was right. His announcements for the coming series of concerts in this city show that he is not afraid of novelties.

Among the works from which he will choose are Hans Huber's E minor symphony, Rimski-Korsakoff's overture "La Fiancée du Tzar," Chausson's B flat minor symphony, Suk's "Ein Märchen," D'Indy's suite, opus 24; Horatio Parker's organ concerto, Arenski's prelude to the opera "Moland Damaganti," "Fibich's overture "Ein Nacht auf Carlstein," Richard Strauss's "Don Quixote," Widor's variations for harp and orchestra, Weingartner's "Das Gefilde der Seligen," G. Schumann's overture "Liebesfrühling," Dohnanyi's symphony, Guilmant's symphony with organ and Litolff's "King Lear" overture.

Home Journal Oct. 11-1902

The Boston Symphony Orchestra, under Wilhelm Gericke, will choose the novelties for its New York concerts from the following formidable list:

Hans Huber—Symphony in E minor.
Rimsky-Korsakoff—Overture, "La Fiancee du Tzar."
Ernst Chausson—Symphony in B flat minor.
Joseph Suk—"Ein Marchen."
Vincent d'Indy—Suite, op. 24.
Liszt—March of the Three Holy Kings, from the oratorio, "Christus."
Horatio Parker—Concerto for organ.
Goldmark—Chorus of the ghosts, from "Merlin."
Arenski—Introduction to the opera, "Noland Damaganti."
Fibich—Overture, "Eine Nacht auf Carlstein."
Richard Strauss—"Don Quixote."
Widor—Choral variations for harp and orchestra.
Weingartner—"Das Gefilde der Seligen."
Georg Schumann—Overture, "Libesfruhling."
Dohnanyi—Symphony.
Guilmant—Symphony with organ.
Litolff—Overture, "King Lear."

Of these, the compositions by Josef Suk, Liszt and Weingartner have been heard here. Richard Strauss's "Don Quixote" was composed after "Thus Spake Zarathustra" and before "Ein Heldenleben.' It is in the form of a theme and variations, on a Brobdingnagian scale, each section representing one of Don Quixote's adventures. Emil Paur refrained from playing this piece here, for he declared it mainly of technical interest.

The Boston Symphony Orchestra announces five concerts and five matinees—its usual number of New York appearances. The first two of these will occur on Thursday, November 6, and Saturday, November 8, and the remainder at intervals till the middle of March.

The published list of soloists is decidedly attractive. Mme. Melba, Mme. Schumann-Heink, Mme. Kirkby-Lunn and Herr van Rooy are the vocalists announced, and among the instrumentalists are Mme. Bloomfield-Zeissler, M. Raoul Pugno, Mr. Frederick Lamond, the English pianist; Mr. Heermann, Mr. Kneisel and Mr. Schroeder.

Wisely keeping their ears close to the ground, Mr. Gericke and his advisers have heard the demand of concertgoers for modern works, and now reply with a list of compositions which would seem to err, if anything, on the side of overabundance of novelty.

The young Russian school, with Rimski-Korzakoff at its head, lacks only Glazounoff to be complete. There will be acquaintance made with Ernest Chausson, D'Indy, Fibich, with a symphony of Donanyi and one of Hans Huber; tone poems of Joseph Suk, Richard Strauss and Weingartner, and a whole dozen of other surprise exciting concoctions. But, then, it goes without saying that these will be judiciously accompanied with suitable sedatives and antidotes.

Times Oct. 12-1902

In deference to the demand for modern compositions, Conductor Gericke of the Boston Symphony Orchestra will choose from the following list of works the novelties for the programmes of the coming series of ten concerts in Carnegie Hall:

Symphony in E minor................Hans Huber
Overture, "La Fiancée du Tzar"........Rimski Korsakoff
Symphony in B flat minor......Ernst Chausson
"Ein Maerchen"...................Joseph Suk
Suite, Op. 24..................Vincent d'Indy
March of the Three Holy Kings, from the oratorio "Christ"....................Liszt
Concerto for organ..............Horatio Parker
Chorus of the Ghosts, from "Merlin"....Goldmark
Introduction to the opera, "Nol and Damaganti"...........................Arenski
Overture, "Eine Nacht auf Carlstein"..Fibich
"Don Quixote"................Richard Strauss
Choral variations for harp and orchestra..Widor
"Das Gefilde der Seligen"........Weingartner
Overture, "Libesfruehling"..George Schumann
Symphony ..........................Dohnanyi
Symphony with organ................Guilmant
Overture, "King Lear"...................Litolff

The advance announcements received this week pertain to the leading musical events of the season. They foretell a wholesome supply for our ever growing demand. The Boston Symphony Orchestra heads the list by promising us these novelties:—Hans Huber, Symphony in E minor; Rimski Korsakoff, overture, "La Fiancee du Tzar"; Ernest Chausson, Symphony in B flat minor; Joseph Suk. "Ein Marchen"; Vincent d'Indy, Suite, Op. 24; Liszt. "March of the Three Holy Kings," from the oratorio "Christ"; Horatio Parker, concerto for organ; Goldmark, "Chorus of the Ghosts," from "Merlin;" Arenski, introduction to the opera "Nol and Damaganti;" Fibich, overture, "Eine Nacht auf Carlstein;" Richard Strauss, "Don Quixote"; Widor, choral variations for harp and orchestra; Weingartner, "Das Gefilde der Seligen"; George Schumann, overture, "Liebesfruhling"; Dohnanyi, symphony; Guilmant, symphony with organ; Litolff, overture, "King Lear."

Commercial Advertiser Oct. 11

The Boston Symphony Orchestra this year will throw off to a large extent its shackles of conservatism, and will present a large number of works by modern masters, most of which are new to New York. The following is the list of them: Hans Huber, Symphony in E minor; Rimski Korsakov, Overture, *La Fiancée du Tzar;* Ernest Chausson, Symphony in B-flat minor; Joseph Suk, *Ein Märchen;* Vincent d'Indy, Suite, op 24; Liszt, "March of the Three Holy Kings," from *Christus;* Horatio Parker, concerto for organ; Goldmark, Chorus of the Ghosts, from *Merlin;* Arenski, Introduction to *Noland Damaganti;* Fibich, Overture, *Eine Nacht auf Carlstein;* R. Strauss, tone-poem, *Don Quixote;* Widor, Choral Variations for Harp and Orchestra; Weingarten, *Das Gefilde der Seligen;* Georg Schumann, Overture, *Liebesfrühling;* Dohnanyi, symphony; Guilmant, symphony with organ; Litolff, Overture, *King Lear.*

THE MORNING TELEGRAPH

NEW YORK, SATURDAY, OCTOBER 18, 1902.

guilty of misconduct.

### BOSTON SYMPHONY PLAYERS ARRANGE FOR TOUR.

**First New York Concert to Be on November 6 in Carnegie Hall. Nine to Follow.**

(Special Dispatch to The Morning Telegraph.)

BOSTON, Mass., Oct. 17.—The Boston Symphony Orchestra has arranged the following bookings for a forthcoming tour:

Academy of Music, Philadelphia, November 3, 5; December 8, 10; January 12, 14; February 16, 18; March 16, 18.

Music Hall, Baltimore, November 4, December 9, January 1[illegible], February 17, March 17.

Carnegie Hall, New York, November 6, 8 (matinee); December 11, 13 (matinee); January 15, 17 (matinee); February 19, 21 (matinee); March 19, 21 (matinee).

Academy of Music, Brooklyn, November 7, December 12, January 16, February 20, March 20.

Collingwood Opera House, Poughkeepsie, November 10.

Foot Guard Hall, Hartford, November 11, January 19, March 23.

Academy of Music, Fall River, April 14.

Court Square Theatre, Springfield, January 20.

Hyperion Theatre, New Haven, February 23.

Music Hall, Troy, March 2.

[9]

Post

The 2,000th concert of the Boston Symphony Orchestra, which was formed twenty-one years ago, will be given during the present season. There will be five Thursday evening concerts in this city. At Carnegie Hall, on November 6, December 11, January 15, February 19, March 19, at 8:15 and five Saturday matinées on November 8, December 13, January 17, February 21, March 21, beginning at 2:30. The list of soloists includes Mme. Melba, Mme. Schumann-Heink, Mme. Kirkby Lunn, Mme. Bloomfield-Zeisler, Mr. Van Rooy, Mr. Pugno, Mr. Lamond, Mr. Heerman, Mr. Kneisel, Mr. Schroeder, and others to be announced. As in former years, subscribers of the previous season will be allowed to renew the same seats. Further details as to the soloists, notably the newcomers, and the works to be performed, will be announced at an early date.

Herr Fred. R. Comee versendet den Prospekt des Bostoner Symphonie-Orchesters für die kommende New Yorker Saison. Die Einleitung dieses Prospektes ist gerade für New Yorker Leser lehrreich genug, um hier citirt zu werden. Es heißt da: „Wenn man für das Bostoner Symphonie-Orchester eine zutreffende Charakteristik mit einem einzigen Wort geben sollte, könnte man vielleicht kein passenderes finden als „einzigartig". Diese Institution ist zunächst einzigartig in Bezug auf ihren Begründer, der nicht, nach dem Muster auswärtiger Institutionen ähnlicher Art, nach Unterstützung durch die Regierung gefragt, sondern seit einundzwanzig Jahren den Muth seiner Ueberzeugung gehabt hat, nämlich daß das Publikum ein Orchester zu haben wünscht und zu unterhalten vermag, das ihm gute Musik in der besten Weise vorführt. Sie ist ferner einzigartig, insofern an sorgfältigen und häufigen Proben unwandelbar festgehalten wird. Keinerlei andere Verpflichtungen dürfen die Proben in irgend einer Weise beeinträchtigen. Und keine Kosten werden gescheut, um sich der besten Künstler der Welt zu versichern. Endlich steht die Institution einzig da in Bezug auf die Anzahl der gegebenen Konzerte, denn schon früh in dieser Saison wird das zweitausendste Konzert erreicht worden sein, ein untrüglicher Beweis dafür, daß in Bezug auf das Instrumentale das Bostoner Orchester die musikalische Geschichte Amerika's liefert. Endlich kann sich das Bostoner Orchester rühmen, in Anbetracht der Dauer seines Bestehens den geringsten Wechsel in seinem Personal gehabt zu haben, und daß der Korpsgeist seiner Mitglieder nirgends übertroffen wird." Wem diese Aeußerungen etwa zu selbstgefällig klingen sollten, der prüfe alle einzelnen Behauptungen auf's Genaueste und er wird finden, daß sie sich auf Thatsachen erheben.

Der Prospekt führt dann ferner noch aus, daß sich innerhalb des Orchesters noch andere kleinere Organisationen entwickelt haben, wie zwei Streichquartette, eine Bläser-Vereinigung für Kammermusik, und daß sich ferner unter den Mitgliedern des Orchesters nicht nur Instrumentalsolisten ersten Ranges, sondern auch Komponisten von europäischem Ruf befinden. Daß alle diese seltenen Vorzüge des Bostoner Orchesters in New York gewürdigt werden, geht nicht nur aus dem warmen Lobe der gesammten hiesigen Kritik, sondern vor Allem auch aus der großen Anzahl von Subskribenten für die regelmäßigen Konzerte in Carnegie Hall hervor.

Auch in diesem Winter werden sich die Bostoner hier wieder zehnmal hören lassen, nämlich an den Abenden des 6. November, 11. Dezember, 15. Januar, 19. Februar, 19. März und an den Nachmittagen des 8. November, 13. Dezember, 17. Januar, 21. Februar und 21. März. An Solisten sind für diese zehn Konzerte bis jetzt verpflichtet worden die Damen Melba, Schumann-Heinck, Kirkby-Lunn und Bloomfield-Zeisler und die Herren van Rooy, Pugno, Lamond, Heermann, Kneisel und Schroeder. Subskribenten der vorangegangenen Saison können sich ihre Sitze in Carnegie Hall auch für die kommende Saison sichern. —

## MUSICIANS.

### ...our of His Operas at the Metro... ...ee of Them New Here—What ...tcliff" Are About—Boston Sym... ...eisel Quartet Forecasts—Franko ...g Recital.

self, and the phantoms of his vision embrace and vanish.

At Hartford, on November 11, the Boston Symphony Orchestra will give the two thousandth concert of its twenty-one years' career. Had the date fallen on one of its concert nights at Symphony Hall, Boston, this record, which is not approached by that of any other American orchestra, might properly have been officially recognized. This makes an average of nearly 100 concerts a season for the whole time; which will be maintained in the coming period of activity, when the Boston orchestra will give, between October 17 and May 2, no less than ninety-six concerts in eleven different cities, including five matinees and five evening concerts at Carnegie Hall, New York.

Since "permanent orchestra" projects for this city are continually under discussion, the following announcement, made twenty-one years ago, by Henry L. Higginson, in a letter to the Boston "Herald," may be of interest. It was the first official word spoken regarding the Boston Symphony Orchestra, and its preamble applies strikingly to present conditions in New York. Mr. Higginson, having decided to establish and maintain, out of his own purse, a "permanent orchestra maintained solely for concert purposes," wrote as follows:

To the Editor of the "Herald:"

Notwithstanding the development of musical taste in Boston, we have never yet possessed a full and permanent orchestra, offering the best music at low prices, such as may be found in all the large European cities, or even in the smaller musical centers of Germany.

The essential condition of such orchestras is their stability, whereas ours are necessarily shifting and uncertain, because we are dependent upon musicians whose work and time are largely pledged elsewhere.

To obviate this difficulty the following plan is offered: It is an effort made simply in the interest of good music, and, though individual, inasmuch as it is independent of societies or clubs, it is in no way antagonistic to any previously existing musical organization. Indeed, the first step, as well as the natural impulse, in announcing a new musical project, is to thank those who have brought us where we now stand.

Whatever may be done in the future, to the Handel and Haydn Society and to the Harvard Musical Association we all owe the greater part of our home education in music of a high character. Can we forget, either, how admirably their work has been supplemented by the tastes and critical judgment of Mr. John S. Dwight and by the artists who have identified themselves with the same cause in Boston? These have been our teachers. We build on the foundation they have laid.

Such details of this scheme as concern the public are stated below. The orchestra is to number sixty selected musicians, their time, so far as required for careful training and for a given number of concerts, being engaged in advance. Mr. Georg Henschel will be the conductor for the coming season. The concerts will be twenty in number, given in Music Hall on Saturday evenings, from the middle of October to the middle of March. The intention is that the orchestra shall be made permanent here, and shall be called the Boston Symphony Orchestra. Both as the condition and the result of success, the sympathy of the public is asked.

H. L. HIGGINSON.

Since then the orchestra has grown to ninety-four men, drawn from the best players in Europe. In its ranks are found smaller organizations, notably two string quartets of highest standing, a unique organization of wind instruments, soloists with standard reputations and composers whose works have been played at home and abroad.

The high standard aimed at has been carefully maintained. When the orchestra travels long journeys and night rides are avoided, and never is more than one concert given in a day, no matter what commercial disadvantage this may involve. Whenever the orchestration of a work calls for novel or rarely used instruments special musicians are always engaged, thus avoiding double duty for performers, which would weaken the department from which the special player is borrowed.

In the coming New York season there will be five Thursday evening concerts at Carnegie Hall, on November 6, December 11, January 15, February 19 and March 19, and five Saturday matinees on November 8, December 13, January 17, February 21 and March 21, with different programmes. The list of soloists includes Mme. Melba, Mme. Schumann-Heink, Mme. Kirkby Lunn, Mme. Bloomfield-Zeisler, Mr. Van Rooy, Mr. Pugno, Mr. Lamond, Mr. Heerman, Mr. Kneisel, Mr. Schroeder and others to be announced. As in former years, subscribers of the previous season will be allowed to renew the same seats.

The popularity of the Boston orchestra at home may be gauged from the record premiums fetched at the auction of seats for the Symphony Hall matinee the other day. For three seats in the ninth row from the front $305 each was bid, besides the regular price of $12. For three other seats $200 apiece was the extra price paid.

N.Y.

Comd advertise

The prospectus of the Boston Symphony Orchestra is now out. It announces ten concerts in Carnegie Hall, on Thursday evenings, Nov. 6, Dec. 11, Jan. 15, Feb. 19 and March 19, and Saturday afternoons, Nov. 8, Dec. 13, Jan. 17, Feb. 21 and March 21. The list of soloists includes Mme. Schumann-Heink, Kirby-Lunn and Bloomfield-Zeisler; Messrs. Kneisel, Van Rooy, Pugno, Lamond, Herrmann and Schroeder. This season will be notable by the orchestra's playing its 2,000th concert.

The music season's actual opening receives a sort of official sanction by the first concert and matinée of the Boston Symphony Orchestra, which occur on Thursday evening and Saturday afternoon of this week—November 6 and 8, at Carnegie Hall. Mr. Frederic Lamond will be the soloist on Thursday and M. Raoul Pugno on on Saturday. It is reported that the sale of season seats for these concerts is unusually large.

Miss Sara Anderson, soprano, and Mr. Joseph Baernstein, basso, will give a joint recital in Mendelssohn Hall on Tuesday evening at a quarter past eight o'clock. The programme announced, while interesting, looks inordinately long.

### THE BOSTON ORCHESTRA.

The Boston Symphony Orchestra will begin its seventeenth New York season with the two concerts it will give this week at Carnegie Hall. They will be the ninety-eighth and ninety-ninth given here and the 1996th and 1997th in the history of the orchestra.

On Thursday evening the programme will consist of Brahms's Third Symphony, Richard Straus's "Don Juan," op. 20; Beethoven's overture to "Lenore" No. 2, and as the solo number Beethoven's fifth concerto for pianoforte (E flat major), played by Frederic Lamond, the Scotch pianist. This performance will introduce Mr. Lamond to New York.

At the same place on Saturday afternoon Mr. Gericke will lead his master musicians in Berlioz's "Roman Carnival" overture, Saint-Saens's "Spinning Wheel of Omphale" and Hans Huber's Symphony in E minor—a novelty for local theatre-goers. A pianist will again be the solo artist—Raoul Pugno—who will play Schubert's "Wanderer" fantasie.

Next Thursday evening, at Carnegie Hall, the Boston Symphony Orchestra begins its seventeenth season in New-York. The first concert given by the orchestra in this city was on February 14, 1887. The performance on Thursday evening will be the 1,996th in its twenty-one years of existence, and the ninety-eighth in New-York. Following are the programmes of both concerts to be given the coming week:

THURSDAY EVENING, NOVEMBER 6.

Brahms—Symphony No. 3, in F major, Op. 90.
Beethoven—Concerto for pianoforte, No. 5, in E flat major, Op. 73.
Richard Strauss—Tone poem, "Don Juan," Op. 20.
Beethoven—Overture to "Leonore," No. 2, in C major, Op. 72.

Soloist, Mr. Frederic Lamond.

SATURDAY AFTERNOON, NOVEMBER 8.

Berlioz—Overture, "Carnaval Romain."
Schubert—Grand fantasia in C major ("Wanderer"), Op. 15.
Saint-Saëns—Symphonic poem, "Le Rouet d'Omphale."
Hans Huber—Symphony in E minor, Op. 115 (first time).

Soloist, Mr. Raoul Pugno.

The programmes for the first two New York concerts of the Boston Symphony Orchestra have been fixed. On Thursday evening, Nov. 6, the orchestra will play Brahm'ss third symphony, Richard Strauss's tone poem, "Don Juan," and Beethoven's "Leonore No. 2" overture. Mr. Frederic Lamond will play Beethoven's Concerto for pianoforte No. 5 (E flat-major). Mr. Gericke's selections for Saturday afternoon, Nov. 8, are Berlioz's "Roman Carnival" overture, Saint-Saen's symphonic poem, "L'Omphale's Spinning Wheel," and Hans Huber's symphony in E minor op. 115. Mr. Raone Pugno will play Schubert's "Wanderer" fantasie as arranged for pianoforte and orchestra by Liszt.

Following are the programmes of the first two concerts in this city by the Boston Symphony Orchestra next week:

THURSDAY EVENING, NOV. 6.

Brahms....Symphony No. 3, in F major, Op. 90
Beethoven..Concerto for pianoforte, No. 5, in E-flat major, Op. 73
Richard Strauss.....Tone Poem, "Don Juan," Op. 20
Beethoven..Overture to "Leonore," No. 2, in C major Op. 72

Soloist, Mr. Frederic Lamond.

SATURDAY AFTERNOON, NOV. 8.

Berlioz.....Overture, "Carnaval Romain"
Schubert..Grand Fantasia in C major, ("Wanderer,") Op. 15
(Symphony rearranged for pianoforte and orchestra by Franz Liszt.)
Saint-Saens..Symphonic Poem, "Le Rouet d'Omphale," in A major, Op. 31
Hans Huber.....Symphony in E minor, Op. 115 (First time.)

Soloist, Mr. Raoul Pugno.

The opening concerts of the Boston Symphony Orchestra will take place at Carnegie Hall on the evening of Nov. 6, and the afternoon of Nov. 8. At the first Frederic Lamond will play Beethoven's "Emperor" concerto, and the orchestral numbers will be Brahms's F major symphony, Strauss's "Don Juan" and Beethoven's second "Leonore" overture. At the second Raoul Pugno will play Schubert's "Wanderer" fantasia, and the orchestra will give Berlioz's "Carnival Romain" overture, Saint-Säens's "Le Rouet d' Omphale" and Huber's E minor symphony.

Pergolesi, Campra, Bach and Beethoven.

The first pair of Boston Symphony concerts will be given on Thursday evening, Nov. 6 and Saturday afternoon, Nov. 8. At the evening concert the programme will comprise Brahms's F major symphony, No. 3; Richard Strauss's *Don Juan*, Beethoven's Leonore overture, No. 2, and Beethoven's E-flat major pianoforte concerto, No. 5, played by Frederick Lamond. The matinée programme comprises Berlioz's *Carnaval Romain*, Saint-Saëns's *Le Rouet d'Omphale*, Hans Huber's E minor symphony (a novelty), and Liszt's arrangement for orchestra and piano of Schubert's *Wanderer* Fantasia, played by Mr. Pugno.

[10]

Inquirer Philadelphia

# OPENING OF THE MUSICAL SEASON

MME. KIRKBY LUNN

MR. WILHELM GERICKE
PHOTO BY CHICKERING

MME. MELBA

## Something About the Two Great Symphony Orchestras—Mascagni's Engagement at the Academy. The Choral Society, Etc.

The management of the Boston Symphony Orchestra has made public a partial list of the soloists who will appear at its concerts in this city in the course of the season which is to open at the Academy of Music on Monday evening, November 3. It is a varied, brilliant and attractive showing, which includes Melba, Kirkby Lunn, Fanny Bloomfield-Ziesler, Anton von Rooy, Frederic Lamond, Elsa Ruegger, Fritz Kneisel and Alvin Schroeder.

Easily the chief of this distinguished company of artists is Madam Melba, who needs neither introduction nor commendation to any audience in this or any other civilized country. There is no soprano before the public to-day who has a voice more beautiful than hers or who sings with a more consummate art. It is always a privilege to hear her, and upon this occasion the value of the privilege will be increased by the circumstances that she will not again be heard in concert in this city during the season of 1902-03.

Madam Kirkby Lunn is an English contralto who is said to possess a voice of an unusually fine quality. She comes here fresh from a series of remarkable triumphs achieved before the exacting audiences of the Covent Garden Opera House, in London. Her repertoire with the Corl Rosa Company included Ortrud, Brangaene, Fricka, Carmen, Siebel and other parts of like importance. She was born in Manchester and in private life is Mrs. W. J. K. Pearson, of London.

Madam Fanny Bloomfield-Ziesler is a pianist of great distinction, who is not so well known in this city as some others of less ability, because her appearances here have been regrettibly infrequent. Her playing last season with the Philadelphia Orchestra gave great pleasure to the many who heard it, and she is sure of a hearty welcome back.

Mr. Anton Von Rooy, who was born in Rotterdam on January 12, 1870, is a fine barytone, who has won distinction principally through his masterly performances in the music drama of Wagner. He was heard here last season as Wotan, and his impersonation of that character made a deeply favorable impression. He first appeared in the United States at New York December 14, 1898. He is an admirable artist.

Frederic Lamond, a native of Glasgow, Scotland, where he was born on January 28, 1868, has a great European reputation as a composer and virtuoso. He began the study of the piano at such an early age that when only ten he was appointed a church organist. He studied the piano with Von Bulow, Liszt and other masters and made his debut in Berlin in 1885. He has been compared to Rubinstein.

Elsa Ruegger, the brilliant young Belgian violoncellist, has already played here with success. She was born at Lucerne, Switzerland, December 6, 1881; studied at the Brussels Conservatory, where she won the first 'cello prize; played at a concert for charity at the age of eleven, and at thirteen made a concert tour. She is a highly gifted and most accomplished executant.

Of Messrs. Schroeder and Kneisel, who are the other artists whose names appear upon the list, it is unnecessary to speak. Their merits are well-known to every concert-goer in the city.

The sale to the general public for the first series will begin on Monday, October 13, at 1115 Chestnut street, and for the second series on October 20, at the same place. As usual ticket holders for each series will be allowed to renew their seats.

### Philadelphia Symphony Orchestra

The management of the Philadelphia Symphony Orchestra has announced that the third season of the orchestra will be opened at the Academy of Music on Friday afternoon, October 31, when the public rehearsal will take place of the program to be performed at the concert on the following Saturday evening. Upon this occasion one of Tschaikowsky's symphonies will be presented and a number of other interesting and impressive compositions.

Several changes have been made in the personnel of the orchestra. Elkan Kosman has been succeeded as concertmaster by Mr. John Marquardt, who was with Mr. Scheel in San Francisco. Mr. Jan Koert, who used to sit at the first desk among the first violins, has become first viola. Hermann Sandby has been engaged as first 'cellist and he will be the soloist at the concert on November 7, when he will play a new 'cello concerto by Anton Dvorak. Recruits of value among the first violins are Hermann Grevesmuhl and Hugo Olk. The complete personnel of the orchestra is as follows:

First violins—John Marquardt, Hermann Grevesmuhl, Hugo Olk, Max Schulz, Gustav Palpke, Florenz Werner, Alfred Lorenz, John Witzemann, Hedda van der Beemt, J. Falk, H. J. Hornberger, M. F. Wenning. Second violins—Julius Scheel, A. Speil, Joh. Grolle, A. Korb, W. Barchewitz, A. R. Moret, Hans Tiedge, M. Sherbow, George Kresse, P. Fillsak. Violas—Jan Koert, Paul Scheele, George Schmidt, L. Starzinsky, Emil Hahl, Carl Haferburg, L. M. Rice, Hugo Carow. Cellos—Hermann Sandby, N. Fischer, Paul Stein, Math. Lenmartz, Julius Sturm, Ludwig Nast, Hugo Kohler, L. Lampink. Basses—Paul Rahmig, K. Querrengasser, Paul Planert, Robert Maedler, John Fasshauer, N. Cohen, Albert Hasse, Kurt Stark. August Rodemann, flute; F. V. Badolet, flute; Ernst Urbash, piccolo; A. Doucet, oboe; K. Steigelmayer, oboe; Peter Henkelman, English horn; Fritz Dietrichs, clarinet; Oscar Keller, clarinet; Edmond Roelofsma, clarinet; R. Kruger, bassoon; Paul Fuchs, bassoon; M. F. Wenning, bassoon; Anton Horner, French horn; Karl Klupp, French horn; R. Minsel, French horn; Joseph Horner, French horn; Paul Handke, trumpet; Aug. Bender, trumpet; Albert Meichelt, trumpet; Ernst Wagner, trombone; Georg Deschert, trombone; Gustave Stange, trombone; C. S. Mackey, tuba; Alfred Friese, bass drum; Emil Kresse, tympani; Alex. Ritter, typmani; Mrs. Saha Marquardt-Breitschuz, harp.

ELSA RUEGGER

### Mascagni at the Academy

Regarding Mascagni's selection of soloists for the company he is to bring to America this autumn to sing in his own operas, "Cavalleria Rusticana," "Zanetto," "Ratcliff" and "Iris," the authoritative Italian journal, Il Progresso, of Milan, has this to say:

In selecting Elena Bianchini Cappeli, Mascagni takes from Italy a soprano whom we can illy spare for even one season. Her equal does not exist in roles demanding combined beauty of tone and dramatic force. Mascagni is doing a bad thing by his countrymen in taking her to a foreign country. We would be better pleased, too, if the composer would leave Schiavazzi behind. Tenor voices of pure quality like his are met infrequently nowadays, and, even though he is still young, he is solidly grounded in the best traditions of the Italian stage.

Mascagni scored a ten-strike when he secured Amelia Pinto for the Grand Opera Company he is to bring to the Academy of Music October 13, 14 and 15.

Mascagni will open the music season in nearly every large city in the United States this autumn. They will all welcome the early appearance of good music, there can be no doubt. Interest in the tour is at fever heat in every place to be visited by the composer of "Cavalleria Rusticana," "Ratcliff" and "Iris."

### Choral Society of Philadelphia

The Choral Society has started its rehearsals for the winter's work, and at this early date gives promise of a very satisfactory season's results musically. Berlioz's dramatic cantata, "The Damnation of Faust," which was universally redemanded at its performance here two years ago, and a new modern religious work, Caesar Frank's "Beatitudes," which met with great favor at the Worcester and Cincinnati festivals, comprise the compositions selected for their regular concerts. The first concert will be held early in December and the last about the middle of April next. In addition to these the society will give as a popular concert the oratorio, "The Messiah," during Christmas week.

### Interesting Pupils' Recital

The first pupils' recital of the season was given Wednesday evening, October 1, 1902, in the concert hall of the Broad Street Conservatory, 1329-1331 South Broad street, Philadelphia. It proved to be one of the most successful and enjoyable events ever given at the beginning of a season. The program, which consisted of piano, vocal, organ solos and a quartet for strings, was most thoroughly appreciated by the musical audience in attendance. The program rendered was as follows:

Piano solo, "Au Matin," Godard, Miss Vinnie M. Bickel; vocal solo, "Thine Eyes So Blue and Tender," Lassen, Miss Laura Rumberger; piano solo, Fifth Barcarolle, Rubinstein, Miss Mary E. Graff; organ solo, postlude in F, Th. Stern, Miss Blanche Warne; piano solo, impromptu, Op. 28, No. 2, Reinhold, Miss Mabel Phillips; piano solo, Nocturne, Op. 27, No. 2, Chopin, Miss Ruth Peterson; quartet for strings, Haydn, Sinfonia String Quartet, Mr. Marcus Sherbow, violin; Mr. Wilson H. Pile, violin; Mr. M. L. Grimes, viola; Mr. Carl Hinteman, 'cello; piano solos, a, "Une nuit a Lisbonne," Op. 63, St. Saens; b, "Bal chez Madame la Princess," Margaret Ruthven Lang, Miss Ella O. Manning; vocal solo, "Calm as the Night," Bohm, Miss Louise De Ginther; piano solo, polonaise, Op. 9, No. 6, Paderewski, Mr. Winfield Baker.

PIETRO MASCAGNI.

### Merely Mentioned

At the auction sale for the choice of seats at the Boston Symphony Orchestra's concerts in Boston, which took place in that city on Monday last, three options sold for $305 each and three others for $200 each. These prices break the record.

Manola Jenners Howard, soprano soloist of New York, will sing this Sunday evening at the First Presbyterian Church, Germantown, Pa.

Miss Julie Geyer, the eminent pianiste, has been engaged by Rudolph Aronson for the "Koclan" tournee, beginning November 22, in New York. Miss Geyer was a pupil of Joseffy, in New York, and of Moskowski, in Berlin.

[11]

# THE WORLD OF MUSIC

MME. KIRKBY LUNN.

WILHELM GERICKE. S. MASCAGNI

The musical season in Philadelphia may be said to have commenced with the fine concert by the Royal Italian Band at the Academy of Music last evening. This organization is well known in this city and its popularity resulted in a large audience, who found no complaint with the excellent musical programme presented.

This event will be followed in rapid succession by many others, the most important October musical features being the operatic performances by Mascagni and the opening concert of the Philadelphia Orchestra's season on Friday afternoon, October 31. The first Boston Symphony concert will follow shortly afterward, on Monday evening, November 3. Wilhelm Gericke will again be the conductor and among the principal soloists to be heard during the season are Mme. Melba, Mme. Kirkby-Lunn, Mme. Bloomfield-Zeisler, Mr. von Rooy, Mr. Lamond, Miss Ruegger, Mr. Kneisel and Mr. Schroeder.

* * *

The Boston Symphony Orchestra announce for their Philadelphia season two separate series with equally attractive but entirely different programs and soloists, the first series on the five Monday evenings, November 3, December 8, January 12, February 16 and March 16; and the second series on the five Wednesday evenings, November 5, December 10, January 14, February 18 and March 18.

* * *

* * *

If one wished to condense a description of the Boston Symphony Orchestra into a single expression perhaps the most apt to be found would be the word "unique." This organization is unique in its founder, who, asking no governmental subsidy, after the manner of foreign musical institutions, has had for twenty-one years the courage of his conviction that the public wanted and would support an orchestra presenting good music in the best way. It is unique in its absolute adherence to careful and repeated rehearsals, with which no other engagements must in any way interfere, and in sparing no expense to secure the best performers in the world. It stands absolutely alone in the total number of concerts given, for early in the coming season the 2000th mark will be passed, indisputable proof that in instrumental work the Boston Symphony Orchestra is making the musical history of America.

* * *

## The Boston Symphony Orchestra

The management of the Boston Symphony Orchestra has made public a partial list of the soloists who will appear at its concerts in this city during the season which is about to open. It makes an attractive showing. Easily first upon the roll is Madame Melba, whom it would be superfluous to characterize or commend. A newcomer here will be Madame Kirkby Lunn, the distinguished English contralto who has lately achieved a remarkable succession of triumphs at the Royal Opera, Covent Garden, London. The return of Madame Fanny Bloomfield-Zeisler, the eminent pianist, will be most welcome, as she is an artist of signal and unquestioned powers. Another of the soloists engaged is Mr. Anton von Rooy, the well-known baritone, whose work in the Wagnerian drama has elicited so much well-deserved approval. A new pianist will be heard in the person of Mr. Frederick Lamond, a native of Glasgow, Scotland, who has attained to a high European reputation as a composer and virtuoso. The Belgian violoncellist, Miss Elsa Ruegger, although only about 20 years of age, has a recognized place among the great 'cello players of the day. She has played here before, and those who heard her then will be glad of an opportunity to hear her again. Messrs. Kneisel and Schroeder are also happily included in the list. The sale to the general public for the first series will begin on Monday, October 13, at No. 1115 Chestnut street, and for the second on Monday, October 20, at the same place. As in former years, season ticket holders for each series will be allowed first choice of the same seats.

## BOSTON SYMPHONY.

**The Soloists Who Will be Heard With That Orchestra This Winter.**

The management of the Boston Symphony Orchestra announces the chief soloists who will appear at its concerts in this city during the coming season. The names promise much enjoyment. Easily first upon the roll is Mme. Melba, whom it would be superfluous either to characterize or to commend. A newcomer will be that distinguished English contralto, Mme. Kirkby Lunn, who is fresh from a series of triumphs at the Royal Opera, Covent Garden, London. Mme Fanny Bloomfield -Zeisler, a brilliant pianist of whom Philadelphia has not been permitted to hear enough, will be heartily welcomed on her return. Another of the soloists announced is Anton Van Rooy, the distinguished baritone, or basso cantante, whose work in the Wagnerian music dramas has received so much merited approval. A new pianist will be heard in the person of Frederic Lamond, a native of Glasgow, Scotland, who has gained a great reputation in Europe as a composer and virtuoso. Miss Elsa Ruegger, the Belgian violoncellist, is also to be heard again. Although only about twenty years of age Miss Ruegger has won a place among the great 'cello players of the day. Others whom the list includes are Messrs. Schroeder and Kneisel; a season would not be complete without them. The sale of seats for the first series will begin to the general public at No. 1115 Chestnut street, on Monday, October 13 next, and for the second series on Monday, October 20.

Of Mme. Kirkby Lunn, the English contralto, the London Times declared: "The phenomenal voice with which Mme. Kirkby Lunn is gifted is truly a marvel, showing, as it does, a quality, volume and range that encompasses the profundity of Wagner's Ortrud with the same apparent ease and graceful indifference that justifies her in undertaking, and with such a large measure of success, the leading prima donna role in Bizet's 'Carmen.'" She was born at Manchester, and she made her debut in Schumann's "Genoveva," performed by students of the Royal College of Music at Drury Lane. She afterward sang in "Le Roi l'a dit" in a student performance at the Prince of Wales Theatre. She studied under A. Visetti and created the part of Norah in Stanford's "Shamus O'Brien." She was then engaged for the Carl Rosa Company and sang Ortrud, Brangaene, Fricka, Carmen, Siebel, and she created the part of Ella in "Diarmid" at Covent Garden. She is married to W. J. K. Pearson of London.

## Boston Symphony Orchestra

The usual two series of concerts by the Boston Symphony Orchestra at the Academy of Music will begin on Monday evening, November 3, the following concerts to be on Monday evenings, December 8, January 12, February 16, March 16, and on Wednesday evenings, November 5, December 10, January 14, February 18 and March 18. The soloists already announced include a number of names which cannot but excite unusual interest. Foremost among them is Madame Melba, the mere announcement of whose name is sufficient. A newcomer is Madame Kirkby Lunn, the distinguished English contralto, who is credited with a recent great success at the Royal Opera, Covent Garden, London. A favorite artist who is to return is Madame Fanny Bloomfield-Zeisler, the pianist. Others to appear with the Boston Symphony this season are Mr. Van Rooy, the eminent baritone; Frederic Lamond, a native of Glasgow, who has won a high reputation in Europe as an artist and virtuoso; Miss Elsa Ruegger, the Belgian violoncellist, and Messrs. Kneisel and Schroeder, the well-known violinist and 'cellist.

THE Boston Symphony Orchestra announces the usual two series of concerts at the Academy of Music on Monday evenings, November 3, December 8, January 12, February 16, March 16, and on Wednesday evenings, November 5, December 10, January 14, February 14 and March 18. The list of soloists will include: Madame Melba, Madame Kirby Lunn, Madame Bloomfield-Zeisler, Aubon Von Rooy, Frederick Lamond, Elsa Ruegger, Franz Kneisel and Alwyn Schroeder.

The sale of seats to the general public will open at 1115 Chestnut street for the first series on Monday, October 13, and for the second series on Monday, October 20. Season ticket holders for each series will be allowed, as usual, first choice of their old seats.

## NOTES OF MUSIC AND DRAMA.

—The Boston Symphony Orchestra will give its 2000th performance during the season about to begin.

***

Boston Transcript

THURSDAY, OCTOBER 9, 1902

## TO BEAUTIFY SYMPHONY HALL

**Group of Heroic Classic Statues, Copies of Originals Treasured in European Museums and Galleries, Secured for This City.**

While it has been known ever since the completion of Symphony Hall that the great niches along the side and rear walls, above the seats in the second balcony, eventually were to be filled with heroic statues, not till now has this expectation been met, except for the Apollo and one or two other statues which for some time have occupied positions in some of these niches. There are in all fourteen niches in which it is possible to place these statues, which are copies of originals carefully guarded in various European museums and galleries.

It will not be long before the completion of the group of statues in the hall here, which will be on the arrival here from Naples, Italy, of two figures which it is hoped to secure, copies of Pan and Apollo in a group, and a satyr carrying the infant Bacchus. The originals are in the Naples Museum.

One statue already secured is the classic work of Praxiteles, that inspired Hawthorne's "Marble Faun." The original is in the Capitoline Museum, Rome. Of it Hawthorne has written enthusiastically. Another figure, the so-called Germanicus from the Louvre, has a more vital significance in the hall, as it shows a nude male figure listening to the music of the waves in a sea shell. The shell is inscribed, "Kleomenes, the son of Kleomenes, made this." It was probably the work of a Greek in Rome in the first century, B. C. The head is that of some Roman orator, while the body is said to be that of Hermes Logios, the god of speech and patron divinity of orators. The statue illustrates the custom of representing individuals in the form of divinities and with divine attributes.

The statue of Sophocles from the original placed in the Lateran Museum, Rome, by Pope Gregory XVI., was identified by means of several ancient busts bearing his name. He is shown in middle life, apparently reciting from one of his plays. "It is without question the noblest portrait statue which Greek art has left us," in the opinion of Edward Robinson of the Museum of Fine Arts. "The head is strong, beautiful and intelligent, with the tendency toward idealization which was characteristic of Greek portraiture in the best periods."

A copy of the Lemnian Athena, said to be the work of Phidias, has given students much food for speculation. The original head is in Bologna, while the body is composed from two statues in Dresden. The best of the two bodies was chosen, to which was added the Bologna head, and the cast of all three is that which occupies a niche in Symphony Hall. This is called the most beautiful statue of Athena which the world possesses. It shows her more peaceful side, as protectress of Athens. The style is severely simple.

There is a copy of the Amazon from the Capitoline Museum, found in a very mutilated condition, causing much discussion as to its history. The restorations are questioned, and the head is said to belong to a much older statue. Some say that the female warrior is drawing a bow above her head, others maintaining that she is about to vault. The statue is found also in the Boston Museum of Fine Arts, and arguments concerning it may be found in the catalogue.

Demosthenes, cast from the statue in the Vatican, occupies a good place from which the orator looks across the auditorium to Sophocles and Æschines. The face shows tremendous earnestness, while its weariness and other characteristics correspond to the description given by Plutarch. The original statue is attributed to Polyeutos, or is perhaps a copy after his work.

A faun which is represented is copied from a statue in the Borghese Palace, Rome, and a female figure next to this was recovered from Herculanæum, and is unknown. The original is now at Dresden. Beside this is the statue of Æschines, found at Herculanæum and now at Naples. The figure of the great Athenian orator, and rival of Demosthenes, is much like that of Sophocles, though inferior as a work of art.

Euripides, the Athenian tragic poet, copied from a bust in the Vatican, occupies one niche, while near the stage is the seated Anacreon, the Greek lyric poet. The original was discovered in the sixteenth century at Monte Calvo, Sabina, and was placed in the Villa Borghese, at Rome. The Apollo Belvidere and the Diana of Versailles are both well-known figures. They occupy the back wall.

The work of putting the collection in place has been somewhat difficult. The hardest statue to place in position was the seated Anacreon, which, from its lateral bulk, was a problem of mechanics. A scaffold was built below the niche, which, with ladders, made a footstool for the old lyric Greek to ascend his throne. There was much difficulty, owing to the extreme narrowness of the balcony, which is only the width of two rows of chairs. But the statue was finally seated without mishap.

The entire group of classic sculptures will add much to the beauty of Symphony Hall, giving the interior a completed appearance that it has lacked. These plaster casts will be much treasured by artists, as some of them will be the only copies in America, and to see them has hitherto necessitated a trip to the originals in the European museums. These rare casts that are said to be the only ones in this country are those of Euripides, a female figure from Herculaneum and the seated figure of Anacreon. Many of the subjects have direct significance to music, while others merely suggest kindred arts. The figures are all of heroic size, about seven and a half feet tall, but being in lofty positions and with such spacious walls as backgrounds, they appear to be smaller. The choice of subjects was the taste of ladies [illegible] the statues, together with [illegible] of the architect of the build[illegible]

Boston Journal.

FRIDAY, OCTOBER 10, 1902.

# IS GAINING STRENGTH.

## Most Gratifying Reports of St. Andrew's Brotherhood—Boston Man Elected President.

That St. Andrew's Brotherhood is gaining strength each year, is evident by the annual report of the Council of the order to the members in convention, yesterday afternoon. On every hand advancement was evident.

The afternoon session of the 19th Annual Convention opened at 2.30 o'clock in Symphony Hall. The hall was well filled with delegates and the members of the various States were seated together, in sections which were marked with large cards. Alaska and Alabama sat side by side, while near at hand was Florida and California.

### THE WONDER OF THE DELEGATES.

Symphony Hall was a wonder of admiration to the delegates. "If we only had that up in Canada," said one of the Canadian delegates, "we would be happy. It is the finest hall that I have ever been in."

"Do you see the real beauty of it?" asked one of the Chicago delegates, a large man of middle age. "Come out here and just have a good look," he said to his friend, leading him out into the aisle. "I think it is the finest sight that I have ever looked upon," said the Chicago man, as he pointed out the architecture and the statues.

"Isn't that just magnificent?" he inquired rapturously of his friend, as he pointed out the gold proscenium arch. "Oh, it is certainly splendid; wish we had such a place in Chicago, or even the West for that matter," and he turned about and admired the hall again.

It was very noticeable to the Bostonians, the manner in which the delegates from all over this country viewed the great hall with apparent delight and they did not hesitate to praise it.

**Officers Elected.**

Boston Sunday Globe.

FIFTY-SIX PAGES.

SUNDAY, OCT 12, 1902.

Patrons of the Boston Symphony orchestra are reminded that the first performances are announced for next Friday afternoon and Saturday evening, Oct 17 and 18. The rule prohibiting standees will again be in force. The plan of admission to the second balcony on Friday afternoons, put in operation last season, proved so satisfactory in every way that it will again be adopted. The Huntington-av entrance will be opened at 1 o'clock sharp on each Friday afternoon and exactly 505 people, which is the capacity of the second balcony, will be admitted, thus insuring a seat for each person. The program is as follows: Beethoven, overture, "Leonore," No. 2; Bach, concerto in B minor; Schubert, "The Wanderer," fantasy; Tschaikowsky, symphony No. 5 in E minor. Soloist, Mr Raoul Pugno.

Boston Journal.

SUNDAY, OCTOBER 12, 1902.

The programs of the first four concerts of the Boston Symphony Orchestra in Symphony Hall are as follows:

Oct. 17-18: Beethoven's overture Leonore No. II.; Bach's suite in B minor for strings, flute and accompaniment; Tschaikowsky's Symphony No. 5. Mr. Raoul Pugno, pianist, will play the Wanderer Fantasy, Schubert-Liszt or Greig's concerto.

Oct. 24-25: Berlioz, overture "Carneval Romain"; Saint-Saëns's "Le Rouet d'Omphale"; Hans Huber's symphony in E minor (first time). Miss Elsa Ruegger, 'cellist, will play Rubinstein's concerto in D minor.

Oct. 31, Nov. 1: Brahms's Symphony No. 3; Richard Strauss's "Don Juan"; Wagner's Kaisermarsch. Mr. Frederick Lamond, pianist, will play Beethoven's concerto in E flat.

Nov. 14-15: Rimsky-Korsakoff's overture to "La Fiancée du Tzar" (first time); Bizet's suite "L'Arlésienne" No. I.; Beethoven's Symphony No. 4. Miss Maud Mac Carthy, violinist, will play Brahms's concerto.

Miss Mary Munchhoff, soprano, will

SUNDAY HERALD.

PUBLISHED EVERY SUNDAY IN THE YEAR.

VOL. CXII., NO. 104.

SUNDAY, OCT. 12, 1902.

### BOSTON SYMPHONY ORCHESTRA.

Patrons of the Boston Symphony Orchestra are reminded that the first performances are announced for next Friday afternoon and Saturday evening, Oct. 17 and 18. The rule prohibiting standees will again be in force. The plan of admission to the second balcony on Friday afternoons, put in operation last season, proved so satisfactory in every way that it will again be adopted. The Huntington avenue entrance will be opened at 1 o'clock sharp on each Friday afternoon, and exactly 505 people, which is the capacity of the second balcony, will be admitted, thus ensuring a seat for each person. The programme of the first concert follows:

Overture, "Leonore," No. 2.....Beethoven
Concerto in B minor.....Bach
"The Wanderer Fantasy".....Schubert
Symphony No 5 in E minor.....Tschakowski
Soloist—Mr. Raoul Pugno.

THE CHORAL UNION

OCTOBER 7, 1902.

### WANT SYMPHONY CONCERTS.

**Music Lovers Are Endeavoring to Secure Them for Providence.**

Music lovers of this city and vicinity are regarding the skipping of Providence by the Boston Symphony concerts as a discordant calamity. News and editorial comment on this matter in the Journal and Bulletin has brought forth a storm of protest against being left out of the circuit of cities which enjoy the Symphony concerts, and the allegation is indignantly denied that the musical culture of Providence cannot or will not support this institution, which, perhaps, has been somewhat overlooked as long as it was in our midst.

Now that its removal is threatened and even announced there comes forward the assertion that abundant patronage can be secured to make the Symphony concerts profitable, and it is claimed that a list of subscribers can be produced which will assure the concert management in advertising their entertainments here as in years gone by.

A list of names is already started and the suggestion has been made that if those people who desire to see the concerts continued and are willing to patronize them will send their names to Steinerts' music store sufficient assurance can be given the Boston Symphony Orchestra to insure their concerts in Infantry Hall again this season.

The people who are supporting this movement represent the musical culture of the city and they are aroused at what they consider would be a long step backward if the Symphony concerts are discontinued here; hence their anxiety to promote a public sentiment strong enough to give the management confidence in including Providence in this season's schedule.

BOSTON HERALD.

PUBLISHED EVERY DAY IN THE YEAR.

VOL. CXII., NO. 109.

FRIDAY, OCT. 17, 1902.

### THE SYMPHONY PROGRAMME

**Mr. Gericke Selects Standard Works to Open Season—Beethoven, Bach, Schubert, Tschaikowsky.**

As usual, Mr. Gericke begins his season with a standard programme. He has chosen music which needs not much introduction—the second "Leonora" overture of Beethoven; the B minor concerto of Bach; the "Wanderer" fantasia of Schubert; and the fifth symphony—that in E minor—of Tschaikowsky. The overture, which is in C, is considered by many authorities as properly the first in the "Fidelio" series. Used in the first three performances of the opera and centring about the theme of Florestan's chief air, it was set aside by Beethoven because of some dissatisfaction with it and succeeded by the magnificent "Leonora," No. 3.

The Bach concerto usually makes one of an orchestral series which is arranged by his editors to include overtures and suites. It is for strings and flute, and consists of an introduction and several movements mostly in dance forms. The symphony, which, prior to the appearance of the sixth, or "Pathetic," was generally accounted Tschaikowsky's greatest composition in this form, is intense, strong and resolute. There are intimations that it proceeded from a fixed purpose, for one broad, stern, commanding theme reappears again and again after its introduction in the first movement. The general effect of the symphony is dark in emotion and in expressive color, the sweetest and most persuasive portion being the andante, whose contabile depends upon its full, calm horn tone. The third movement departs from the conventional minuet, but clings to the dance principle, for it is shaped as a slow and almost severe waltz; but it nevertheless seems out of keeping with the general spirit of the symphony. The last movement begins ecclesiastically, but soon becomes vehement and impetuous, almost to harshness, ending, however, strongly enough in a chorale-like last presentation of the principal subject. The symphony has been given by both Mr. Paur and Mr. Gericke, the last previous performance having been about two years ago.

The programme will be brightened in performance by the co-operation of a soloist, Mr. Raoul Pugno, the French pianist, who, while easily to be classed from recollections of his prior visit among the eminent players of the time, will be further remembered as a strong and serious artist, capable of display, but not eager for the applause which is won principally by that. He has chosen Liszt's arrangement of Schubert's "Wanderer" fantasy, so called because that song is the thematic centre of the adagio. This fantasia dates back in Boston programmes to March, 1862, when Mr. William Mason played it at a Philharmonic concert, directed by Mr. Zerrahn.

Mr. Gericke has in reserve a considerable list of novelties, including several French works, and an organ concerto by Prof. Horatio Parker. He has also enrolled three new players—Mr. M. Belinski, 'cello; Mr. R. Schurig, contrabasso, and Mr. H. E. Brenton, third trumpet.

### DEMISE OF A DOG EXPERT.

**Henry W. Huntington, Widely Known as an Authority in Kennel Mat[illegible] Dies Suddenly**

[13]

Press, Oct 19 Phila.

# THE WORLD OF MUSIC

MISS ELSA RUEGGER

The young Belgian 'cellist who will make her American debut in Boston with the Boston Symphony Orchestra on October 24, and will be heard in Philadelphia early in the season with that organization.

As has been the case for many years of the eighteen that the Boston Orchestra has been a musical feature of our Winter season, practically all of the seats have already been engaged by subscribers for the first series of concerts to be given by this organization. This is an excellent indication that music-loving Philadelphians are continuous in their appreciation of all that is good in musical interpretation. Most of these subscribers have been patrons of the orchestra almost since its introduction here. In the meantime another generation of patrons has grown up, and to this clientele is offered the second series, or Wednesday evening concerts, which are becoming increasingly popular.

Mr. Gericke promises unusually excellent programs for all the concerts. The program for the opening concert has not yet been announced, but it will no doubt closely follow the program of the opening concert of the Boston Orchestra's season, which was begun in its home city last evening. This program included the second "Leonora"o verture of Beethoven, the B minor concerto of Bach the "Wanderer" fantasia of Schubert and the fifth symphony—that in E minor—of Tschaikowsky. Raoul Pugno, the noted French pianist, is the first soloist of the orchestra, and his choice of the "Wanderer" fantasy is a happy one. It is so called because that song is the thematic center of the adagio. This fantasia dates back in Boston programs to March, 1862, when William Mason played it at a Philharmonic concert, directed by Mr. Zerrahn.

Mr. Gericke will present during the season a number of novelties, including several French works and an organ concerto by Prof. Horatio Parker. He has also added to his orchestra three new members—M. Belinski, cello; R. Schurig, contra-basso, and H. E. Brenton, third trumpet.

The Boston Symphony Orchestra announces two separate series of performances for its Philadelphia season. The one is not a repetition of the other; for the two lists, programmes and soloists are different. The first series will be given on five Monday evenings: November 3d, December 8th, January 12th, February 16th, and March 16th; the second series on five Wednesday evenings: November 5th, December 10th, January 14th, February 18th, and March 18th. Now for many years the Boston Symphony Orchestra has been a shining example and model among "permanent" organizations. All along it has adopted the safe, old-fashioned and old-world plan of careful and repeated rehearsals. No other engagements are allowed to interfere with the attendance of members. No expense is spared for the securing of the best performers. Hence these brilliant and enduring results.

The Boston Symphony stands alone in the total number of its concerts. Early in the season now opening it will pass the 2,000th public performance! Behold that which hath been accomplished by its one founder and chief patron!

Dr. Lorimer describes the singing of the average American choir as "a sort of pious dirge operatically rendered by four persons having no interest in the rest of the service." A good definition is sometimes an eye-opener to the incongruity of our practice.—*Presbyterian Standard.*

From C. W. Knauff, (Musical Editor) Flushing, L. I.

Oct 25 Post

The first two New York concerts of the Boston Symphony Orchestra will be given at Carnegie Hall on November 6 and 8. The Thursday evening programme includes Brahms's third symphony, Beethoven's fifth concerto for piano (Mr. Lamond), R. Strauss's "Don Juan," and Beethoven's second "Leonora" overture. For the Saturday afternoon programme Mr. Gericke has selected Berlioz's "Carnaval Romain" overture, Schubert's "Wanderer" fantasia (Mr. Pugno), and Saint-Saëns's "Spinning Wheel of Omphale," and a new symphony by Hans Huber.

"Record"

# THE BOSTON SYMPHONY

Programmes for the Two Series in Preparation.

MME. KIRKBY-LUNN A SOLOIST

**Practically the Entire House Sold for the First Series—The Wednesday Concerts' Seat Sale.**

Music lovers who have not yet secured their places will be unable to obtain seats at the first or Monday evening series of concerts to be given at the Academy of Music during the incoming winter. The house has practically been sold out to old subscribers, but the concerts of the second or Wednesday evening series will be just as good and for these season tickets will be placed on sale at 1115 Chestnut streeet to-morrow morning. The indications are that they will be in active demand. With reference to the programs for both the first and second series, after all this most vexed question settles down to a matter of personal taste, but the assertion is perfectly safe that from a general point of view the programs for both series will be equally attractive. At least it will always be the intention of Conductor Gericke and endeavor of the management to bring about this result. Mme. Kirkby-Lunn will be one of the season's novelties as soloist.

CONDUCTOR WILHELM GERICKE.

MME. KIRKBY-LUNN, CONTRALTO.

The Boston Symphony Orchestra announces these programmes for its first Carnegie Hall concerts:

THURSDAY EVENING, NOV. 6.

Symphony No. 3, in F major, op. 90, Brahms
Concerto for pianoforte, No. 5, in E flat major, op. 73 ..........Beethoven
Frederic Lamond.
Tone-poem, "Don Juan," op. 20, Richard Strauss
Overture to "Leonore," No. 2, in C major, op. 72 ..............Beethoven

SATURDAY AFTERNOON, NOV. 8.

Overture, "Carnaval Romain"....Berlioz
Fantasia in C major ("Wanderer"), op. 15 ......................Schubert
Raoul Pugno.
Symphonic poem, "Le Rouet d'Omphale," in A major, op. 31..Saint-Saens
Symphony in E minor, op. 115 (first time) ....................Hans Huber

The Boston Symphony Orchestra's bound volume of programme notes for 1902-03 bids fair to be as bulky and as interesting as the 1,160-page tome for the Boston season that ended last spring, for Philip Hale is again the commentator this season. Last year William F. Apthorp, who for many winters had supplied explanatory and descriptive notes for the Boston orchestra's concerts, took a European vacation and Mr. Hale's talents were enlisted, with highly entertaining and really valuable results. Mr. Apthorp has now resumed his work as music and dramatic critic of the Boston "Transcript," but Mr. Hale is to have another year as writer of the programme books.

The Boston season of twenty-four concerts at Symphony Hall began last Friday and Saturday, the programme, under Wilhelm Gericke's conductorship, consisting of music by Bach, Beethoven, Schubert and Tschaikowsky.

Inquirer

# NEWS OF THE MUSICAL SEASON

Success of the Boston Symphony Season Ticket Sale

PHILADELPHIA ORCHESTRA

New Musical Attraction at the Garrick Theatre—Concert by the Junger Mennerchor

The management of the Boston Symphony Orchestra announces that practically the entire house for the first, or Monday evening, series of concerts which it is intended to give at the Academy of Music during the coming winter has been taken by former subscribers, most of whom are of at least ten years' standing. Since this orchestra began giving concerts here eighteen years ago a new generation of concert-goers has grown up and these must turn to the second, or Wednesday evening, series, season tickets for which will be placed on sale at 1115 Chestnut street to-morrow morning at the usual hour.

As regards the programs whether for the first or for the second series, this vexed question settles down, after all, to a mere matter of personal taste. Some like one thing and some another, and it is not possible to please every one equally well at the same time. It is, however, perfectly safe to say that while they will be entirely distinct, the programs for the two series will be equally attractive. This is the judiciously adopted and firmly established policy of the management.

As indicative of its enterprise and as showing how the ends of the earth are searched to provide Philadelphia concert-goers with the best, attention is called to the extent of the territory from which the solo artists have been derived. Thus Melba is a native of Australia, Kirby Lunn of England, Bloomfield-Zeisler of America, Elsa Ruegger of Switzerland, Von Rooy of Germany and Lamond of Scotland. This covers an extensive range.

The Boston Symphony Orchestra will give concerts at Carnegie Hall on Thursday evening and Saturday afternoon. On Thursday Frederic Lamond, the Scotch pianist, will play Beethoven's "Emperor" concerto, and the orchestral numbers will be Brahm's third symphony, Strauss's "Don Juan" and Beethoven's "Leonore" overture, No. 3. On Saturday Raoul Pugno, the French pianist, will play Schubert's "Wanderer" fantasia, and the orchestra, Berlioz's "Carnaval Romain" overture, Saint-Saëns's "Le Rouet d'Omphale" and Huber's E minor symphony (new).


ACADEMY OF MUSIC

BOSTON SYMPHONY ORCHESTRA

Mr. WILHELM GERICKE, Conductor.

Two Series of Five Concerts Each

| First Series. | Second Series. |
|---|---|
| Monday Ev'g, Nov. 3 | Wednesday Ev'g, Nov. 5. |
| Monday Ev'g, Dec. 8 | Wednesday Ev'g, Dec. 10. |
| Monday Ev'g, Jan. 12 | Wednesday Ev'g, Jan. 14. |
| Monday Ev'g, Feb. 16 | Wednesday Ev'g, Feb. 18. |
| Monday Ev'g, Mar. 16 | Wednesday Ev'g, Mar. 18. |
| At 8.15. | At 8.15. |

SOLO ARTISTS:

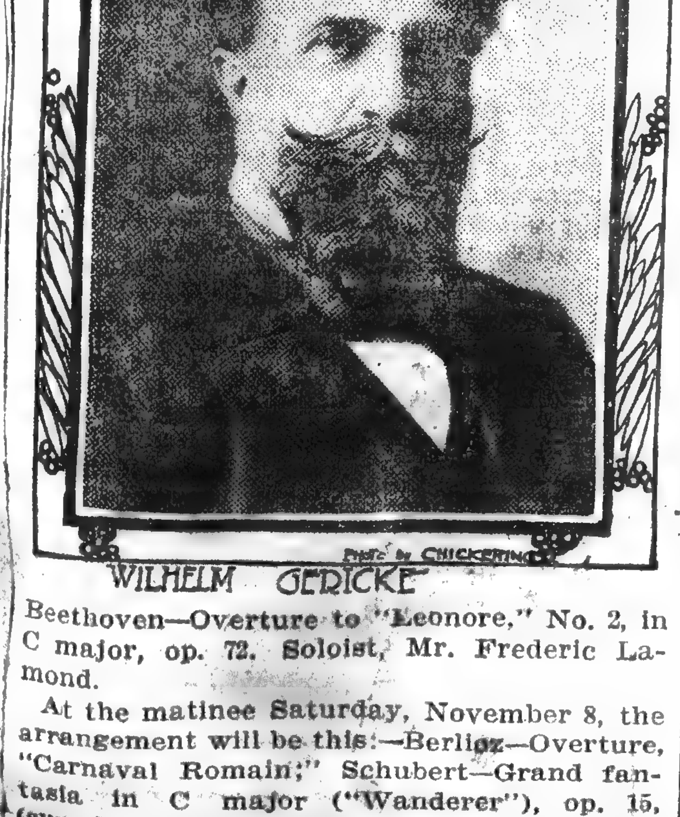
MME. MELBA, MME. KIRBY LUNN, MME. BLOOMFIELD-ZEISLER, MR. VON ROOY, MR. LAMOND, MISS RUEGGER, MR. KNEISEL, MR. SCHROEDER.

AND OTHERS TO BE ANNOUNCED.

Sale of Season Tickets for Second Series, Monday, Oct. 20, at 1115 Chestnut Street.


On November 6 the real musical season of New York will be opened by the Boston Symphony Orchestra, which will present this programme:—

Brahms—Symphony No. 3, in F major, op. 90; 1, allegro con brio (F major); 2, andante (C major); 3, poco allegretto (F minor). Beethoven—Concerto for pianoforte, No. 5, in E flat major, op. 73; 1, Allegro (E flat major); 2, adagio un poco moto (B major); 3, rondo, allegro ma non troppe (E flat major). Richard Strauss—Tone poem, "Don Juan," op. 20.



WILHELM GERICKE

Photo by Chickering

Beethoven—Overture to "Leonore," No. 2, in C major, op. 72. Soloist, Mr. Frederic Lamond.

At the matinee Saturday, November 8, the arrangement will be this:—Berlioz—Overture, "Carnaval Romain;" Schubert—Grand fantasia in C major ("Wanderer"), op. 15, (symphonically rearranged for pianoforte and orchestra by Franz Liszt); Saint-Saens—Symphonic poem, "Le Rouet d'Omphale," in A major, op. 31; Hans Huber—Symphony in E minor, op. 115 (first time). Soloist, Mr. Raoul Pugno.

... the Scottish Highlands" has been played in this city. Mr. Lamond appears but once. The pianist for Saturday afternoon, in a different programme, is Raoul Pugno, while on Friday night, in Brooklyn, Elsa Ruegger, the 'cellist, will play.

Here are the programmes:

THURSDAY EVENING.

Symphony No. 3 in F major, op. 90..........Brahms
Concerto for Piano, No. 5 in E flat maj. op. 73.B'h'ven
Tone Poem, Don Juan, op. 20..............R. Strauss
Overture to "Leonore," No 2, in C maj. op. 72.B'h'ven
Soloist, Frederic Lamond.

SATURDAY AFTERNOON.

Overture—"Carnaval Romain"..............Berlioz
Grand Fantasia in C maj. (Wanderer) op. 15. S'bert
(Symphonically rearranged for piano and orchestra by Franz Liszt.)
Symphonic Poem, Le Rouet d'Omphale, in A major, op. 31..........................Saint Saëns
Symphony in E minor op. 115 (first time).....Huber
Soloist, Raoul Pugno.

IN BROOKLYN, FRIDAY.

Overture to "Leonore," No. 2, in C maj., op 72..B'ven
Overture (suite), No. 2, in B minor............Bach
Concerto for 'Cello .....................Rubinstein
Symphony No. 5, in E minor, op. 64....Tschaikowsky
Soloist, Elsa Ruegger.

Journal

ber 3.

The programme of the Boston Symphony Orchestra for its first concert Thursday evening, November 6, is as follows: Brahm's Symphony No. 3; Richard Strauss, Tone Poem, "Don Juan"; Beethoven, Overture, "Leonore No. 2." The soloist is Frederick Lamond, who will play the Beethoven Concerto No. 5.

NOV. 13, 1902
THE MUSICAL LEADER.



# BROOKLYN MUSICAL SEASON TO BE ARTISTIC RATHER THAN SENSATIONAL IN CHARACTER.

## SOME OF THE SOLOISTS WHO WILL APPEAR WITH THE BOSTON SYMPHONY ORCHESTRA.

THE musical season is likely to be barren of sensational features, like a Paderewski or Kubelik tour. The circusing of Mascagni has passed from the vocal field and there is unlikely to be anything else of the same sort. The nearest approach to this style of thing may be expected in the treatment of the boy fiddler, Kocian, who will be here in a few weeks. He has made a stir in London, his pictures show a childish face, and we may have a repetition of the Kubelik craze. The singers to come are chiefly of the grand opera company, fine artists but familiar and appealing chiefly to the really musical public. The instrumentalists are also of this dignified type, like Pugno, who recently made his debut in Carnegie Hall, and Gabrilowitsch, who played at the Worcester festival and opens the Sunday night concerts at the Metropolitan Opera House on November 2. Other pianists will be Mark Hambourg and young Hochman, both familiar here; Bloomfield-Zeisler toward spring and Frederick Lamond, a Scotchman with a Dutch reputation. Joseffy, the pianist, and Musin, the violinist, are announced. Lillian Blauvelt will be home in January and a concert tour is announced for Zelie De Lussan.

In these rather depressing circumstances the Boston Symphony Orchestra, which always has been the backbone of the musical season, becomes, indeed, like the shadow of a great rock in a weary land. Its announcement is the most vital thing of the winter, and its list of novelties, given below, will be eagerly greeted by the people who have already bought up almost every seat for every concert at the Academy of Music.

This combination comes, as heretofore, under the joint auspices of the Brooklyn Institute and the Philharmonic Society of Brooklyn, and the Academy of Music will prove an attractive setting for the beautiful music, as the Ladies' Auxiliary is to give the decorations for stage and foyer, and evening dress will be required. An intermission of sufficient length to allow of visiting among the auditors will divide the programme. Mr. Gericke has selected a large number of novelties for production this season, and, although programmes are not yet made up for all the Brooklyn concerts, something from this list will be heard at each concert.

Introduction to the opera, Noland Damagenti, Arensky
Symphony, B flat minor ..... Chausson
Symphony, D minor ..... Dohnanyi
Overture—Eine Nacht auf Carlstein ..... Fibich
Dance of the Ghosts, from Merlin ..... Goldmark
Symphony with organ ..... Guilmant
Symphony in E minor ..... Huber
Suite, Op. 24 ..... D'Indy
March of the Three Kings, from Christus ..... Liszt
Overture—King Lear ..... Litolff
Concerto for organ and orchestra ..... Parker
Overture—La Fiancee du Tsar ..... Rimski-Korsakoff
Choral variations for harp and orchestra ..... Widor
Overtures:
Liebesfruehling ..... Georg Schumann
Don Quixote ..... Strauss
Ein Marchen ..... Suk
Das Gefilde der Seligen ..... Weingartner

Soloists engaged for the season here are Miss Elsa Ruegger, 'cellist; Mme. Schumann-Heink, contralto; Mme. Kirkby-Lunn, contralto; Ben Davies, tenor, Anton Van Rooy, baritone, and Timothee Adamowski, violinist. With the exception of Mme. Kirkby-Lunn, all these are well known here. This new English contralto came to sing in opera at the Metropolitan, and will be heard almost as frequently in concert as in opera. She is noted in London as a Wagner contralto, yet one of her greatest successes was in the title role of "Carmen," and her repertoire also embraces most of the oratorios. She is still quite young to have achieved so great success. The two other opera singers, Mme. Schumann-Heink and Mr. Van Rooy, are also to be heard often in concerts before the regular season opens. Miss Elsa Ruegger received a number of decorations from crowned heads while in Europe on her last professional trip, several of them being set with jewels of much value. This will be Ben Davies' fifth visit to the United States, he having come here first to sing in concerts at the World Fair, in Chicago, in 1893. He sung for the Symphony concerts in 1896, 1897 and 1900.

This is the twenty-second season of the orchestra, and will be its fifteenth in Brooklyn. It comprises ninety-four musicians, and its concertmeister is Franz Kneisel, the leader of the Kneisel quartet. The acting president of the departmnet of music of the Brooklyn Institute is Raymond Huntington Woodman, organist of the First Presbyterian Church and director of music at the Packer Institute, and the president of the Philharmonic Society is Henry N. Whitney, while the Ladies' Auxiliary has Mrs. Camden Dike for its chairman and Mrs. Andrew Jacobs for chairman of its executive committee. The first concert is set for November 7, succeeding dates being December 12, January 16, February 20 and March 20.

## BOSTON SYMPHONY ORCHESTRA IN NEW YORK.

It is one of the things that Boston plumes itself upon that there is no possibility for a late comer for seats to buy them at any price in Boston for the symphony concerts. When the season opened this week the same condition was found to exist in New York. It would seem as though further comment upon this matter were unnecessary. It is only just, however, to applaud the growing appreciation in this city for the greatest and best in art. At the close of every season, no one believes it possible for the orchestra to come back with any trace of growth, but when it does return one is forced to marvel at the advance. The concerts of this week were simply at a height of dazzling perfection. Gericke revered the classic and revelled in the modern. The nobility of the Brahms F. major symphony was an imposing opening to give the season 1902–03. Indeed it will be hard to live up to such a level, for the performance of the symphony seemed as near flawless as the human ever gets. No pen can describe the flowing simplicity and the charm with which Gericke vested the work. The dignity seemed almost celestial and the perfection of the orchestra was bewildering. We are all so familiar with the beautiful "Leonore Overture No. 2" that it would hardly seem as though Gericke could find few beauties to reveal, but he did, and this was perhaps the jewel in the rare diadem that he offered. The Strauss "Don Juan" was given with all the color and verve that could be desired and one could but marvel that the man who could read with such classical reference the other works could enter so keenly into the spirit of the ultra modern. Upon this occasion the soloist was Lamond, who played that test of all tests the "Emperor" concerto of Beethoven. In the consideration of Lamond as artist the question revolves itself into one of the most difficult, and one which becomes entirely impersonal. Briefly stated it is whether we are to accept tradition as the only requirement, or whether the modern piano and orchestra have brought no modern color to the works of such intensity as those of Beethoven. I have never been able to understand the meaning of the expression "coldly classical," for I have never been able to realize that any one has shown more intensity, more passion, more temperament than Beethoven, who was the first to translate mental condition into music. We, who know anything, must know that if he wrote of his own emotions they were warm and pulsating with every sort of fervor, that he had no instrument or body of instruments capable of reproducing this emotion is the loss of that era, and there is no reason that in a day when instruments of expression are at their greatest height, as compared with the past of course, all show of emotion must be given over because in the day when these things were written there was no way to properly express them. This must be settled before one is ready to discuss the reading of Lamond, who is evidently entirely devoted to tradition as he conceives it. Of the lovely instrument at his disposal Lamond makes little use. He is aware that Beethoven wrote for no such organ and he makes his audience conscious that he knows this. Outside of some blurring in the pedaling Lamond's work does not lack in clarity and distinctness. To the contrary it is clear-cut to the degree of suggesting the crystalline. He has complete mastery of technic and a breadth of intellence that is quite compelling. He has lived in the Beethoven atmosphere until he exudes it at its height, that is as he conceives it. The accompaniment by the orchestra was without a flaw. Lamond was received with great appreciation. He was recalled at least six times.

At the Saturday concert the orchestral numbers were: "The Roman Carnival Overture" of Berlioz, Saint-Saens' "Omphale's Spinning Wheel," and a new Symphony by Hans Huber, bearing the opus number 115, so the composer is not a novice by any means.

The novelty was really interesting and very melodious

workmanship that are always elements in his interpretation. Declamatory or gentle, as occasion demanded, Mr. Towne is always equal to the demands of a work, no matter of what difficulty. Another thing about his singing is that he is word and note perfect, the score being seemingly unnecessary. A qualification in his possession, and given to few tenors, is a voice big enough to fill the Auditorium without strenuous exertion. His phrasing, enunciation, and attention to the smallest vocal detail, stamp him as the finished singer.

[15]

# BROOKLYN MUSICAL SEASON TO BE ARTISTIC RATHER THAN SENSATIONAL IN CHARACTER.

SOME OF THE SOLOISTS WHO WILL APPEAR WITH THE BOSTON SYMPHONY ORCHESTRA.

THE musical season is likely to be barren of sensational features, like a Paderewski or Kubelik tour. The circusing of Mascagni has passed from the local field and there isn't likely to be anything else of the same sort. The nearest approach to this style of thing may be expected in the treatment of the boy fiddler, Kocian, who will be here in a few weeks. He has made a stir in London, his pictures show a childish face, and we may have a repetition of the Kubelik craze. The singers to come are chiefly of the grand opera company, fine artists but familiar and appealing chiefly to the really musical public. The instrumentalists are also of this dignified type, like Pugno, who recently made his debut in Carnegie Hall, and Gabrilowitsch, who played at the Worcester festival and opens the Sunday night concerts at the Metropolitan Opera House on November 2. Other pianists will be Mark Hambourg and young Hochman, both familiar here; Bloomfield-Zeisler toward spring and Frederick Lamond, a Scotchman with a Dutch reputation. Joseffy, the pianist, and Musin, the violinist, are announced. Lillian Blauvelt will be home in January and a concert tour is announced for Zelie De Lussan.

In these rather depressing circumstances the Boston Symphony Orchestra, which always furnishes the backbone of the musical season in Brooklyn, becomes, indeed, like the shadow of a great rock in a weary land. Its announcement is the most vital thing of the winter, and its list of novelties, given below, will be eagerly greeted by the people who have already bought up almost every seat for every concert at the Academy of Music.

This combination comes, as heretofore, under the joint auspices of the Brooklyn Institute and the Philharmonic Society of Brooklyn, and the Academy of Music will prove an attractive setting for the beautiful music, as the Ladies' Auxiliary is to give the decorations for stage and foyer, and evening dress will be required. An intermission of sufficient length to allow of visiting among the auditors will divide the programme. Mr. Gericke has selected a large number of novelties for production this season, and, although programmes are not yet made up for all the Brooklyn concerts, something from this list will be heard at each concert:

Introduction to the opera, Noland Damagenti, ..... Arensky
Symphony, B flat minor ..... Chausson
Symphony, D minor ..... Dohnanyi
Overture—Eine Nacht auf Carlstein ..... Fibich
Dance of the Ghosts, from Merlin ..... Goldmark
Symphony with organ ..... Guilmant
Symphony in E minor ..... Huber
Suite, Op. 24 ..... D'Indy
March of the Three Kings, from Christus ..... Liszt
Overture—King Lear ..... Litolff
Concerto for organ and orchestra ..... Parker
Overture—La Fiancee du Tsar ..... Rimski-Korsakoff
Choral variations for harp and orchestra ..... Widor
Overtures:
Liebesfruehling ..... Georg Schumann
Don Quixote ..... Strauss
Ein Marchen ..... Suk
Das Gefilde der Seligen ..... Weingartner

Soloists engaged for the season here are Miss Elsa Ruegger, 'cellist; Mme. Schumann-Heink, contralto; Mme. Kirkby-Lunn, contralto; Ben Davies, tenor, Anton Van Rooy, baritone, and Timothee Adamowski, violinist. With the exception of Mme. Kirkby-Lunn, all these are well known here. This new English contralto came to sing in opera at the Metropolitan, and will be heard almost as frequently in concert as in opera. She is noted in London as a Wagner contralto, yet one of her greatest successes was in the title role of "Carmen," and her repertoire also embraces most of the oratorios. She is still quite young to have achieved so great success. The two other opera singers, Mme. Schumann-Heink and Mr. Van Rooy, are also to be heard often in concerts before the regular season opens. Miss Elsa Ruegger received a number of decorations from crowned heads while in Europe on her last professional trip, several of them being set with jewels of much value. This will be Ben Davies' fifth visit to the United States, he having come here first to sing in concerts at the World Fair, in Chicago, in 1893. He sung for the Symphony concerts in 1896, 1897 and 1900.

This is the twenty-second season of the orchestra, and will be its fifteenth in Brooklyn. It comprises ninety-four musicians, and its concertmeister is Franz Kneisel, the leader of the Kneisel quartet. The acting president of the departmnet of music of the Brooklyn Institute is Raymond Huntington Woodman, organist of the First Presbyterian Church and director of music at the Packer Institute, and the president of the Philharmonic Society is Henry N. Whitney, while the Ladies' Auxiliary has Mrs. Camden Dike for its chairman and Mrs. Andrew Jacobs for chairman of its executive committee. The first concert is set for November 7, succeeding dates being December 12, January 16, February 20 and March 20.

## Boston Symphony Orchestra in New York.

It is one of the things that Boston plumes itself upon that there is no possibility for a late comer for seats to buy them at any price in Boston for the symphony concerts. When the season opened this week the same condition was found to exist in New York. It would seem as though further comment upon this matter were unnecessary. It is only just, however, to applaud the growing appreciation in this city for the greatest and best in art. At the close of every season, no one believes it possible for the orchestra to come back with any trace of growth, but when it does return one is forced to marvel at the advance. The concerts of this week were simply at a height of dazzling perfection. Gericke revered the classic and revelled in the modern. The nobility of the Brahms F. major symphony was an imposing opening to give the season 1902–03. Indeed it will be hard to live up to such a level, for the performance of the symphony seemed as near flawless as the human ever gets. No pen can describe the flowing simplicity and the charm with which Gericke vested the work. The dignity seemed almost celestial and the perfection of the orchestra was bewildering. We are all so familiar with the beautiful "Leonore Overture No. 2" that it would hardly seem as though Gericke could find few beauties to reveal, but he did, and this was perhaps the jewel in the rare diadem that he offered. The Strauss "Don Juan" was given with all the color and verve that could be desired and one could but marvel that the man who could read with such classical reference the other works could enter so keenly into the spirit of the ultra modern. Upon this occasion the soloist was Lamond, who played that test of all tests the "Emperor" concerto of Beethoven. In the consideration of Lamond as artist the question revolves itself into one of the most difficult, and one which becomes entirely impersonal. Briefly stated it is whether we are to accept tradition as the only requirement, or whether the modern piano and orchestra have brought no modern color to the works of such intensity as those of Beethoven. I have never been able to understand the meaning of the expression "coldly classical," for I have never been able to realize that any one has shown more intensity, more passion, more temperament than Beethoven, who was the first to translate mental condition into music. We, who know anything, must know that if he wrote of his own emotions they were warm and pulsating with every sort of fervor, that he had no instrument or body of instruments capable of reproducing this emotion is the loss of that era, and there is no reason that in a day when instruments of expression are at their greatest height, as compared with the past of course, all show of emotion must be given over because in the day when these things were written there was no way to properly express them. This must be settled before one is ready to discuss the reading of Lamond, who is evidently entirely devoted to tradition as he conceives it. Of the lovely instrument at his disposal Lamond makes little use. He is aware that Beethoven wrote for no such organ and he makes his audience conscious that he knows this. Outside of some blurring in the pedaling Lamond's work does not lack in clarity and distinctness. To the contrary it is clear-cut to the degree of suggesting the crystalline. He has complete mastery of technic and a breadth of intellence that is quite compelling. He has lived in the Beethoven atmosphere until he exudes it at its height, that is as he conceives it. The accompaniment by the orchestra was without a flaw. Lamond was received with great appreciation. He was recalled at least six times.

At the Saturday concert the orchestral numbers were: "The Roman Carnival Overture" of Berlioz, Saint-Saens' "Omphale's Spinning Wheel," and a new Symphony by Hans Huber, bearing the opus number 115, so the composer is not a novice by any means.

The novelty was really interesting and very melodious workmanship that are always elements in his interpretation. Declamatory or gentle, as occasion demanded, Mr. Towne is always equal to the demands of a work, no matter of what difficulty. Another thing about his singing is that he is word and note perfect, the score being seemingly unnecessary. A qualification in his possession, and given to few tenors, is a voice big enough to fill the Auditorium without strenuous exertion. His phrasing, enunciation, and attention to the smallest vocal detail, stamp him as the finished singer.

[15]

TWENTY-SECOND SEASON, 1902-1903.

# Boston Symphony Orchestra.

MR. WILHELM GERICKE, CONDUCTOR.

1993d to 2000th CONCERT.

## NOVEMBER ITINERARY.

Leave Boston Sunday, November 2, at 7 P.M. South Terminal Station, Track 16.
Arrive Philadelphia, Broad Street Station Penna. R. R., Monday, November 3, at 7, A.M.
CONTINENTAL HOTEL.
Concert at Academy of Music at 8.15, P.M.
Hotel baggage not ready directly after the concert will be moved at owner's expense.
Leave Philadelphia, Tuesday, November 4, Baltimore & Ohio R. R. Twenty-fourth and Chestnut Sts., at 10.56, A.M.
Arrive Baltimore, at 1.11, P.M.
Concert at Music Hall, Mount Royal Avenue and Cathedral St., at 8.15, P.M.
Hotel baggage not ready directly after the concert will be moved at owner's expense.
Leave Baltimore, Camden Street Station, B. & O. R. R., Wednesday, November 5, at 10.50, A.M., Mt. Royal Station, 10.54, A.M.
Arrive Philadelpha, Twenty-fourth and Chestnut Sts. at 12.53, P.M.
CONTINENTAL HOTEL.
Concert at Academy of Music, at 8.15, P. M.
Hotel baggage not ready directly after the concert will be moved at owner's expense.
Leave Philadelphia, Reading Terminal, Twelfth and Market Streets, Thursday, November 6, at 10.00 A.M.
Arrive New York, Depot Central Railroad of New Jersey, Ferry foot of Liberty Street, at 12.35, P.M.
Concert at Carnegie Hall, Thursday, November 6, at 8.15, P. M.
Concert at Academy of Music, Brooklyn, Friday, November 7, at 8.15. P. M.
Matinee at Carnegie Hall, Saturday afternoon, November 8, at 2.30.
Leave New York, Grand Central Station, Monday, November 10, a 2.05 P. M.
Arrive Poughkeepsie at 4.30 P.M.
SUPPER at MORGAN HOUSE.
Concert at Collingwood Opera House, Monday, Nevember 10 at 8.15
Leave Poughkeepsie for New York by Special train, at 10.30 P.M,
Arrive New York, Grand Central Station, at 12, midnight.
Leave New York. Grand Central Station, Tuesday, November 11, at 2 P.M.
Arrive Hartford at 4,49 P.M.
SUPPER at ALLYN HOUSE.
Concert at Foot Guard Hall at 8.15.
Leave Hartford at 12 midnight. Sleepers ready at 10 P.M.
Arrive Boston, South Terminal Station, Wednesday, November 12, at 7 A.M.

Instruments must be ready and marked to-night (Saturday), after the Concert.

C. A. ELLIS, MANAGER.
F. R. COMEE, ASS'T MANAGER.

SYMPHONY HALL, HUNTINGTON AND MASS. AVES,
BOSTON, SATURDAY, November 1, 1902. [OVER.]

TWENTY-SECOND SEASON, 1902-1903.

# Boston Symphony Orchestra.

MR. WILHELM GERICKE, CONDUCTOR.

2012th to 2017th CONCERT.

## DECEMBER ITINERARY.

Leave Boston Sunday, December 7, at 7 P.M. South Terminal Station' Track 16.
Arrive Philadelphia, Broad Street Station Penna. R. R., Monday' December 8, at 7, A.M.
CONTINENTAL HOTEL.
Concert at Academy of Music at 8.15, P.M.
Hotel baggage not ready directly after the concert will be moved at owner's expense.
Leave Philadelphia, Tuesday, December 9, Baltimore & Ohio R. R. Twenty-fourth and Chestnut Sts., at 10.56, A.M.
Arrive Baltimore, at 1.11, P.M.
Concert at Music Hall, Mount Royal Avenue and Cathedral St., at 8.15, P.M.
Hotel baggage not ready directly after the concert will be moved at owner's expense.
Leave Baltimore, Camden Street Station, B. & O. R. R., Wednesday, December 10, at 10.50, A.M., Mt. Royal Station, 10.54, A.M.
Arrive Philadelpha, Twenty-fourth and Chestnut Sts. at 12.53, P M.
CONTINENTAL HOTEL.
Concert at Academy of Music, at 8.15, P. M.
Hotel baggage not ready directly after the concert will be moved at owner's expense.
Leave Philadelphia, Reading Terminal, Twelfth and Market Streets, Thursday, December 11, at 10.00 A.M.
Arrive New York, Depot Central Railroad of New Jersey, Ferry foot of Liberty Street, at 12, noon.
Concert at Carnegie Hall, Thursday, December 11, at 8.15, P.M.
Concert at Academy of Music, Brooklyn, Friday, December 12, at 8.15. P. M.
Matinee at Carnegie Hall, Saturday afternoon, December 13, at 2.30.
Leave New York. Grand Central Station, at 5 P.M.
Arrive Boston, South Terminal Station, Saturday, Dec. 13, at 11 P.M.

Instruments must be ready and marked to-night (Saturday), after the Concert.

C. A. ELLIS, MANAGER.
F. R. COMEE, ASS'T MANAGER.

SYMPHONY HALL, HUNTINGTON AND MASS. AVES,
BOSTON, SATURDAY, December 6, 1902. [OVER]

Feb 28 1903

## THE MUSICAL LEADER AND CONCERT GOER

### The Boston Symphony Concerts.

Another trio of unparalleled concerts were given to New York and Brooklyn this week, when the Boston Symphony Orchestra made its periodical visit to this city.

The disappointment was very keen when it was announced that Fannie Bloomfield-Zeisler would not appear, owing to the illness of Mr. Zeisler, but from a musical standpoint the substituted number was all that could be desired, and it was magnificently received. A Bach Concerto, with Messrs. Kneisel, Maquarre, Longy and Knoepfel, was played, and the fact that such a thing was possible made the audience doubly enthusiastic. It was played in a well-nigh flawless manner and without rehearsal.

The other numbers were given as is the custom of the great Boston organization, with a degree of perfection that baffles those whose theory it is that nothing in this world is perfect. That is an acknowledged truism, but it is different when you are speaking of the Boston Symphony. The Beethoven Fifth Symphony has been discussed too often to leave room to say anything, but it seemed as though never before were such heights of classicality reached, and such wealth of tone. Strauss' "Death and Transfiguration," as also Cherubini's "Water Carrier" overture, were the numbers of the Thursday evening concert.

At Brooklyn the soloists were Schumann-Heink and Timothee Adamowski and the concert was one of the most enjoyable.

In New York on Saturday the soloist was Schumann-Heink, and she did most beautiful work. In fact, there are times when this great artist sings better than at others, not that she ever sings worse, but upon this occasion she was exceptionally powerful and dramatic and she rose to enormous heights in an air from Max Bruch's "Achilleus" and Liszt's "Three Gypsies," with obligato by Kneisel.

The orchestral numbers were Tanieff's Overture to "Orestes," Wagner's "Siegfried" Idylls, and the Tschaikowsky Third Suite, in which Maquarre's wonderful flute playing won fresh laurels.

Gericke and his men seem to gain upon every hearing, yet how this is possible is one of those things that we will never be able to understand.

[16]

NEW YORK TIMES.
TUESDAY,
MAY 5, 1903.

# KNEISEL QUARTET'S NEW MOVE

## Its Members Resign from the Boston Symphony Orchestra.

### They Will Devote Themselves to Quartet and Solo Playing, and Will Undertake a European Tour After Their American Season.

The members of the Kneisel Quartet, Messrs. Frans Kneisel, J. Theodorowicz, Louis Svecenski, and Alwin Schroeder, have severed their connection with the Boston Symphony Orchestra, in order to devote their time exclusively to their work in quartet and solo playing. Their activity in this field has grown to such proportions in recent years as to make excessive demands upon their time and strength, carried on in connection with their work in the orchestra, and the rehearsals and great amount of traveling required by their engagements with both. They will continue to make their headquarters in Boston, and will give their series of concerts in New York and other cities as heretofore. One reason, however, impelling them to their severance with the orchestra has been their desire to extend their reputation in Europe, already well founded by their two visits to London in 1896 and 1897. Next season, therefore, while they will give, as before, six concerts in New York, these will take place earlier, and in March they will undertake a tour including some of the chief cities in Europe.

Their parting with the Boston Symphony Orchestra involves a sore blow to that organization, depriving it of its concert master, its first 'cellist, and its first viola. It has taken place, however, with the best of feeling on both sides, and a thorough understanding of the necessities that led to it on the part of Mr. Henry L. Higginson, the founder of the orchestra; Mr. Gericke, its conductor, and Mr. C. A. Ellis, its manager. It is needless to say that the places of the four distinguished players in the larger organization will be filled in the best manner possible, involving no disturbance in the perfection of its organization, discipline, and artistic capacity.

The quartet have addressed a letter to Mr. Higginson, explaining their motives in taking the step they have taken. They say, in part:

We beg, first of all, to recall to your mind the fact that we long ago expressed the wish to make trial of our skill as quartet players in the larger musical capitals of Europe. The success of our concerts in London was so encouraging that we have never been able to stifle the desire to play in other countries than England. Nevertheless, we abandoned all thought of a concert trip to Europe because we saw the force of your argument that an absence of several months from the orchestra was impracticable, and all but impossible.

Recent years have brought the conviction, however, that such activity as ours can be continued only for a measurable period. That which in our younger days could be accomplished only by effort, now exacts excess of effort, and this must, sooner or later, revenge itself on one or the other of us. It did not require long thought to reach an answer to the question in its essentials; the conclusion was obvious that we must free ourselves from some of the duties pressing upon us.

We ask you kindly to relieve us of our tasks in connection with the orchestra. We are well aware that we are surrendering positions the occupancy of which must redound to the honor of any artists in the world. Our feeling of affectionate attachment to the orchestra and our respect and admiration for Mr. Gericke combine to make our parting particularly painful; yet it is only by leaving the orchestra that we can reach the goal which we have set for our artistic careers. We beg of you, dear Mr. Higginson, to remember that Mr. Kneisel has done orchestra service for twenty years and Mr. Schroeder for more than thirty. If they are to gratify their desire to recall themselves to the memory of the European public as solo performers they must work to that end now, for the time does not seem distant when the task will be physically impossible. Touching the further development of our quartet, we desire to direct your attention to the fact that organizations of this kind that have achieved fame (such as the Florentine, the Heckmann, the Joachim, and, among the younger class, the Bohemian and other quartets,) do not belong to orchestras or have given up their positions in orchestras in the early part of their career. We believe that we can measure ourselves with the best in our field, and therefore wish to devote ourselves wholly and singly to the work.

We shall never forget that it is you who have given us all imaginable help and encouragement ever since the origin of our quartet, and we feel privileged to hope that you will maintain the same attitude toward us in our new endeavors, which, we assure you, are prompted wholly and purely by artistic motives.

Mr. Higginson has sent the following communication to THE TIMES, in which he sets forth his feelings toward the departing members of his orchestra, and his view of the step they are taking:

*To the Editor of The New York Times:*

Mr. Kneisel and Mr. Schroeder were brought from Europe both to take the first places among their respective instruments and also to play in the quartet which from the outset I had intended to establish here as an adjunct of the orchestra. This purpose I carried out and bore the quartet on my shoulders for some years. The members of the Kneisel Quartet have served me in every capacity long and faithfully and intelligently, and deserve very well of the public. Their reasons for leaving us are good and convincing, and while these gentlemen are a great loss to the orchestra and to me, I see that they can labor more freely and to their own greater profit and renown by taking this step, and they take it with my entire consent and good will. But few losses in this world cannot be made good, and the places thus vacated will be filled by artists of the highest class. I wish the members of the Kneisel Quartet all success in their new effort.

HENRY L. HIGGINSON.

Boston, May 4, 1903.

BOSTON POST, TUESDAY, MAY 5, 1903

## Famous Kneisel Quartet That Have Resigned From Symphony Orchestra

(Photo by Bartlett F. Kenney.)
MR. SCHROEDER, MR. SVECENSKI,
MR. OTTO ROTH, MR. FRANZ KNEISEL,

The original Kneisel Quartet as it was constituted two years ago when it won international fame. Recently Mr. Roth, who remains a member of the Symphony Orchestra, was succeeded by Mr, Theodorowitz.

# KNEISEL QUARTET LEAVES THE SYMPHONY

For some time past there have been rumors afloat in musical circles as to marked changes that would occur in the personnel of the Symphony Orchestra next season. The statement herewith of Colonel Henry L. Higginson will fully explain the situation:

"Boston, Mass., May 4, 1903.

'To the Editor of the Post:

"Sir—Will you allow me, through your paper, to tell the musical public that, after long deliberation, the members of the Kneisel Quartet have decided to leave the Boston Symphony Orchestra? They came to me only yesterday with this decision, which was an entire surprise to me.

"Following is the substance of their letter to me on this subject, which sets forth that they prefer to play only as a quartet or as soloists and to travel at their own will and more freely than now; and to this end they give up their orchestral duties as being imcompatible with their chosen work:

" 'Henry L. Higginson, Esq.:

" 'Dear Sir—We have, for a considerable time, cherished a wish for a personal interview in order to tell you that of late the question of our artistic future has occupied our minds more earnestly and importunately than ever before. Yet, though we were clear as to what we wished to say to you, we decided to wait till the end of the season and then to communicate with you by letter instead of by word of mouth. . . . And so we come to you thus tardily, and beg, first of all, to recall to your mind the fact that we long ago expressed the wish to make trial of our skill as quartet players in the larger musical capitals of Europe. The success of our concerts in London was so encouraging that we have never been able to stifle the desire to play in other countries than England. . . . Recent years have brought the conviction, however, that such activity as ours can be continued only for a measurable period. That which in our younger days could be accomplished only by effort now exacts excess of effort, and this must sooner or later revenge itself on one or the other of us. . . . The conclusion was obvious that we must free ourselves from some of the duties pressing upon us.

" 'And now we have reached the point which is the business of this communication; we ask you kindly to relieve us of our tasks in connection with the orchestra. We are well aware that we are surrendering positions the occupancy of which must redound to the honor of any artists in the world. Our feeling of affectionate attachment to the orchestra and our respect and admiration for Mr. Gericke combine to make our parting peculiarly painful; yet it is only by leaving the orchestra that we can reach the goal which we have set for our artistic careers. We beg of you, dear Mr. Higginson, to remember that Mr. Kneisel has done orchestra service for 20 years and Mr. Schroeder for more than 30. . . . . Touching the further development of our quartet, we desire to direct your attention to the fact that organizations of this kind that have achieved fame (such as the Florentino, the Heckmann, the Joachim and among the younger class the Bohemian and other quartets) do not belong to orchestras or have given up their positions in orchestras in the early part of their career. We believe that we can measure ourselves with the best in our field and therefore wish to devote ourselves wholly and singly to the work.

" 'We have already mentioned the things which make our parting with the orchestra difficult and painful, but have reserved for the conclusion what ought to have been set forth at the beginning, namely, our feeling of attachment and gratitude towards you personally. Please accept the assurance from us that we shall always and unalterably strive for recognition and approbation; we beg of you not to withdraw from us that kind interest which we have been privileged to enjoy for 18 years. We shall never forget that it is you who have given us all imaginable help and encouragement ever since the origin of our quartet, and we feel privileged to hope that you will maintain the same attitude towards us in our new endeavors, which, we assure you, are prompted wholly and purely by artistic motives.

" 'With renewed assurance of our profound gratitude and fidelity, we beg to subscribe ourselves your obedient servants,

" 'FRANZ KNEISEL.
" 'JULIUS THEODOROWITZ.
" 'LOUIS SVECENSKI.
" 'ALWIN SCHROEDER.'

"Mr. Kneisel and Mr. Schroeder were brought from Europe, both to take the first place among their respective instruments and also to play in the quartet which from the outset I had intended to establish here as an adjunct of the orchestra. This purpose I carried out, and bore the quartet on my shoulders for some years.

"The members of the Kneisel Quartet have served me in every capacity long, faithfully and intelligently, and deserve very well of the public. Their reasons for leaving us are good and convincing, and while these gentlemen are a great loss to the orchestra and to me, I see that they can labor more freely to their own greater profit and renown by taking this step, and they take it with my entire consent and good will. But few losses in this world cannot be made good, and the places thus vacant will be filled by artists of the highest class.

"I wish the members of the Kneisel Quartet all success in their new efforts. Yours truly,

"HENRY L. HIGGINSON."

Franz Kneisel is the concert master of the Symphony Orchestra and is regarded as among the most eminent violinists in the country. It was largely through his efforts that the quartet, which bears his name, organized in 1885, has met with such remarkable success both here and abroad. His home is in Jamaica Plain, but he has a beautiful summer residence in Blue Hill, Me.

Louis Svecenski is the first viola of the orchestra, and has been associated with Mr. Kneisel since the organization of the quartet.

Alwin Schroeder is the first 'cellist. In the original quartet this position was filled by Fritz Giese, now deceased. He was followed by Anton Hekking, who is now a resident of Berlin.

Julius Theodorowitz is among the first violins in the orchestra and the second violin in the quartet, a position which he has filled for two seasons, succeeding Carl Ondricek, who in turn succeeded Otto Roth, the original second violin of the quartet.

It is not the intention of the members of the quartet to leave Boston. This city will still be their permanent home, although tours will be made which will often be extensive. It is their intention to go abroad next spring, starting in February, and visiting all of the principal European cities, and in order to perfect themselves for this tour it was considered best to sever the connection with the larger orchestra and devote attention exclusively to preparation for the quartet work.

Charles Martin Loeffler, another of the first violins of the Symphony Orchestra, who has been for 21 years with this organization, will also take his departure. He will devote his time to instruction and composition. These five men are among the most distinguished in the whole orchestra, and it will be very difficult to replace them.

It has for some time been whispered in musical circles that Franz Kneisel, the concert master of the Symphony Orchestra, was not quite satisfied with his position. He is known on both sides of the Atlantic as an eminent violinist and has achieved an enviable reputation from having brought the Kneisel Quartet to its present degree of prominence in the musical world.

It was common gossip that he would have liked the position as conductor of the Symphony Orchestra when Emil Paur's term expired, and it is also reported that he was keenly disappointed when the choice fell on William Gericke. Not that there is any hard feeling between the two musicians, but Mr. Kneisel is ambitious, and thought that the time had arrived when his talents, so widely recognized, should receive more material appreciation.

So, to the people on the inside, the resignation which took place yesterday, together with the other members of the Kneisel Quartet, was not wholly a surprise. It is no doubt true that the quartet desires to devote more time to concert work, especially in European cities, but it is probably equally correct that the resignation of Mr. Kneisel from a position which is regarded as one of the highest in American musical circles was not entirely for the reasons stated.

New-York Daily Tribune.
TUESDAY, MAY 5, 1903.

## MUSIC.

### *Significant Changes in Boston.*

Information was received from Boston yesterday touching changes in the Boston Symphony Orchestra which are of vital interest to music lovers throughout the United States. The four members of the Kneisel Quartet have severed their connection with the orchestra in order to devote themselves wholly to chamber music and solo playing. The announcement was made on Sunday, the season's work having been brought to a conclusion on Saturday night. The members of the quartet, Messrs. Franz Kneisel, Julius Theodorovicz, Louis Svecenski and Alwin Schroeder, visited first Major Higginson and afterward Mr. Gericke and submitted a statement in writing as to their reasons for taking the step. Though it came as a surprise in both quarters, it could not have been wholly unexpected in either, for it has long been obvious that the members of the quartet were attempting to do too much in meeting their engagements as chamber music players and doing their duty by the orchestra at the same time. What seems to have brought matters to an issue was an illness which befell Mr. Schroeder after the last visit of the orchestra to New-York. He became fearful of the eventual result of the nervous strain entailed by the double allegiance and told Mr. Gericke that he feared he would be compelled to ask for a leave of absence. Mr. Kneisel and his associates thereupon resolved to take the step which, it seems, had been contemplated for years. The letter which they delivered to Major Higginson on Sunday was as follows:

Henry L. Higginson, esq.

Dear Sir: We have for a considerable time cherished a wish for a personal interview, in order to tell you that of late the question of our artistic future has occupied our minds more earnestly and importunately than ever before. Yet, though we were clear as to what we wished to say to you, we decided to wait till the end of the season and then to communicate with you by letter instead of by word of mouth. Our hesitancy was caused chiefly by the conviction that the communication which we were to make to you (and which we felt obliged to send simultaneously to Mr. Gericke) might possibly have irritated the latter and have exercised an undesirable influence upon his work. And so we come to you thus tardily, and beg, first of all, to recall to your mind the fact that we long ago expressed the wish to make trial of our skill as quartet players in the larger musical capitals of Europe. The success of our concerts in London was so encouraging that we have never been able to stifle the desire to play in other countries than England. Nevertheless, we abandoned all thought of a concert trip to Europe because we saw the force of your argument that an absence of several months from the orchestra was impracticable and all but impossible. Meanwhile several years have passed, during which it has been necessary for us to make extraordinary drafts on our powers, in order not only to preserve the reputation of our quartet, but also to strive for higher things, without neglecting our duties toward the orchestra. We are happy in being able to say that we have never let up in our endeavors, and that, while we can look back on the success of our chamber concerts with satisfaction to ourselves, we can also assert with good conscience that we have labored faithfully and with unaltered zeal in behalf of the orchestra.

Recent years have brought the conviction, however, that such activity as ours can be continued only for a measurable period. That which in our younger days could be accomplished only by effort now exacts excess of effort, and this must, sooner or later, revenge itself on one or the other of us. We seemed compelled, therefore, to consider means to forefend against the premature dissipation of our capacities; and this all the more since we also felt the desire to essay another flight in the practice of our art before it was too late. It did not require long thought to reach an answer to the question in its essentials; the conclusion was obvious that we must free ourselves from some of the duties pressing upon us.

And now we have reached the point which is the business of this communication. We ask you kindly to relieve us of our tasks in connection with the orchestra. We are well aware that we are surrendering positions the occupancy of which must redound to the honor of any artists in the world. Our feeling of affectionate attachment to the orchestra and our respect and admiration for Mr. Gericke combine to make our parting peculiarly painful; yet it is only by leaving the orchestra that we can reach the goal which we have set for our artistic careers. We beg of you, dear Mr. Higginson, to remember that Mr. Kneisel has done orchestra service for twenty years and Mr. Schroeder for more than thirty. If they are to gratify their desire to recall themselves to the memory of the European public as solo performers they must work to that end now, for the time does not seem distant when the task will be physically impossible. Touching the further development of our quartet, we desire to direct your attention to the fact that organizations of this kind that have achieved fame, such as the Florentine, the Heckmann, the Joachim and, among the younger class, the Bohemian and other quartets, do not belong to orchestras or have given up their positions in orchestras in the early part of their career. We believe that we can measure ourselves with the best in our field, and therefore wish to devote ourselves wholly and singly to the work.

We have already mentioned the things which make our parting with the orchestra difficult and painful, but have reserved for the conclusion what ought to have been set forth at the beginning, namely, our feeling of attachment and gratitude toward you personally. Please accept the assurance from us that we shall always and unalterably strive for your recognition and approbation. We beg of you not to withdraw from us that kind interest which we have been privileged to enjoy for eighteen years. We shall never forget that it is you who have given us all imaginable help and encouragement ever since the origin of our quartet, and we feel privileged to hope that you will maintain the same attitude toward us in our new endeavors, which, we assure you, are prompted wholly and purely by artistic motives.

With renewed assurances of our profound gratitude and fidelity, we beg to subscribe ourselves your obedient servants,

FRANZ KNEISEL.
J. THEODOROWICZ.
L. SVECENSKI.
ALWIN SCHROEDER.

At Major Higginson's request it was left for him to make the matter public, and he did so in Boston yesterday by sending out a statement containing most of the above letter, and concluding as follows:

Mr. Kneisel and Mr. Schroeder were brought from Europe both to take first place among their respective instruments and also to play in the quartet, which from the outstart I had intended to establish here as an adjunct of the orchestra. This purpose I carried out and bore the quartet on my shoulders for some years. The members of the Kneisel Quartet have served me in every capacity long, faithfully and intelligently, and deserve very well of the public. Their reasons for leaving are good and convincing, and, while these gentlemen are a great loss to the orchestra and to me, I see that they can labor more freely and to their own greater profit and renown by taking this step; and they take it with my entire consent and good will. But few losses in this world cannot be made good, and the places thus vacant will be filled by artists of the highest class. I wish the members of the Kneisel Quartet all success in their new efforts.

This is handsome, but it would have been handsomer had Major Higginson added "and to the greater good of high class music" when he spoke of the opportunities which have been opened to Mr. Kneisel and his fellows. The embarrassment to the orchestra will be most serious in the case of the principal violin and first violoncello. As the principal Mr. Kneisel had a natural successor in Mr. Loeffler, but unfortunately that gentleman had already decided to retire from orchestra playing when the news of Mr. Kneisel's retirement came. There was no natural successor in the ranks of the band to Mr. Schroeder, and his place, as well as Mr. Kneisel's, will probably be filled by a draft on Europe.

The members of the Kneisel Quartet passed through New-York yesterday on a fortnight's concert trip through Western cities, which will extend as far West as St. Louis. Originally the trip was arranged to extend to the Pacific Coast, but Mr. Schroeder's illness, which caused the great step which they have taken, also caused the cancellation of the Pacific project. The quartet was organized in 1885 by Mr. Kneisel. The original members were Franz Kneisel, first violin; E. Fiedler, second violin; Louis Svecenski, viola, and Fritz Giese, violoncello. Otto Roth succeeded Mr. Fiedler in 1887, Anton Hekking Mr. Giese in 1889, Alwin Schroeder Mr. Hekking in 1891, Karl Ondricek Mr. Roth in 1899 and J. Theodorowicz Mr. Ondricek in 1902. The quartet expects to go to Europe next spring for a season's campaign.

Boston Transcript
MONDAY, MAY 4, 1903

# TO LEAVE THE SYMPHONY

## Kneisel Quartette Makes This Announcement

## Wider Field Sought by the Famous Musicians

## Higher Goal for Their Artistic Careers

## They Will Appear in Continental Musical Centres

One of the most important announcements in Boston musical circles in many years, and one that will cause general regret throughout all this section of the country, was made this morning. It is that the Kneisel Quartette have decided to sever their connection with the Boston Symphony Orchestra, to seek a wider field and the higher goal which they have set for their artistic careers. The announcement comes as a great surprise, not only to the general public, but to Mr. Henry L. Higginson, to whom the members, after long deliberation, announced their decision only yesterday. In announcing the retirement of the quartet, Mr. Higginson says that their letter sets forth that they prefer to play only as a quartet or as soloists and to travel at their own will and more freely than now; and to this end they give up their orchestral duties as being incompatible with their chosen work. The substance of the letter to Mr. Higginson is as follows:

"Henry L. Higginson, Esq.:

"Dear Sir—We have, for a considerable time, cherished a wish for a personal interview in order to tell you that of late the question of our artistic future has occupied our minds more earnestly and importunately than ever before. Yet, though we were clear as to what we wished to say to you, we decided to wait till the end of the season and then to communicate with you by letter instead of by word of mouth. . . . And so we come to you thus tardily and beg, first of all, to recall to your mind the fact that we long ago expressed the wish to make trial of our skill as quartet players in the larger musical capitals of Europe. The success of our concerts in London was so encouraging that we have never been able to stifle the desire to play in other countries than England. . . . Recent years have brought the conviction, however, that such activity as ours can be continued only for a measurable period. That which in our younger days could be accomplished only by effort now exacts excess of effort, and this must, sooner or later, revenge itself on one or the other of us. . . . The conclusion was obvious that we must free ouselves from some of the duties pressing upon us.

"And now we have reached the point which is the business of this communication; we ask you kindly to relieve us of our tasks in connection with the orchestra. We are well aware that we are surrendering positions the occupancy of which must redound to the honor of any artists in the world. Our feeling of affectionate attachment to the orchestra and our respect and admiration for Mr. Gericke combine to make our parting peculiarly painful; yet it is only by leaving the orchestra that we can reach the goal which we have set for our artistic careers. We beg of you, dear Mr. Higginson, to remember that Mr. Kneisel has done orchestra service for twenty years and Mr. Schroeder for more than thirty. . . . Touching the further development of our quartet, we desire to direct your attention to the fact that organizations of this kind that have achieved fame (such as the Florentino, the Heckmann, the Joachim, and among the younger class the Bohemian and other quartets) do not belong to orchestras or have given up their positions in orchestras in the early part of their career. We believe that we can measure ourselves with the best in our field and therefore wish to devote ourselves wholly and singly to the work.

"We have already mentioned the things which make our parting with the orchestra difficult and painful; but have reserved for the conclusion what ought to have been set forth at the beginning, namely, our feeling of attachment and gratitude towards you personally. Please accept the assurance from us that we shall always and unalterably strive for recognition and approbation; we beg of you not to withdraw from us that kind interest which we have been privileged to enjoy for eighteen years. We shall never forget that it is you who have given us all imaginable help and encouragement even since the origin of our quartet, and we feel privileged to hope that you will maintain the same attitude towards us in our new endeavors, which, we assure you, are prompted wholly and purely by artistic motives.

"With renewed assurance of our profound gratitude and fidelity, we beg to subscribe ourselves your obedient servants,

"(Signed) Franz Kneisel,
Julius Theodorowitz,
Louis Svecenski,
Alwin Schroeder."

Mr. Higginson adds the following:

"Mr. Kneisel and Mr. Schroeder were brought from Europe both to take the first place among their respective instruments and also to play in the quartet, which from the outstart I had intended to establish here as an adjunct of the orchestra. This purpose I carried out, and bore the quartet on my shoulders for some years.

"The members of the Kneisel Quartet have served me in every capacity long, faithfully and intelligently, and deserve very well of the public. Their reasons for leaving us are good and convincing, and, while these gentlemen are a great loss to the orchestra and to me, I see that they can labor more freely and to their own greater profit and renown by taking this step, and they take it with my entire consent and good will. But few losses in this world cannot be made good, and the places thus vacant will be filled by artists of the highest class. I wish the members of the Kneisel Quartet all success in their new efforts."

BOSTON TRAVELER, 2
TUESDAY, MAY 5, 1903.

The musical world of Boston was tremendously surprised this morning to learn that the members of the Kneisel Quartette, Messrs. Franz Kneisel, Julius Theodorowitz, Louis Svecenski and Alwin Schroeder, had decided to resign from the Symphony Orchestra in order to devote themselves entirely to quartette work and to tour Europe artistically. This sudden withdrawal, together

FRANZ KNEISEL.

with the recent resignation of Mr. Loeffler, will make something of a gap in the orchestra. But, as Major Higginson says, "few losses in this world cannot be made good, and the places thus vacant will be filled by artists of the highest class."

* * *

The gossip that Mr. Kneisel resigned because he was not satisfied with his position in the orchestra, or that he was keenly disappointed in not being chosen as conductor when Paur left, has probably no foundation in fact. The reason given—desire for time to go en tour abroad—is reasonable, logical and sufficient. All success to the organization that will reflect credit on Boston wherever it goes.

* * *

NEW YORK HERALD
TUESDAY, MAY 5, 1903.

# KNEISEL QUARTET TO TRY IT ALONE

## Members of Famous Organization Withdraw from Boston Symphony Orchestra.

## WANT TO VISIT EUROPE

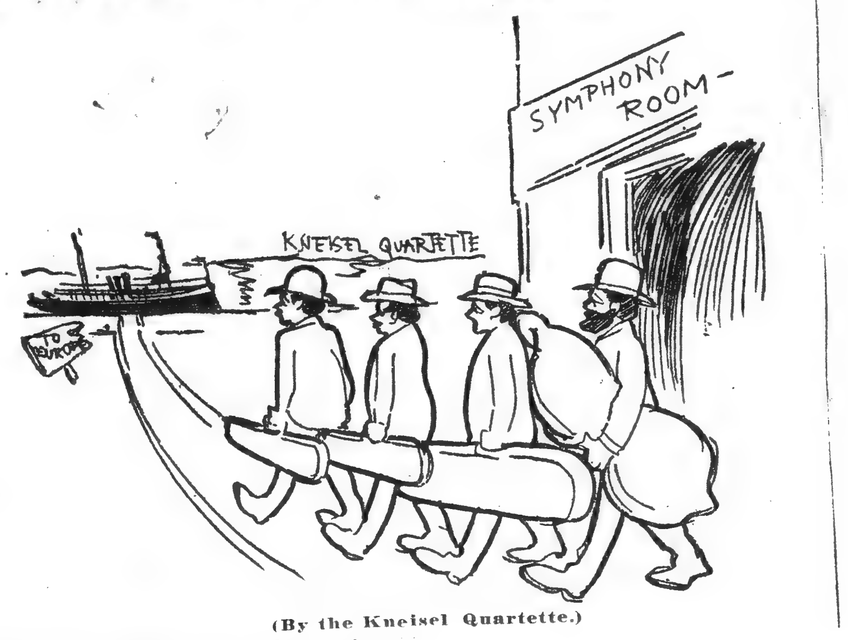
Musicians and music lovers everywhere will be interested in the news that the members of the Kneisel Quartet have severed their connection with the Boston Symphony Orchestra and hereafter will devote their time exclusively to work in quartet and solo playing.

The quartet, which is composed of Messrs. Franz Kneisel, J. Theodorowicz, Louis Svecenski and Alwin Schroeder, is one of the most notable organizations of the sort in America. It is desirious now of extending its reputation in Europe, and next season it proposes to make a tour abroad. This trip will be made in March and previous to that the usual series of six concerts will be given here and in other cities in this country. The headquarters of the quartet will continue in Boston.

The Boston Symphony Orchestra will feel the loss of the four musicians very severely including, as they do its concert master, its first 'cellist and its first viola. The best of feeling, however, prevails on both sides, and the quartet has the well wishes of Mr. Henry L. Higginson, the founder of the orchestra; Mr. Gericke, its conductor, and Mr. C. A. Ellis, its manager.

BOSTON EVENING RECORD,
TUESDAY, MAY 5. 1903.

# A FAREWELL MARCH




(By the Kneisel Quartette.)

The Sun.
WILLIAM M. LAFFAN.
TUESDAY, MAY 5, 1903.

## *LEAVE THE BOSTON SYMPHONY.*

**The Kneisel Quartet Decides to Give Up Orchestral Work Entirely.**

The members of the Kneisel Quartet, Franz Kneisel, J. Theodorowicz, Louis Svecenski and Alwin Schroeder, have severed their connection with the Boston Symphony Orchestra, to devote their time exclusively to their work in quartet and solo playing. They will continue to make their headquarters in Boston, and will give their series of concerts in New York and other cities as heretofore, but earlier. In March they will also undertake a European tour, including the principal cities.

The announcement of the quartet's intentions was communicated on Sunday to Henry L. Higginson in Boston in a letter in which they said:

We have, for a considerabie time, cherished a wish for a personal interview in order to tell you that of late the question of our artistic future has occupied our minds more earnestly and importunately than ever before. The success of our concerts in London was so encouraging that we have never been able to stifle the desire to play in other countries than England. Recent years have brought the conviction, however, that such activity as ours can be continued only for a measurable period. That which in our younger days could be accomplished only by effort now exacts excess of effort, and this must, sooner or later, revenge itself on one or the other of us.

The conclusion was obvious that we must free ourselves from some of the duties pressing upon us. And now we have reached the point which is the business of this communication. We ask you kindly to relieve us of our tasks in connection with the orchestra. We are well aware that we are surrendering positions the occupancy of which must redound to the honor of any artists in the world. Our feeling of affectionate attachment to the orchestra and our respect and admiration for Mr. Gericke combine to make our parting peculiarly painful, yet it is only by leaving the orchestra that we can reach the goal which we have set for our artistic careers. We beg of you, dear Mr. Higginson, to remember that Mr. Kneisel has done orchestra service for twenty years and Mr. Schroeder for more than thirty. Touching the further development of our quartet, we desire to direct your attention to the fact that organizations of this kind that have achieved fame such as the Florentineo, the Heckmann, the Joachim, and, among the younger class, the Bohemian and other quartets, do not belong to orchestras, or have given up their positions in orchestras in the early part of their career. We believe that we can measure ourselves with the best in our field and, therefore, wish to devote ourselves wholly and singly to the work.

Mr. Kneisel and Mr. Schroeder were both brought from Europe to take first places with their respective instruments. Of their work Mr. Higginson said yesterday:

"The members of the Kneisel Quartette have served me in every capacity long, faithfully and intelligently, and deserve very well of the public. Their reasons for leaving us are good and convincing, and while these gentlemen are a great loss to the orchestra and to me, I see that they can labor more freely and to their own greater profit and renown by taking this step, and they take it with my entire consent and good will."

TWENTY-SECOND SEASON, 1902-1903.

# Boston Symphony Orchestra.

MR. WILHELM GERICKE, CONDUCTOR.

2028th to 2035th CONCERT.

## JANUARY ITINERARY.

Leave Boston Sunday, January 11, at 7 P.M. South Terminal Station, Track 16.

Arrive Philadelphia, Broad Street Station Penna. R. R., Monday, January 12, at 7, A.M.

CONTINENTAL HOTEL.

Concert at Academy of Music at 8.15, P.M.

Hotel baggage not ready directly after the concert will be moved at owner's expense.

Leave Philadelphia, Tuesday, January 13, Baltimore & Ohio R. R. Twenty-fourth and Chestnut Sts., at 10.56, A.M.

Arrive Baltimore, at 1.11, P.M.

Concert at Music Hall, Mount Royal Avenue and Cathedral St., at 8.15, P.M.

Hotel baggage not ready directly after the concert will be moved at owner's expense.

Leave Baltimore, Camden Street Station, B. & O. R. R., Wednesday, January 14, at 10.50, A.M., Mt. Royal Station, 10.54, A.M.

Arrive Philadelpha, Twenty-fourth and Chestnut Sts. at 12.53, P.M.

CONTINENTAL HOTEL.

Concert at Academy of Music, at 8.15, P. M.

Hotel baggage not ready directly after the concert will be moved at owner's expense.

Leave Philadelphia, Reading Terminal, Twelfth and Market Streets, Thursday, January 15, at 10.00 A.M.

Arrive New York, Depot Central Railroad of New Jersey, Ferry foot of Liberty Street, at 12, noon.

Concert at Carnegie Hall, Thursday, January 15, at 8.15, P.M.

Concert at Academy of Music, Brooklyn, Friday, January 16, at 8.15. P. M.

Matinee at Carnegie Hall, Saturday afternoon, January 17, at 2.30.

Leave New York, Grand Central Station, Monday, Jan'y 19, 2 P.M.

Arrive Hartford at 4,49 P.M.

SUPPER at ALLYN HOUSE.

Concert at Foot Guard Hall at 8.15.

Sleepers ready at 10 P.M. for the night.

BREAKFAST and DINNER at ALLYN HOUSE, Tuesday, January 20.

Leave Hartford at 2.45 P.M. Arrive Springfield at 3.23 P.M.

SUPPER at WORTHY HOTEL.

Concert at Court Square Theatre at 8.15 P.M.

Leave Springfield at midnight. Sleepers ready at 10 P.M.

Arrive Boston, South Station, Wednesday, January 21, at 6.30 A.M.

Instruments must be ready and marked to-night (Saturday), after the Concert.

C. A. ELLIS, MANAGER.
F. R. COMEE, ASS'T MANAGER.

SYMPHONY HALL, HUNTINGTON AND MASS. AVES,
BOSTON, SATURDAY, January 10, 1903. [OVER.]

TWENTY-SECOND SEASON, 1902-1903.

# Boston Symphony Orchestra.

MR. WILHELM GERICKE, CONDUCTOR.

2046th to 2052d CONCERT.

## FEBRUARY ITINERARY.

Leave Boston Sunday, February 15, at 7 P.M. South Terminal Station, Track 16.

Arrive Philadelphia, Broad Street Station Penna. R. R., Monday, February 16, at 7, A.M.

CONTINENTAL HOTEL.

Concert at Academy of Music at 8.15, P.M.

Leave Philadelphia, Tuesday, February 17, Baltimore & Ohio R. R. Twenty-fourth and Chestnut Sts., at 10.56, A.M.

Arrive Baltimore, at 1.11, P.M.

Concert at Music Hall, Mount Royal Avenue and Cathedral St., at 8.15, P.M.

Leave Baltimore, Camden Street Station, B. & O. R. R., Wednesday, February 18, at 10.50, A.M., Mt. Royal Station, 10.54, A.M

Arrive Philadelpha, Twenty-fourth and Chestnut Sts. at 12.53, P.M.

CONTINENTAL HOTEL.

Concert at Academy of Music, at 8.15, P. M.

Leave Philadelphia, Reading Terminal, Twelfth and Market Streets, Thursday, February 19, at 10.00 A.M.

Arrive New York, Depot Central Railroad of New Jersey, Ferry foot of Liberty Street, at 12, noon.

Concert at Carnegie Hall, Thursday, February 19, at 8.15, P.M.

Concert at Academy of Music, Brooklyn, Friday, February 20, at 8.15. P. M.

Matinee at Carnegie Hall, Saturday afternoon, February 21, at 2.30.

Leave New York, Grand Central Station, Monday, Febr'y 23, 2 P.M.

Arrive New Haven at 4.00 P.M.

SUPPER at NEW HAVEN HOUSE.

Concert at Hyperion Theatre at 8.15.

Leave New Haven at midnight. Sleepers ready at 10 P.M.

Arrive Boston, South Station, Tuesday, February 24, at 6.30 A.M.

C. A. ELLIS, MANAGER.
F. R. COMEE, ASS'T MANAGER.

SYMPHONY HALL, HUNTINGTON AND MASS. AVES,
BOSTON, SATURDAY, February 14, 1903. [OVER.]

## Boston Transcript

SATURDAY, SEPTEMBER 13, 1902

### Boston Symphony Orchestra

If one wished to condense a description of the Boston Symphony Orchestra into a single expression, perhaps the most apt to be found would be the word "unique." This organization is unique in its founder who, asking no governmental subsidy after the manner of foreign musical institutions, has had for twenty-one years the courage of his conviction that the public wanted and would support an orchestra presenting good music in the best way. It is unique in its absolute adherence to careful and repeated rehearsals with which no other engagemen ts must in any way interfere, and in sparing no expense to secure the best performers in the world. It stands absolutely alone in the total number of concerts given, for early in the coming season the 2000th mark will be passed, indisputable proof that in instrumental work the Boston Symphony Orchestra is making the musical history of America. Considering its years, it has the record for the least number of changes in its personnel, and can justly claim an unsurpassed esprit de corps.

Its present abiding place, the new and beautiful Symphony Hall, was erected especially for it, a voluntary tribute from hundreds of its stanchest friends at home. Engagements outside the field of distinctly concert work are frequently and steadily declined, in adherence to i s creed, which is "A permanent orchestra maintained solely for concert purposes." Its field of usefulness covers ten cities outside of Boston, including a series of ten concerts at Harvard University, and there is a consistent and justifiable pride in the generous and unswerving loyalty of its clientele in each and every city visited.

In its ranks can be found a variety of admirable smaller organizations, notably two string quartets of highest standing, an absolutely unique organization of wind instruments, soloists with standard reputations, and composers whose works have been accorded highest honors, both at home and abroad.

When en route, the most careful attention is paid to its comfort and convenience. Long exhausting journeys and night rides are avoided, and ignoring all commercial advantages, only one performance a day is the inviolable rule. Whenever extraordinary orchestration of a work calls for novel and rarely used instruments, special musicians are always engaged, thus avoiding the too-prevalent doubling of performers, which weakens the department from which this special player is temporarily borrowed. And so one could go on at great length, recounting the features peculiar to this organization which justify its claim to the word "unique."

The twenty-second season, and the third in the new hall, opens on Oct. 18, 1902, and closes on May 2, 1903. There will be the usual twenty-four Friday afternoon public rehearsals and twenty-four Saturday evening concerts. Five trips to New York, Brooklyn, Philadelphia and Baltimore will be made in the weeks of Nov. 3-8, Dec. 8-13, Jan. 12-17, Feb. 16-21 and March 16-21, and during these weeks the Boston concerts will be omitted. Mr. Wilhelm Gericke will begin his tenth year as conductor, five seasons representing his first régime from 1884 to 1889. No more favorable comment can be offered than this decade of devotion to high ideals, with the inevitab le resultant of a satisfied public.

Patrons of the concerts by this organization will read with interest the announcement of the auction sales of season tickets, which will be held in Symphony Hall. The sale of tickets for the twenty-four Friday afternoon public rehearsals will be on Monday and Tuesday, Sept. 29 and 30, and for the twenty-four Saturday evening concerts on Thursday and Friday, Oct. 2 and 3. All these sales will begin at 10 A. M. and continue throughout the day, as usual. Admission to the second balcony at twenty-five cents each for the Friday afternoon public rehearsals only will be under the same rule which proved so practical and satisfactory last year. The Huntington avenue entrance will be opened at one o'clock precisely before the performance on each Friday afternoon, and exactly 505 people, which is the capacity of the second balcony, will be admitted. Another rule which has proved a marked success, that of allowing no standees whatever in the hall, will again be enforced.

In due season further details as to soloists, the works to be performed, with a list of novelties, and other interesting information will be published. The usual indications to be relied upon at this early date promise the same complete sale of every seat in the house which has obtained for the past two years.

---

## BOSTON HERALD.

PUBLISHED EVERY DAY IN THE YEAR.
VOL. CXII., NO. 77.

MONDAY, SEPT. 15, 1902.

### BOSTON SYMPHONY ORCHESTRA.

If one wished to condense a description of the Boston Symphony orchestra into a single expression, perhaps the most apt to be found would be the word "unique." This organization is unique in its founder, who, asking no government subsidy after the manner of foreign musical institutions, has had for 21 years the courage of his conviction that the public wanted, and would support, an orchestra presenting good music in the best way. It is unique in its absolute adherence to careful and repeated rehearsals with which no other engagements must in any way interfere, and in sparing no expense to secure the best performers in the world. It stands absolutely alone in the total number of concerts given, for early in the coming season the 2000th mark will be passed, indisputable proof that in instrumental work the Boston Symphony orchestra is making the musical history of America. Considering its years, it has the record for the least number of changes in its personnel, and can justly claim an unsurpassed esprit du corps.

Its present abiding place, the new and beautiful Symphony Hall, was erected especially for it, a voluntary tribute from hundreds of its staunchest friends at home. Engagements outside the field of distinctly concert work are frequently and steadily declined, in adherence to its creed, which is "a permanent orchestra maintained solely for concert purposes." Its field of usefulness covers 10 cities outside of Boston, including a series of 10 concerts at Harvard University, and there is a consistent and justifiable pride in the generous and unswerving loyalty of its clientele in each and every city visited.

In its ranks can be found a variety of admirable smaller organizations, notably two string quartets of highest standing, an absolutely unique organization of wind instruments, soloists with standard reputations and composers whose works have been accorded highest honors, both at home and abroad.

When en route, the most careful attention is paid to its comfort and convenience. Long, exhausting journeys and night rides are avoided, and ignoring entirely all commercial advantages, only one performance a day is the inviolable rule. Whenever extraordinary orchestration of a work calls for novel and rarely used instruments, special musicians are always engaged, thus avoiding the too prevalent doubling of performers, which weakens the department from which this special player is temporarily borrowed. And so one could go on at great length, recounting the features peculiar to this organization which justify its claim to the word "unique."

The 22d season and the third in the new hall opens on Oct. 18, 1902, and closes on May 2, 1903. There will be the usual 24 Friday afternoon public rehearsals and 24 Saturday evening concerts. Five trips to New York, Brooklyn, Philadelphia and Baltimore will be made in the weeks of Nov. 3-8, Dec. 8-13, Jan. 12-17, Feb. 16-21 and March 16-21, and during these weeks the Boston concerts will be omitted. Mr. Wilhelm Gericke will begin his 10th year as conductor, five seasons representing his first regime from 1884 to 1889.. So more favorable comment can be offered than this decade of devotion to high ideals, with the inevitable resultant of a satisfied public.

Patrons of the concerts by this organization will read with interest the announcement of the auction sales of season tickets, which will be held in Symphony Hall. The sale of tickets for the 24 Friday afternoon public rehearsals will be on Monday and Tuesday, Sept. 29 and 30, and for the 24 Saturday evening concerts on Thursday and Friday, Oct. 2 and 3. All these sales will begin at 10 A. M., and continue throughout the day. Admission to the second balcony at 25 cents each for the Friday afternoon public rehearsals only will be under the same rule which proved so practical and satisfactory last year. The Huntington avenue entrance will be opened at 1 o'clock precisely before the performance on each Friday afternoon, and exactly 505 people, which is the capacity of the second balcony, will be admitted. Another rule, which has proved a marked success, that of allowing no standees whatever in the hall, will again be enforced.

In due season further details as to soloists, the works to be performed, with a list of novelties, and other interesting information, will be published. The usual indications to be relied upon at this early date promise the same complete sale of every seat in the house which has obtained for the past two years.

---

## BOSTON POST,

The Representative Democratic Paper OF NEW ENGLAND.

SUNDAY MORNING, SEPTEMBER 14, 1902.
(Copyright, 1902, Post Publishing Company.)

### BOSTON SYMPHONY ORCHESTRA

The curiosity shown by the musical public of Boston and vicinity at the approach of another season of the Boston Symphony Orchestra is largely confined to the dates of the auction sales of tickets. No doubt ever exists as to the quality of performance, the standard of the works or the rank of the soloists, for after all these years of steadily maintained excellence, assurance has become doubly sure.

The 22d season and the third in the new hall will open on Oct. 18, 1902, and closes on May 2, 1903. There will be the usual 24 Friday afternoon public rehearsals and 24 Saturday evening concerts. Five trips to New York, Brooklyn, Philadelphia and Baltimore will be made in the weeks of Nov. 3-8, Dec. 8-13, Jan. 12-17, Feb. 16-21 and March 16-21, and during these weeks the Boston concerts will be omitted. Mr. Wilhelm Gericke will begin his 10th year as conductor, five seasons representing his first regime from 1884 to 1889. No more favorable comment can be offered than this decade of devotion to high ideals, with the inevitable resultant of a satisfied public.

The sale of tickets for the 24 Friday afternoon public rehearsals will be on Monday and Tuesday, Sept. 29 and 30, and for the 24 Saturday evening concerts on Thursday and Friday, Oct. 2 and 3. All these sales will begin at 10 a. m. and continue throughout the day as usual. Admission to the second balcony at 25 cents each for the Friday afternoon public rehearsals only will be under the same rule which proved so practical and satisfactory last year. The Huntington avenue entrance will be opened at 1 o'clock precisely before the performance on each Friday afternoon, and exactly 505 people, which is the capacity of the second balcony, will be admitted. Another rule which has proved a marked success, that of allowing no standees whatever in the hall, will again be enforced.

In due season further details as to soloists, the works to be performed, with a list of novelties and other interesting information will be published.

---

## Boston Sunday Globe.

SUNDAY, SEPT 14, 1902.

BOSTON SYMPHONY ORCHESTRA.

The curiosity shown by the musical public of Boston and vicinity at the approach of another season by the Boston symphony orchestra is largely confined to the dates of the auction sales of tickets. No doubt ever exists as to the quality of performance, the standard of the works, or the rank of the soloists, for after all these years of steadily maintained excellence assurance has become doubly sure. There seems good reason to believe that the record of the past two seasons at the new Symphony hall, when every seat in the house for both series was sold at auction, will be repeated.

The 22d season and the third in the new hall will open on Oct 18, 1902, and closes on May 2, 1903. There will be the usual 24 Friday afternoon public rehearsals and 24 Saturday evening concerts. Five trips to New York, Brooklyn, Philadelphia and Baltimore will be made in the weeks of Nov 3-8, Dec 8-13, Jan 12-17, Feb 16-21 and March 16-21. Mr Wilhelm Gericke will begin his 10th year as conductor, five seasons representing his first regime from 1884 to 1889.

The auction will be held in Symphony hall. The sale of tickets for the 24 Friday afternoon public rehearsals will be on Monday and Tuesday, Sept 29 and 30, and for the 24 Saturday evening concerts on Thursday and Friday, Oct 2 and 3. These sales will begin at 10 a m and continue throughout the day, as usual.

Admission to the second balcony at 25 cents each, for the Friday afternoon public rehearsals only, will be under the same rule which proved so practical and satisfactory last year. The Huntington-av entrance will be opened at 1 o'clock precisely before the performance on each Friday afternoon, and exactly 505 people, which is the capacity of the second balcony, will be admitted. Another rule which has proved a marked success, that of allowing no standee whatever in the hall, will again be enforced. In due season further details as to soloists, the works to be performed and other interesting information will be published.

---

## Boston Journal.

SUNDAY, SEPTEMBER 14, 1902

### SYMPHONY ORCHESTRA.

If one wished to condense a description of the Boston Symphony Orchestra into a single expression, perhaps the most apt to be found would be the word "unique." This organization is unique in its founder, who, asking no Governmental subsidy after the manner of foreign musical institutions, has had for 21 years the courage of his conviction that the public wanted and would support an orchestra presenting good music in the best way. It is unique in its absolute adherence to careful and repeated rehearsals, with which no other engagements must in any way interfere, and in sparing no expense to secure the best performers in the world. It stands absolutely alone in the total number of concerts given, for early in the coming season the 2000th mark will be passed, indisputable proof that in instrumental work the Boston Symphony Orchestra is making the musical history of America. Considering its years, it has the record for the least number of changes in its personnel, and can justly claim an unsurpassed esprit du corps. Its present abiding place, the new and beautiful Symphony Hall, was erected especially for it, a voluntary tribute from hundreds of its stanchest friends at home. In the orchestra's ranks can be found a variety of admirable smaller organizations, notably two string quartets of highest standing, an absolutely unique organization of wind instruments, soloists with standard reputations, and composers whose works have been accorded highest honors, both at home and abroad. The twenty-second season, and the third in the new hall, opens on Oct. 18, 1902, and closes on May 2, 1903. There will be the usual 24 Friday afternoon public rehearsals and 24 Saturday evening concerts. Five trips to New York, Brooklyn, Philadelphia and Baltimore will be made in the weeks of November 3-8; December 8-13; January 12-17; February 16-21, and March 16-21, and during these weeks the Boston concerts will be omitted. Wilhelm Gericke will begin his tenth year as conductor, five seasons representing his first regime, from 1884 to 1889. Patrons of the concerts by this organization will read with interest the announcement of the auction sales of season tickets, which will be held in Symphony Hall. The sale of tickets for the 24 Friday afternoon public rehearsals will be on Monday and Tuesday, Sept. 29 and 30, and for the 24 Saturday evening concerts on Thursday and Friday, Oct. 2 and 3. All these sales will begin at 10 A. M. and continue throughout the day, as usual. Admission to the second balcony at 25 cents each for the Friday afternoon public rehearsals only will be under the same rule which proved so practical and satisfactory last year. The Huntington Avenue entrance will be opened at 1 o'clock precisely before the performance on each Friday afternoon, and exactly 505 people, which is the capacity of the second balcony, will be admitted. Another rule which has proved a marked success, that of allowing no standees whatever in the hall, will again be enforced. In due season further details as to soloists, the works to be performed, with a list of novelties, and other interesting information, will be published.

---

## SEPTEMBER 16, 1902.

## BOSTON DAILY ADVERTISER

### BOSTON SYMPHONY ORCHESTRA.

The 22nd season of the Symphony Orchestra and the third in the new hall opens on Oct. 18, and closes on May 2. There will be the usual 24 Friday afternoon public rehearsals and 24 Saturday evening concerts. Wilhelm Gericke will begin his 10th year as conductor, five seasons representing his first regime from 1884 to 1889. No more favorable comment can be offered than this decade of devotion to high ideals, with the inevitable resultant of a satisfied public.

The auction sales of season tickets will be held in Symphony Hall; for the 24 Friday afternoon public rehearsals on Monday and Tuesday, Sept. 29 and 30, and for the 24 Saturday evening concerts on Thursday and Friday, Oct. 2 and 3. All these sales will begin at 10 a.m. and continue throughout the day, as usual. Admission to the second balcony at 25 cts. each, for the Friday afternoon public rehearsals only will be under the same rule which proved so practical and satisfactory last year.

---

# THE LEADER OF THE BOSTON SYMPHONY ORCHESTRA, SOME OF ITS SOLOISTS, AND GENERAL MUSICAL GOSSIP.

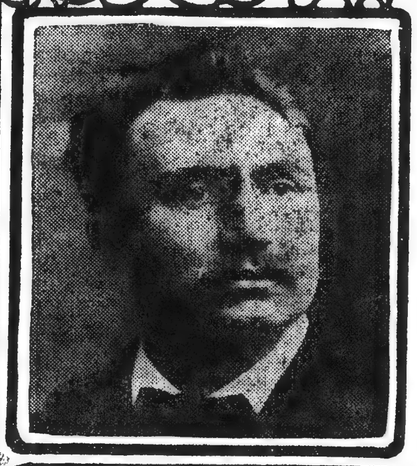
WILHELM GERICKE.

MME. MELBA.

MAUD MACCARTHY.

ELSA RUEGGER.

MME. KIRKBY LUNN.



ANTON VON ROOY.

# THE LEADER OF THE BOSTON SYMPHONY ORCHESTRA, SOME OF ITS SOLOISTS, AND GENERAL MUSICAL GOSSIP.

WILHELM GERICKE.

MME. MELBA

MAUD MACCARTHY.

ELSA RUEGGER.

MME KIRKBY LUNN.

ANTON VON ROOY.

BOSTON HERALD.

PUBLISHED EVERY DAY IN THE YEAR.
VOL. CXIII., NO. 56.

WEDNESDAY, FEB. 25, 1903.

# FITCHBURG CHAMBER MUSIC.

## What One Good Citizen's Public Spirit Has Brought About.

**The End of the Twelfth Season Signalized by a Concert and Lecture Tendered as a Gift by Mr. Herbert I. Wallace—The Lecture by H. E. Krehbiel of New York.**

[Special Dispatch to the Boston Herald.]

FITCHBURG, Feb. 24, 1903. To the musical interests of no other city than Boston has been given such a citizen as Maj. Henry L. Higginson, wise to forecast, trustful to believe, generous to bestow and able to be generous. While New York has tattled and pottered, and while Chicago has experimented, Boston has rejoiced and profited in the establishment of its orchestra, made certain and enduring through his liberality and now consolidated in spirit and interest by its union with him in its development of its own pension system. But even if such a man were to appear in other great cities, it is doubtful whether he could accomplish what has been done in Boston.

In New York, Chicago and elsewhere, there are too many conflicting interests, too many social and professional rivalries and antagonisms, for a sage and ample donor to be sure of gathering about him people who would appreciate his motives and his objects and would be as a unit in their gratitude, encouragement and support.

Still, there are many minor cities, where similar effort and generosity—even if not guaranteed the perpetuity for which Mr. Higginson has provided—might achieve similar results and lay a foundation on which others would be ready and glad to erect and maintain a worthy superstructure. Proof of this is not far to see.

A dozen years ago a gentleman of this city, Mr. Herbert I. Wallace, connoisseur and lover of music, with means ample to gratify the tastes and predilections which he had formed in his own study and subsequent private practice, believed that the time had come for his townspeople to know, understand and enjoy the best music—even if this could not be presented in its larger orchestral forms—prepared the way for a series of chamber concerts by making himself responsible for their cost over and above the amount received from subscriptions.

For 12 successive years he has been, unpretentious and reserved, the known guarantor, in some years at large expense to himself, until at last there has been developed a local interest and patronage sufficient to support such concerts independently of any special backing. The conduct of these 12 seasons has been judicious and progressive, moving from good music chosen chiefly to give pleasure, onward and upward to the better music which requires for a full enjoyment of it knowledge, observation, thought and discriminating judgment. This music has been presented by the best chamber musicians, string players, pianists and vocalists, the roster of whom includes only men and women whom the country has delighted to honor, as also the list of their programmes names no inferior, trivial or feeble composition.

Latterly, the staple of the concerts has been provided by the Kneisel quartet, assisted by such artists and in such works as made up their Boston and New York programmes.

This afternoon it pleased Mr. Wallace to pay a tribute to the Woman's Club, to which many patrons of the concerts belong, and which has had a music section devoted particularly to the study of the several programmes each season. This tribute took the form of a lecture—clear, instructive and critical—upon the history and nature of chamber music, by Mr. H. E. Krehbiel, music critic of the New York Tribune, who brightened the didactic part of his discourse by apt anecdote, witty sally and neat allusion.

This was followed by illustrations of the classic and the romantic styles of chamber music in the "Kreutzer" sonata of Beethoven and the A major of Cesar Franck, which were beautifully and truly played by Mr. Kneisel and Mrs. Tapper.

By a pleasant coincidence, the Fitchburg Public Library issued today a special bulletin containing the catalogue of its considerable and excellent musical department, largely acquired under the advice of Mr. Wallace, who is one of the trustees. This bulletin was prefaced by a short article of his writing entitled "The Music Lover," from which a few extracts are given here, that Mr. Wallace may be known as one who not only patronizes and maintains music, but thinks and speaks sensibly about it.

"Every educated person should learn the aesthetic principles and the history of musical art just as he learns those of poetry and prose. A knowledge of the history and nature of the art should be just as essential to the mental equipment of an educated person as that of literature or painting. It is not necessary that one should learn how to play upon some instrument, but he should acquaint himself with the artistic principles of music sufficiently to furnish him with lifelong appreciation and enjoyment. One does this in the various branches of literature; why not in those of music?

"A knowledge of music does not mean merely that one has taken what are known as 'music lessons.' One need not learn to sing or play upon some instrument, but he can learn to listen intelligently to those who can. The sonata form of Beethoven can be learned as well as the sonnet form of Milton. Music should not be a thing apart from a general education, but should form a fixed part of one.

* * * * * *

"No one but a genuine lover of good music knows how much thorough enjoyment and intellectual delight come from an intelligent study of musical art. To him a new world is revealed, both as a listener and in the fascination of the lives of the composers themselves, as the influences which moved them and their environments are more clearly understood. All may not be musicians, but all may be music lovers."

About 500 persons, among whom were many gentlemen, were gathered in Wallace Hall, to enjoy this entertainment, and all joined cordially in the thanks presented to Mr. Wallace by the President of the club, Mrs. Herbert Low. The natural and wholesome deduction is: Who will be first to emulate so good an example and go and do likewise in his own city or town?

Boston Transcript

SATURDAY, SEPTEMBER 20, 1902

### Boston Symphony Orchestra

For the twenty-second time, the musical public of Boston and vicinity are expectantly awaiting the announcement of the soloists to appear during the coming season with the Boston Symphony Orchestra. The true enthusiast finds ample satisfaction in the orchestra itself which, notably in an organization like the Boston Symphony Orchestra, is simply an assembly of soloists merging their individualities into one complete composite. But so many patrons enjoy the added feature of a solo performer, the management provides as strong and attractive a list as can be secured, and this season it is quite in keeping both with the orchestra and the record of past seasons.

The simple announcement of Madame Melba as easily the first in importance is all-sufficient/ with the added assurance that it will be her only appearance in Boston in concert. Madame Schumann-Heink is, like Madame Melba, too well-known and too great a favorite to need extended exploiting. A new comer is Madame Kirkby Lunn, the English contralto, fresh from a season's triumph at the famous Royal Opera, Covent Garden, London. Of her remarkable success there the London Times says: "The phenomenal voice with which Mme. Kirkby Lunn is gifted is truly a marvel, showing, as it does, a quality, volume, and range that encompasses the profundity of Wagner's Ortrud with the same apparent ease and graceful indifference that justifies her in undertaking, and with such a large measure of success, the leading prima donna role in Bizet's 'Carmen.'" The Telegraph refers to her as having "long been the bright particular star of a large section of London concert-goers, who view her final 'arrival' with unmixed sympathy."

For instrumentalists, the return of Madame Fanny Bloomfield-Zeisler, after an absence of three years, will be most heartily welcomed by all in recollection of her splendid virtuosity as a pianist. Another new comer is Miss Maud MacCarthy, the youthful Irish violinist. That her artistic career abroad has been most brilliant is evidenced by the following excerpts from the English press. The London Times says: "Miss Maud MacCarthy's place among the first violinists of the day is being rapidly established, and the time cannot now be long before she is universally recognized as one of the greatest and most thoroughly artistic players before the public." While "Black and White" adds the following: "Miss Maud MacCarthy can with more truth be described as an artist than nine-tenths of the musicians who are dignified by that title. At her concert on the 3d instant she played two important works—a sonata in C minor by Beethoven and Brahms' sonata in A major. Both were distinguished by intense artistic feeling, thoroughly controlled, and, as regards technique, the greatest facility."

Miss Elsa Ruegger, the Belgian violoncellist who three years since made her Boston début with the orchestra, has since that time, although now but twenty years of age, won added reputation and a position among the greatest virtuosi of the age. She has had the honor of twice playing before the emperor and empress of Germany since her appearance here. First among the men soloists is the basso, Mr. Anton von Rooy, whose magnificent work as a leading exponent of Wagner's operatic school while a member of the Metropolitan Opera Company will long be remembered. He stands quite unsurpassed and unique among his associates. Another most charming singer, always welcome and absolutely sure to satisfy, is Mr. Ben Davies.

Mr. Raoul Pugno makes his Boston début in this series of concerts as the soloist of the first performance. Of an Italian father and a Lorraine mother, born at Montrouge, France, rightly claims the honor of being his country. His artistic triumps in Berlin, Vienna, Paris and London, were of the most sensational kind, and to reproduce his press notices would require a book of considerable dimensions. He is not only an artist and virtuoso, but he is a composer and authority on musical matters. He is honorary professor of the Paris Conservatoire of Music, the only one who can claim such distinction. The Government of the French republic decorated him with the Cross of the Legion of Honor, and similar honors were conferred on him by the courts of Italy, Spain, Holland and Turkey.

A new comer is Mr. Frederic Lamond, a native of Glasgow, and in this connection it is of interest to note the extent and variety of countries from which the soloists are drawn. Australia, England, Scotland, Ireland, Wales, Germany, France, Belgium, Poland and the United States, all send their representatives to the musical Mecca of America. A pupil of both Liszt and Von Bülow, Mr. Lamond by his score of successes at home and on the Continent has only this country to conquer to complement his career.

Mr. Harold Randolph, director of the famous Peabody Conservatory of Music in Baltimore, who has already earned a place among leading pianists by his success with the orchestra elsewhere, will be heard early in the season. The deserved popularity of Messrs. Kneisel, Schroeder and Adamowski with Boston Symphony patrons is the best possible reason for strengthening an already imposing list by the addition of their names.

The sale of season tickets for the twenty-four Friday afternoon public rehearsals will be held at Symphony Hall on Monday and Tuesday, Sept. 29 and 30, and for the twenty-four Saturday evening concerts on Thursday and Friday, Oct. 2 and 3. All sales begin at 10 A. M. and continue through the day.

Boston Transcript

SATURDAY, SEPTEMBER 27, 1902

### Boston Symphony Orchestra

We quote from a most interesting communication which appeared in the Boston press twenty-one years ago, and which possesses a peculiar significance because it was the first announcement of any kind in connection with the Boston Symphony Orchestra:

"A WORD IN THE INTEREST OF GOOD MUSIC

"To the Editor of the Herald—Notwithstanding the development of musical taste in Boston, we have never yet possessed a full and permanent orchestra, offering the best music at low prices, such as may be found in all the large European cities, or even in the smaller musical centres of Germany. The essential condition of such orchestras is their stability, whereas ours are necessarily shifting and uncertain because we are dependent upon musicians whose work and time are largely pledged elsewhere. To obviate this difficulty the following plan is offered. It is an effort made simply in the interest of good music; and though individual inasmuch as it is independent of societies or clubs, it is in no way antagonistic to any previously existing musical organization. Indeed, the first step, as well as the natural impulse, in announcing a new musical project, is to thank those who have brought us where we now stand. Whatever may be done in the future, to the Handel and Haydn Society and to the Harvard Musical Association we all owe the greater part of our home education in music of a high character. Can we forget, either, how admirably their work has been supplemented by the tastes and critical judgment of Mr. John S. Dwight and by the artists who have identified themselves with the same cause in Boston? These have been our teachers. We build on the foundations they have laid. Such details of this scheme as concern the public are stated below. The orchestra is to number sixty selected musicians; their time, so far as required for careful training and for a given number of concerts, being engaged in advance. Mr. Georg Henschel will be the conductor for the coming season. The concerts will be twenty in number, given in Music Hall on Saturday evenings, from the middle of October to the middle of March. The intention is that the orchestra shall be made permanent here, and shall be called the Boston Symphony Orchestra.

"Both as the condition and the result of success the sympathy of the public is asked.

"H. L. Higginson."

From this beginning of sixty local musicians there has developed an organization of ninety-four performers, drawn from the principal musical centres of the world, with its field of usefulness extended to all the large Eastern cities. For the coming season there will be the usual twenty-four Friday-afternoon public rehearsals and twenty-four Saturday-evening concerts, with a most attractive list of soloists, including Mme. Melba, Mme. Schumann-Heink, Mme. Kirkby Lunn, Mme. Bloomfield-Zeisler, Miss Maud MacCarthy, Miss Elsa Ruegger, Mr. Anton Van Rooy, Mr. Ben Davies, Mr. Raoul Pugno, Mr. Frederic Lamond, Mr. Harold Randolph, Mr. Hugo Heerman, Messrs. Kneisel, Adamowski, Schroeder and others.

The auction sales of season tickets begin on Monday next at Symphony Hall at ten o'clock, and continue throughout the week.

Boston Sunday Globe.

SUNDAY, SEPT 21, 1902.

# SYMPHONY CONCERTS.

## Some of the Celebrated Soloists Who Will Appear This Season with the Boston Orchestra.

Practically all the clientele of the Boston symphony orchestra make up their minds to renew their patronage long before the list of soloists is published. Some do this because the orchestra satisfies them, regardless of soloists, while everybody is sure the artists engaged to appear with the organization must of necessity be on the same high plane of musical merit.

In connection with this announcement it is most interesting to note the extent and variety of countries from which the soloists are drawn. Australia, England, Scotland, Ireland, Wales, Germany, France, Belgium, Poland and the United States all send their representatives to the musical mecca of America.

The simple announcement of Mme Melba as easily the first in importance is all sufficient, with the added assurance that it will be her only appearance in Boston in concert. Mme Schumann-Heink is, like Mme Melba, too well known and too great a favorite to need extended exploiting.

The newcomer is Mme Kirkby Lunn, the English contralto, fresh from a season's triumph at the famous Royal opera, Covent garden, London. Of her remarkable success there the London Times says: "The phenomenal voice with which Mme Kirkby Lunn is gifted is truly a marvel, showing, as it does, a quality, volume and range that encompasses the profundity of Wagner's Ortrud with the same apparent case and graceful indifference that justifies her in undertaking and with such a large measure of success the leading prima donna role in Bizet's "Carmen."

For instrumentalists the return of Mme Fanny Bloomfield-Zeisler, after an absence of three years, will be most heartily welcomed by all in recollection of her splendid virtuosity as a pianist. Another newcomer is Miss Maud MacCarthy, the youthful Irish violinist. That her artistic career abroad has been most brilliant is evidenced by the following excerpts from the English press. The London Times says: "Miss Maud MacCarthy's place among the first violinists of the day is being rapidly established, and the time cannot now be long before she is universally recognized as one of the greatest and most thoroughly artistic players before the public." While Black and White adds the following tribute: "Miss Maud MacCarthy can with more truth be described as an artist than nine-tenths of the musicians who are dignified by that title."

Miss Elsa Ruegger, the Belgian violoncellist, who three years since made her Boston debut with the orchestra, has since that time, although now but 20 years of age, won added reputation and a position among the greatest virtuosi of the age. She has had the honor of twice playing before the emperor and empress of Germany since her appearance here.

First among the men soloists is the basso, Mr Anton Von Rooy, whose magnificent work as a leading exponent of Wagner's operatic school while a member of the Metropolitan opera company will long be remembered. He stands quite unsurpassed and unique among his associates. Another most charming singer, always welcome and absolutely sure to satisfy, is Mr Ben Davies.

Mr Raoul Pugno makes his Boston debut in this series of concerts as the soloist of the first performance. Of an Italian father and a Lorraine mother, born at Montrouge, France rightly claims the honor of being his country. His artistic triumphs in Berlin, Vienna, Paris and London were of the most sensational kind, and to reproduce his press notices would require a book of considerable dimensions. He is not only an artist and virtuoso, but he is a composer and authority on musical matters. He is honorary professor of the Paris conservatoire of music, the only one who can claim such distinction. The government of the French republic decorated him with the cross of the Legion of Honor, and similar honors were conferred on him by the courts of Italy, Spain, Holland and Turkey.

A newcomer is Mr Frederic Lamond, a native of Glasgow. A pupil of both Liszt and Von Bulow, Mr Lamond by his score of successes at home and on the continent has only this country to conquer to complement his career.

Mr Harold Randolph, director of the famous Peabody conservatory of Music in Baltimore, who has already earned a place among leading pianists by his success with the orchestra elsewhere, will be heard early in the season. The deserved popularity of Messrs Kneisel, Schroeder and Adamowski with Boston symphony patrons is the best possible reason for strengthening an already imposing list by the addition of their names.

The sale of season tickets for the 24 Friday afternoon public rehearsals will be held at Symphony hall Monday and Tuesday, Sept 29 and 30, and for the 24 Saturday evening concerts on Thursday and Friday, Oct 2 and 3. All sales begin at 10 a m and continue throughout the day.

[22]

Boston Transcript

MONDAY, SEPTEMBER 29, 1902

# A PREMIUM OF $305

## Highest Paid at Symphony Auction

## Three Seats in Row I Bought by a Broker

## Record Premiums for the Present Hall

## Other Prices of the Morning Unusually Good

For the first time since the present Symphony Hall has been built, bidding at the auction sale of seats for the Friday afternoon rehearsals this morning reached the $300 mark. Three seats in row I, numbered 17, 18 and 19, on the centre aisle, were knocked down to Mr. Pratt, a ticket broker, for a $305 premium. Since the premium must be paid on each seat, plus the regular price of $12, these three seats cost their present owner $951. Who that owner is could not be discovered, but rumor had it (as it invariably does when the highest Symphony premium is paid) that the one behind the broker was Mrs. J. L. Gardner. Mr. Pratt paid also the next highest premium of the morning, $200, for the three corresponding seats in row H. The six seats, practically together, cost him no less than $1597. There were no other premiums in the morning that approached even this lower figure, which, indeed, is only $25 less than the high-water mark of last year. The record of the year before was $280, brought at the first sale in the new hall, largely for the honor of purchasing the first seat. Today's record, in fact, comes within $75 of the highest paid in the whole history of Boston Symphony concerts.

Mr. Pratt's bid on the seats in row H was the first exciting incident of a sale that had progressed in a rapid, business-like manner for more than two hours, with good premiums that promised a satisfactory return in the long run. The highest up to that time had been $59.50, for three seats on the left-hand aisle of row G. Three seats in row H had just been knocked down for $37, when the auctioneer called out number 17. The bidding was started at $40 by a gentleman in the middle of the hall, and was at once taken up by Mr. Pratt from his station with the other brokers at the left near the platform. Both were eager bidders, and knew their minds. The auctioneer sent the figure up by ten-dollar jumps as quickly as he could move his wand and catch the nods of the contestants. The price reached $200 before people had caught their breath, and there the gentlemen in the middle of the hall balked, for it seemed very evident that Mr. Pratt was bound to purchase at any price. Of the three seats which he took, two were on one side of the aisle and one was on the other. This blocked off excessive bidding on the seats immediately succeeding, all four of which Mr. Pratt took quietly for the normal premium of $55.

The premiums fell down for the rest of the row from $58 to $20 at the end, and people thought they had seen the highest bidding of the morning. Row I, starting out at $20, worked up gradually to an even $50 for numbers 13, 14, 15 and 16. This left 17 the next seat—a situation exactly like that in the preceding row—and out of a confusion of bids at first the same two bidders emerged for the same contest. Only this time they did not stop at $200; the figures went rapidly upwards until finally $300 was offered by the gentleman in the middle of the hall. Mr. Pratt nodded to the auctioneer's "$305" with decision, and his opponent for a second time gave in. By naming his former choice of three seats, Mr. Pratt easily obtained the succeeding three at $69.

In the next row seat 17 had been reserved by the management of the concerts, but 18 and 19—the other two of the combination—brought $95. In row G (immediately in front of the seats which brought $200) numbers 17 and 18 were sold for $73, and 19 and 20 for $68. In row K the numbers 17, 18 and 19 went for $77; but in row L Mr. Pratt had no difficulty in taking in the aisle seats 17 and 18 for $39.

The other premiums varied from $20 to $50 and a little more, the majority of the larger premiums being paid by the brokers. Mr. Herrick also bought numbers of seats with smaller premiums; the greater part of those at the ends of each row, in fact, were purchased by him. He would often bid in the final seat of a row and then take with it (at the same premium) the first three of the next row back. He would usually follow this up by bidding in the next four or six. For most of these he paid premiums varying from $20 to $25. Mr. Connelly was the first man to bid above $50, going 50 cents over that figure for four seats in row E.

The lowest price paid during the morning was for the first seat sold, number 1 in row A—the same seat which two years ago brought $280, and last year went for $20. The highest in this row (which is not, of course, among the most desirable) was $26.50, for number 14. Thirty-four dollars was the highest price in row B, and $33.50 in row C. In this row General W. W. Blackmar purchased four seats in the centre at a premium of $27.

The auction was stopped for an intermission at half-past one, and the sale was taken up again at two o'clock. It was planned to continue until all the $12 seats (the majority in the hall) had been sold. The sale for the $7.50 seats for the rehearsals will begin tomorrow morning at ten o'clock, and the seats for the Saturday evening concerts will be sold on Thursday and Friday at the same time, the $12 seats first.

---

SUNDAY HERALD.

PUBLISHED EVERY SUNDAY IN THE YEAR

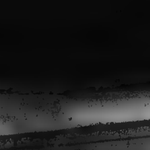
VOL. CXII, NO. 90.

SUNDAY, SEPT. 28, 1902.

# IN THE WORLD OF MUSIC.

## Symphony Orchestra's Beginning and Its Progress.

### "Lohengrin" and "The Bohemian Girl" to Be Given at the Tremont Theatre This Week—The Kneisel Quartet—Mascagni's Tour—Boston Singing Club—Notes.



N interesting and important communication which appeared in The Herald 21 years ago possesses a peculiar significance because it was the first announcement of any kind in connection with the Boston Symphony orchestra. It was as follows:

To the Editor of the Herald: Notwithstanding the development of musical taste in Boston, we have never yet possessed a full and permanent orchestra, offering the best music at low prices, such as may be found in all the large European cities, or even in the smaller musical centres of Germany. The essential condition of such orchestras is their stability, whereas ours are necessarily shifting and uncertain, because we are dependent upon musicians whose work and time are largely pledged elsewhere. To obviate this difficulty the following plan is offered: It is an effort made simply in the interest of good music, and though individual, inasmuch as it is independent of societies or clubs, it is in no way antagonistic to any previously existing musical organization. Indeed, the first step, as well as the natural impulse, in announcing a new musical project, is to thank those who have brought us where we now stand. Whatever may be done in the future, to the Handel and Haydn Society and to the Harvard Musical Association we all owe the greater part of our home education in music of a high character. Can we forget, either, how admirably their work has been supplemented by the tastes and critical judgment of Mr. John S. Dwight and by the artists who have identified themselves with the same cause in Boston? These have been our teachers. We build on the foundations they have laid. Such details of this scheme as concern the public are stated below. The orchestra is to number 60 selected musicians, their time, so far as required for careful training and for a given number of concerts, being engaged in advance. Mr. Georg Henschel will be the conductor for the coming season. The concerts will be 20 in number, given in Music Hall on Saturday evenings, from the middle of October to the middle of March. The intention is that the orchestra shall be made permanent here, and shall be called the Boston Symphony Orchestra. Both as the condition and the result of success, the sympathy of the public is asked.

H. L. HIGGINSON.

From this beginning of 60 local musicians, there has developed an organization of 94 performers, drawn from the principal musical centres of the world, with its field of usefulness extended to all the large eastern cities. For the coming season, there will be the usual 24 Friday afternoon public rehearsals and 24 Saturday evening concerts, with a most attractive list of soloists, including Mme. Melba, Mme. Schumann-Heink, Mme. Kirkby Lunn, Mme. Bloomfield-Zeisler, Miss Maud MacCarthy, Miss Elsa Ruegger, Mr. Anton Von Rooy, Mr. Ben Davies, Mr. Raoul Pugno, Mr. Frederic Lamond, Mr. Harold Randolph, Mr. Hugo Heerman, Messrs. Kneisel, Adamowski, Schroeder and others.

The auction sales of season tickets begin on Monday next at Symphony Hall, at 10 o'clock, and continue throughout the week.

---

BOSTON SYMPHONY ORCHESTRA—Sunday Post

We quote from a most interesting communication which appeared in the Boston press 21 years ago and which possesses a peculiar significance because it was the first announcement of any kind in connection with the Boston Symphony Orchestra.

"A Word in the Interest of Good Music.

—To the Editor of the Herald: Notwithstanding the development of musical taste in Boston we have never yet possessed a full and permanent orchestra offering the best music at low prices, such as may be found in all the large European cities or even in the smaller musical centres of Germany. The essential condition of such orchestras is their stability, whereas ours are necessarily shifting and uncertain, because we are dependent upon musicians whose work and time are largely pledged elsewhere. To obviate this difficulty the following plan is offered. It is an effort made simply in the interest of good music, and though individual, inasmuch as it is independent of societies or clubs, it is in no way antagonistic to any previously existing musical organizations. Indeed the first step, as well as the natural impulse, in announcing a new musical project, is to thank those who have brought us where we now stand. Whatever may be done in the future, to the Handel and Haydn Society and to the Harvard Musical Association we all owe the greater part of our home education in music of a high character. Can we forget, either, how admirably their work has been supplemented by the tastes and critical judgment of Mr. John S. Dwight and by the artists who have identified themselves with the same cause in Boston? These have been our teachers. We build on the foundations they have laid. Such details of this scehme as concern the public are stated below. The orchestra is to number 60 selected musicians; their time, so far as required for careful training and for a given number of concerts, being engaged in advance. Mr. Georg Henschel will be the conductor for the coming season. The concerts will be 20 in number, given in Music Hall on Saturday evenings, from the middle of October to the middle of March. The intention is that the orchestra shall be made permanent here and shall be called the Boston Symphony Orchestra.

"Both as the condition and the result of success the sympathy of the public is asked.

H. L. HIGGINSON."

From this beginning of 60 local musicians there has developed an organization of 94 performers, drawn from the principal musical centres of the world, with its field of usefulness extended to all the large Eastern cities. For the coming season there will be the usual 24 Friday afternoon public rehearsals and 24 Saturday evening concerts, with a most attractive list of soloists, including Mme. Melba, Mme. Schumann-Heink, Mme. Kirkby Lunn, Mme. Bloomfield-Zeisler, Miss Maud MacCarthy, Miss Elsa Ruegger, Mr. Anton von Rooy, Mr. Ben Davies, Mr. Raoul Pugno, Mr. Frederic Lamond, Mr. Harold Randolph, Mr. Hugo Heerman, Messrs. Kneisel, Adamowski, Schroeder and others.

The auction sales of season tickets begin on Monday next at Symphony Hall at 10 o'clock and continue throughout the week.

---

Boston Sunday Globe

SUNDAY, SEPT 28, 1902.

BOSTON SYMPHONY ORCHESTRA.

The following interesting communication which Mr H. L. Higginson sent to the Boston press 21 years ago possesses a peculiar significance, because it was the first announcement of any kind in connection with the Boston Symphony orchestra:

"Notwithstanding the development of musical taste in Boston, we have never yet possessed a full and permanent orchestra, offering the best music at low prices, such as may be found in all the large European cities, or even in the smaller musical centers of Germany. The essential condition of such orchestras is their stability, whereas ours are necessarily shifting and uncertain, because we are dependent upon musicians whose work and time are largely pledged elsewhere. To obviate this difficulty the following plan is offered. It is an effort made simply in the interest of good music, and, though individual, inasmuch as it is independent of societies or clubs, it is in no way antagonistic to any previously existing musical organizations. Indeed, the first step, as well as the natural impulse in announcing a new musical project is to thank those who have brought us where we now stand. Whatever may be done in the future, to the Handel and Haydn society and to the Harvard Musical association we all owe the greater part of our home education in music of a high character. Can we forget, either, how admirably their work has been supplemented by the tastes and critical judgment of Mr John S. Dwight and by the artists who have identified themselves with the same cause in Boston? These have been our teachers. We build on the foundations they have laid. Such details of this scheme as concern the public are stated below. The orchestra is to number 60 selected musicians, their time, so far as required for careful training and for a given number of concerts, being engaged in advance. Mr Georg Henschel will be the conductor for the coming season. The concerts will be 20 in number, given in Music hall on Saturday evenings, from the middle of October to the middle of March. The intention is that the orchestra shall be made permanent here, and shall be called the Boston Symphony orchestra.

"Both as the condition and the result of success, the sympathy of the public is asked. H. L. Higginson."

From this beginning of 60 local musicians there has developed an organization of 94 performers, drawn from the principal musical centers of the world, with its field of usefulness extended to all the large eastern cities. For the coming season there will be the usual 24 Friday afternoon rehearsals and 24 Saturday evening concerts, with a most attractive list of soloists, including Mme Melba, Mme Schumann-Heink, MmeKirby Lunn, Mme Bloomfield-Zeisler, Miss Maud MacCarthy, Miss Elsa Ruegger, Mr Anton von Rooy, Mr Ben Davies, Mr Raoul Pugno, Mr Frederic Lamond, Mr Harold Randolph, Mr Hugo Heerman, Messrs Kneisel, Adamowski, Schroeder and others.

The auction sales of season tickets begin on Monday next at Symphony hall at 10 o'clock, and continue throughout the week.

---

Boston Journal.

TUESDAY, SEPTEMBER 30, 1902.

# THE BEST SALE YET.

## Three Seats for Symphony Orchestra Rehearsals Sold at Premium of $305 Each—Three Others at $200.

Three seats brought premiums of $305 each, the highest on record, at the auction sale yesterday in Symphony Hall of the $12 seats for the 24 public rehearsals of the Symphony Orchestra. The total cost of these three seats is $915, or nearly $40 for each performance. Last year the highest price paid was $25, an dthe record price previously was $280.

## SEATS AT HIGH FIGURE.

The seats that brought the new figure were numbered 17, 18 and 19, in Row I. They were bid in by an agent, and it is generally supposed that they are for Mrs. John L. Gardner.

In Row H seats 17, 18 and 19 sold at a premium of $200 each, and they also were taken by a broker, who declined to state the purchaser that he represented.

When the sale opened in the forenoon several hundred people were present, and the spirited bidding quickly showed that the sale would easily be a record breaker. Whatever effect the high price of coal may have generally, it was evident that the fashionables and music lovers were not disposed to economize this year on account of the rise in prices of domestic necessities.

### In Regular Order.

The seats were sold in regular order, beginning with No. 1 in the front row. Each successful bidder was allowed to take from one to four seats on his bid. The highest premium from the first row was $26.50 and the lowest was $11.50. Four seats sold for $15 each.

In the second row seat 18 brought $34. Four seats in Row E sold for $58.50 each.

When Row G was reached the prices began to climb. Seats 17 and 18 sold for $73 each, while 19 and 20 brought $68 apiece.

In Row H seats 17, 18 and 19 brought $200 each, and it was supposed until the next row was reached that this was to be the maximum figure.

Seats 17, 18 and 19 in I proved the favorites, bringing $305 each. The next three were bought for $69 each.

### Less Enthusiasm.

The highest price paid for a seat in the next row, J, was $95 for seat 19. Seats in K ranged from $44 to $76. Two seats in L sold for $61 each. Thereafter the bidding showed less enthusiasm and prices dropped slightly, but the demand was sufficient to keep the best seats up and above the $50 mark.

The large majority of the seats were bought by brokers. Late in the afternoon all the $12 seats on the floor were disposed of at prices averaging about the same as last year. In the first balcony several seats brought premiums of $50.

The $7.50 seats for the Friday rehearsals will be sold today, the $12 seats for the 24 Saturday evening concerts on Thursday and the $7.50 seats for the same series on Friday. There will be no sale on Wednesday.

[23]

Boston Daily Globe.
TUESDAY, SEPT 30, 1902.

# BID UP TO $305.

## Opening Auction Sale of Symphony Seats.

## Three Chairs in Row I Bring the Highest Price of the Day.

## Aggregate Premiums for This Section Are $2257.

Men with big check books and women with fat pocket books made up the company which assembled at Symphony hall yesterday morning at the opening auction sale of seats for the Symphony concerts Only the $12 seats for the Friday afternoon public rehearsals were offered; the bidding for them occupied all the forenoon and late into the afternoon.

The $7.50 seats for the Friday afternoon rehearsals are to be auctioned today, while the $12 seats for the Saturday evening concerts will be offered at auction on Thursday, and the $7.50 Saturday evening seats will be offered on Friday.

The sale was a little late in beginning yesterday, for society was unusually slow in gathering. It was 10:15 when the auctioneer appeared upon the stage, made his little bow, and announced the conditions of the sale. The bid was the premium which was to be added to the fixed price of the seats, and upon one bid the purchaser might take not more than four seats.

A very large part of the day's bidding and buying was done by agents, a little group of whom occupied front seats on the left of the auctioneer. Women made up the greater part of the company.

Seat 1A, the first offered at auction, was bid $1 and $2 simultaneously, and was run up by further bids of $1, till $9 was reached, and then by half-dollar bids, when it was sold to an agent for $11.50. That proved to be one of the low premiums of the morning.

The second seat in the row was started at $5, and was bid up to $15. Bidding fluctuated on the center aisle, which was the maximum price paid for seats in the front row. The left-end seats sold for $12 premium. Premiums for the front row aggregated $470 for the 26 seats.

Bidding on the end seat in row B ran up to $12 and reached a maximum of $34 for one of the center aisle seats.

The end seats in row C brought $12.50, the next four $13.50 each, and then there was some lively bidding for the next, which were on the right aisle. The price had gone up to $25, when Gen W. W. Blackmar, who had marked the seats on the diagram which he held in his hand, evidently as those he desired, entered the bidding and ran the price up to $27, at which premium he took four seats. Further along in that row premiums of $33.50 were paid, while the end seats ran down to $12.

Interest dropped off a little in row D, and the highest premium paid on any of the first 19 seats was $26.50. Then there was something of a scramble for the 20th seat, and the premium was bid up to $41, and the next seat to $40.

Seven seats in row E brought a premium of $50 each, another $41, and then the price ran off to $13.50. In row F the premium ran up to $61 on two successive biddings, while adjoining seats sold for $35 and $47, respectively. The minimum price for the row was $16.

The next four seats brought out the only excitement of the morning. In row G the successive premiums were $17.50, $29, $58, $40.50 and $73. On the latter premium the bids were $2.50 apart for the first time during the morning.

Prices in row H were $24, $26, $54, $46, $37, $44 and $200. Two agents bid against each other and each held his hand aloft as accepting the offer of the auctioneer as he rapidly raised the price $5 at a time. The successful agent took three seats at that price, seats on both sides of the center aisle, and then he got the next four adjoining seats for $55 apiece premium. End seats in row H sold for $20.

The highest price of the sale was bid for three seats in row I, and it was the same agent who had secured seats in the row next front for $200. But in row I the premium ran up to $305 for each. The premium for the adjoining seats sold for $50 and $69 respectively, and at the end of the row for $20 and $22.50. The aggregate premiums for the 36 seats in row I amounted to $2257.

The highest bid in row J was $95, with $26.50 for the lowest premium. In row K some of the best seats sold for $50 premium, and those upon a single bid. An agent started the bidding at that figure, the highest opening of the morning, and the auctioneer asked for a raise of $1 without success. Then, as if the company had recovered itself, the next premium ran up to $77. A premium of $26 was the lowest in that row.

High and low prices in the next four rows which were sold before the recess was taken for lunch were as follows: $26-$50, $19-$60, $28-$70, $32-$67.50.

A recess was taken for half an hour at 1:30, and a new auctioneer began the rather arduous work of auctioning off the seats at the afternoon session. The number of buyers was considerably larger, but the event took on a rather humdrum tone. There were no sensational prices, nor anything of a humorous nature to break the monotony of the sale.

Prices were much more uniform, and there was less difference between the end and the center seats than during the earlier sales. Prices did not run as hig nor so low. It was rare that a premium reached $40 or went below $20, the great majority of premiums ranging from $25 to $35.

Boston Transcript
TUESDAY, SEPTEMBER 30, 1902

# MORE SYMPHONY SEATS SOLD

### Remaining Rehearsal Tickets (Those Worth $7.50) Auctioned Off This Morning—Premiums Ranged from $22.50 to $5.50, and Speculators Made Few Purchases

By a little after noon today in Symphony Hall, the last seat for the Friday rehearsals of the Boston Symphony concerts had been sold, terminating a sale which must be extremely gratifying to the managers of the orchestra. This morning the $7.50 seats were sold by auction, all the $12 seats (including the major portion of the hall) having been disposed of yesterday. Manager E. R. Comee, when asked this morning about the results of the sale, said that they were entirely satisfactory—almost the same as last year. "A little better in spots," he added as a kind of afterthought; and that these spots must have covered considerable seating space was vouched for by one of the smaller ticket brokers, who sat through the whole of yesterday's auction, from ten in the morning until seven at night, without being able to buy a single seat as low as he could afford to pay. "I 've tended out on these sales for years," he said, "and never been whitewashed like that before. I never saw such prices—never a ripple in them, but just steady and heavy all the time."

The high prices of yesterday were not of course expected today, but the morning's results undoubtedly continued the record established then, and helped foot up a total somewhat greater than that of last year. It was not, like yesterday, an auction where brokers were in on almost every other sale. It was a sale to the music-lovers themselves. Those who sit in the $7.50 seats at the Symphony concerts are apt to do their own bidding, and save the commission of an agent. Bidding was very different from what it was yesterday, coming this morning from all over the hall, and mostly in women's voices, instead of largely from the broker's little corner at the left. It was less exciting, perhaps, but more amusing, for every now and then an excited little lady would raise her own bid, and the auctioneer, after a glance of half-pitying reproach, would say: "It was your bid before, madam," and continue with his rattle of figures again. Seats were sold, too, less in blocks of three or four, and more by pairs or singly.

Premiums, naturally, did not soar high; nobody who bought could be reckoned as paying any more than the most captious critic could say was his share. Even the highest bid of the morning—22.50 for a seat in the centre of row KK—meant only a price of about $1.25 per concert; and the average price per concert was much lower than this—well under a ddollar, indeed. Twelve buyers, who will occupy the last seats on the floor, paid premiums of only $5.50 on each seat—or $13 for twenty-four symphony concerts—about fifty cents a performance. The highest prices of the morning were in row KK, the first of the $7.50 seats on the floor. Row JJ, in front of it, sold yesterday for premiums varying from $12 to $15, but nothing in KK today went lower than $16; and $17.50 and $18 were by far the commonest premiums. One seat sold for $22.50, another for $21.50, and another for $20—and these were the only three of the day which rose beyond the 'teens. Seat 15 was bid up on one of the brokers by a young man, who dropped out of the running at $20, but he was paid back by the same broker on the next seat, by having it unloaded on him at $19.50. Prices in the next row (LL) dropped a dollar on the average, and in the next (MM), perhaps a little more than a dollar. The next row (NN) held almost the same as MM, but a considerable drop was noticed when OO was reached. Here the almost universal price was $13. In PP most of the seats sold for $12.50. In the next row, however, because of the posts in row PP, the prices were more variable. Some seats behind the posts dropped below $10 premium; two, indeed, going for $8, but the average was an even $10. In RR $7 was the early figure, but it dropped to $6, and at last to $5.50. The entire back row of twelve seats went for this latter gradually figure.

Prices went up again, of course, when the balcony was reached. Five rows only were sold here, and these went for prices varying from $19.50 to one lone seat, taken at the very end of the sale, for $9.50. Some of the balcony seats last night went for as high as sixty and seventy dollars premium, and the majority for about twenty-five dollars. The last row before the $7.50 seats sold at about $15 or $18—and this morning row E, just behind it, brought very little more, though the par value was nearly one-half as great. Two seats in this desirable row went for $15, but the great majority varied from $19 to $19.50. In row F the premium dropped about two dollars; in G about one dollar; in H another dollar, and in I $10 was the favorite premium.

The vening concert seats will bes old by auction in Symphony Hall on Thursday and Friday, under the same conditions as the rehearsal seats.

BOSTON HERALD.
PUBLISHED EVERY DAY IN THE YEAR.
VOL. CXII., NO. 92.
TUESDAY, SEPT. 30, 1902.

# SYMPHONY SEATS AT $305.

### Mrs. Jack Gardner the Reputed Purchaser of Three.

### Last Season's Prices for the $12 Rehearsal Seats Generally Exceeded—The Average Premiums Yesterday Ranged from $17 up—The $7.50 Seats Go on Sale Today.

The sale of seats for the coming Symphony concerts was opened in Symphony Hall yesterday morning, and it brought out the usual interested gathering of bidders and spectators.

The day's sale was confined to the $12 seats for the Friday afternoon rehearsals; the $7.50 seats for the rehearsals are to be sold today, the $12 seats for the concerts on Thursday, and the $7.50 concert seats Friday.

The prices paid averaged very well, while in one instance at least the record price of last year, $225, was put away in the background by a bid of $305 for seats 17, 18 and 19 or row I. The seats were purchased by Mr. Pratt, who was one of the heaviest bidders during the morning, and it was rumored, though positive admission was refused, that the seats were bought for Mrs. "Jack" Gardner. The seats which went at that high figure flank the centre aisle and are in the locality for which Mrs. Gardner has shown a decided preference in the past.

The prices at the opening for seats in row A were somewhat above those paid last year. For three seats in the centre a premium of $26.50 each was paid, while the lowest premium paid for any seat in the row was $11.50.

Seat 18 in row B was purchased by the same speculator who had purchased the highest-priced seats in row A. The price for the seat was $34. The cheapest seat sold in the row brought a premium of $12.50.

In row E seats 14, 15, 16 and 19 brought $50.50, and from then on the price steadily advanced. Seat 20 in row E dropped off a little to $47.50; the next three seats went back to $50, and then, when row G was reached, the price went up to $73 for seats 17 and 18 and $68 for seats 19 and 20.

Row H brought out the first really stiff contest. The price for seats 1 and 2 was $24, but when the centre aisle was approached the price went up, and when Auctioneer Jackson announced seat 17, the second from the end, and started the figure at $50, the price in no time went up with a jump to over $100. Mr. Pratt was after the seat, and finally secured it by paying a premium of $200. He took seats 18 and 19 on both sides of the aisle at the same figure. The next four seats in the same row sold for $55.

Then followed Mr. Pratt's contest for the seats for which he paid $305, after which the price dropped back to $69 for seats 20, 21 and 22, while seats 25, 26, 27 and 28 dropped down to $57.

In row J the centre aisle seats, 18 and 19, brought $95, while in row K the same seats went for $76. Seats 20 and 21 were sold for $59, while seats 22, 23, 24 and 25 dropped down to $44. K 28 went at an advance, the price being $65, and then came a drop back to $31 for seats 3, 4 and 5 in row L. Seats 8 and 9 brought $65. Rows M, N and O were sold before recess was announced.

In the afternoon the prices dropped considerably, no high price being reached until row T was reached, when seats 17 and 18 went for $62.50 each to a speculator. Other high prices in this row were $46.50, $43.50 and $40.50, the average running about $33.

No high-water figures were struck in row U, $58 and $51 being the greatest, with several seats at $46 and $41. When row V was begun the sales went about $32 until seats 17 and 18 were reached, when the price jumped to $56. On the other aisles two seats sold for $42 and $48.

In row W there was a decided falling off, seat 8 selling for $39, while the average went down to about $25. This was equally true of row X, when the high seat was only $30. In row Y a little boom was started, and two seats went up to $34 and one to $33.50. In row Z, two seats brought $36, two $35, three $34 and one $33.50. The lowest seat in this row brought $18.

There was not much of a boom in row AA, the prices averaging about $25, but in row BB several seats went over $30, one bringing $37. In row CC one seat sold for $33, while the rest went from $19 to $27. The same rule applied to row DD, when one seat was run up to $33.50, while the lowest went for $17. In row EE, one sold for $33 and the rest much lower, and the average price for the rest of the $12 seats averaged about $25.

BOSTON HERALD.
PUBLISHED EVERY DAY IN THE YEAR.
VOL. CXII., NO. 93.
WEDNESDAY, OCT. 1, 1902.

# SALE OF SYMPHONY SEATS.

### Small Attendance of Ticket Buyers Yesterday Morning—Prices Ran Very Evenly.

The auction sale of seats for the coming concerts of the Symphony orchestra was continued at Symphony Hall yesterday. There was a very small attendance of ticket buyers, and those who were there were mostly speculators, or those who had orders to fill for their customers.

Yesterday's sale comprised the $7.50 seats for the Friday public rehearsals, beginning with row KK in the orchestra, and the last five rows in the first balcony. The prices ran very evenly, and only occasionally did some fortunate bidder get a choice seat for a little less than the previous bidder. The largest premium was $22.50, for a set of seats in KK, while the highest premium offered in the balcony was $17. The result of the sale was about the same as that of last year.

Boston Journal.
WEDNESDAY, OCTOBER 1, 1902.

# SOME GOOD PREMIUMS.

### The Best Obtained Yesterday for Symphony Orchestra Rehearsals, $7 50 Seats, Was $22 50.

Excellent premiums were obtained yesterday at the sale of the $7 50 seats for the Symphony Friday afternoon rehearsals. The sale began at 10 o'clock and was all over before 12.30. Several hundred persons were in the hall.

The highest premium obtained for any one seat yesterday was $22 50. The seat is in row K, on the floor, the first row of the $7 50 seats. Immediately in front are the $12 seats. Other seats in K brought from $18 to $18 50.

In the next row toward the rear of the hall, L, the average premium obtained was $17. The next row, M, averaged $15, and the next, N, $14. The remaining rows brought $12 50, $10, $6 50 to $7 and the twelve seats in S, the last row of all, went for $5 50.

Mr. Comee told a Boston Journal reporter that the prices thus far had averaged about the same as last year, but a gentleman who sat by the reporter's side in Symphony Hall during the auction sale yesterday said that the premiums were larger on the average than they were last year.

"People may have to pay high prices for coal this winter," remarked this gentleman, "but that will not keep them away from the Symphony concerts."

In the first balcony, row E, where the $7 50 seats begin, the average premium was $19. The next row back averaged $17 50, the next $17 and the next $15 50. The lowest premium paid for any one seat was in row I. This was $9 50.

The speculators did not figure so prominently in yesterday's buying as they did Monday. The buying was mostly by individuals.

There will be no more auction sales of seats until Thursday morning, when the $12 seats for the concerts will be sold at Symphony Hall.

Boston Journal.
SATURDAY, OCTOBER 4, 1902.

# BIDDING WAS LIVELY.

### End of the Symphony Sale Yesterday—$7.50 Seats for Saturday Concerts Sold.

By far the largest crowd at any of the four sales turned out at Symphony Hall Friday morning for the auction of the $7 50 seats for the Saturday evening concerts of the Boston Symphony Orchestra. In consequence of this fact bidding was very lively and premiums averaged well, though it is doubtful if they much exceeded those of last year. The highest paid for the floor and first balcony seats during the first part of the morning was $13 and the lowest $5, making a very fair mean. As at the Tuesday sale (when the corresponding seats for the Friday rehearsals were sold), the ticket brokers were not much in evidence; bidding came largely from the persons who expected to occupy the seats themselves. Premiums yesterday were about half what they were on Tuesday for the same seats—a proportion which held true for the $12 seats sold Thursday.

On the floor seats (of which only the nine rear rows are sold at the cheaper price) premiums varied from $8 to $13 for the first few rows, and from $5 to $7 for the last few rows. A man who has been watching the sales for some years said that the prices for these back rows ranged a full dollar above those paid last year, but his estimate is probably a little high. On the last four rows of the second balcony (among the best seats sold at the cheaper price) premiums reached as high as $12 50. For the first two of the four rows they did not fall below $8. These seats sold on Tuesday for as high as $19 50.

[24]

# PLANS OF THE BOSTON SYMPHONY ORCHESTRA

The Boston Symphony Orchestra will soon begin its eighteenth consecutive season. There will be the usual series of five concerts at Music Hall on Tuesday evenings, November 4, December 9, January 13, February 17 and March 17. Wilhelm Gericke will begin his tenth year as conductor, five seasons representing his first regime, from 1884 to 1889.

If one wished to condense a description of the Boston Symphony Orchestra into a single expression, perhaps the most apt to be found would be the word "unique." This organization is unique in its founder, who, asking no governmental subsidy after the manner of foreign musical institutions, has had for twenty-one years the courage of his conviction that the public wanted and would support an orchestra presenting good music in the best way. It is unique in its absolute adherence to careful and repeated rehearsals with which no other engagements must in any way interfere, and in sparing no expense to secure the best performers in the world. It stands absolutely alone in the total number of concerts given, for early in the coming season the 2000th mark will be passed, indisputable proof that in instrumental work the Boston Symphony Orchestra is making the musical history of America. Considering its years, it has the record for the least number of changes in its personnel, and can justly claim an unsurpassed unity of spirit.

Its present abiding place, the new and beautiful Symphony Hall, was erected especially for it, a voluntary tribute from hundreds of its stanchest friends at home. Engagements outside the field of distinctly concert work are frequently and steadily declined, in adherence to its creed, which is, "A permanent orchestra maintained solely for concert purposes." Its field of usefulness covers ten cities outside of Boston, including a series of ten concerts at Harvard University, and there is a consistent and justifiable pride in the generous and unswerving loyalty of its clientele in each and every city visited.

In its ranks can be found a variety of admirable smaller organizations, notably two string quartets of highest standing, an absolutely unique organization of wind instruments, soloists with standard reputations and composers whose works have been accorded highest honors, both at home and abroad.

When en route the most careful attention is paid to its comfort and convenience. Long, exhausting journeys and night rides are avoided, and, ignoring all commercial advantages, only one performance a day is the inviolable rule. Whenever extraordinary orchestration of a work calls for novel and rarely used instruments, special musicians are always engaged, thus avoiding the too-prevalent doubling of performers, which weakens the department from which this special player is temporarily borrowed.

The soloists this season will be Mme. Melba, Mme. Kirkby Lunn, Mr. von Rooy, Mr. Lamond and Mr. Adamowski. Complete details as to these artists, notably the newcomers, will appear in the Herald later. As usual, season ticket holders of last year will be allowed to retain the same seats. The public sale of tickets will open Monday morning, October 13, at Albaugh's, 15 North Charles street. Program books, with descriptive notes on the works to be performed will be mailed in advance of each concert to purchasers of season tickets.

Boston Herald Sept 28-1902

**Boston Symphony Orchestra.**

After 21 years of existence, from a beginning as modest as its founder could make it, to the position of the peer of any similar organization in the world, the Boston Symphony Orchestra stands today for exactly the same idea which suggested its inception—the presentation of good music in the best way. For the eighteenth consecutive season, the management of the orchestra has the honor to call the attention of its patrons and the musical public of Baltimore generally to its announcement for the coming season of 1902-1903. There will be the usual series of five concerts at Music Hall, on Tuesday evenings, November 4, December 9, January 13, February 17 and March 17. Mr. Wilhelm Gericke will begin his tenth year as conductor. The soloists will be Mme. Melba, Mme. Kirby Lunn, Mr. Von Rooy, Mr. Lamond and Mr. Adamowski.

**BOSTON SYMPHONY ORCHESTRA.**

**Customary Series Of Five Concerts At Music Hall.**

The management of the Boston Symphony Orchestra makes its announcement for the Baltimore season of 1902-'03. There will be the usual series of five concerts at Music Hall, on Tuesday evenings—November 4, December 9, January 13, February 17 and March 17. Mr. Wilhelm Gericke will begin his tenth year as conductor, five seasons representing his first regime, from 1884 to 1889.

The soloists will be Mme. Melba, Mme. Kirkby Lunn, Mr. Von Rooy, Mr. Lamond and Mr. Adamowski. As usual, season-ticket holders of last year will be allowed to retain the same seats. The public sale of tickets will open on Monday morning, October 13, at Albaugh's, 15 North Charles street. Programme books, with descriptive notes on the works to be performed, will be mailed in advance of each concert to purchasers of season tickets.

The twenty-second season of the Boston Symphony Orchestra will present ninety performers, mostly well-known, under Wilhelm Gericke's familiar leadership. The five evening concerts occur on Thursday evenings, Nov. 6, Dec. 11, Jan. 15, Feb. 19 and March 19, at 8:15 o'clock. There will be five matinées, with special programmes, on Saturday afternoons, Nov. 8, Dec. 13, Jan. 17, Feb. 21 and March 21, at 2:30 o'clock. The list of soloists is to be announced later.

And if Boston can speak the "last word" in music, New York has at least given the Boston band a pointer on box-office management. For the first time, it is said, in the history of the Boston Symphony visits here, an advance subscription sale had been conducted on aggressive business lines. Assistant Manager F. R. Comee wrote from Boston to George Becker, in the local booking office at Ditson's, that so large a sale by mid-September had never been known before.

Altogether, the outlook is for a rather brisk rivalry between the two symphonic organizations at Carnegie Hall this year.

*tions, Belongs to the People who Inhabit It."*

BOSTON EVENING RECORD.

# HOW MAJ. H. L. HIGGINSON HAS WORKED.

## An Example of His Devotion to the Symphony Concerts.

"Your paragraph on the symphony seats, saying that Maj. H. L. Higginson deserves all the high premiums he can get, is right to the point," said an old friend of The Record, and an able writer on its staff today.

With that he produced a letter written 14 years ago.

At that time an article had appeared in which an "old gentleman," name not mentioned, had been quoted as objecting to the prices of symphony tickets, probably 50 p.c. of what they cost today. But it reached Maj. Higginson's eye. He sent this letter to the paper. It has never been published.

It illustrates now in 1902 what he was doing in 1888 for music here, what he was ready to do and always will do:—

Dear Sir: I notice a few remarks about the sale of Symphony concert tickets in your paper, more especially the remarks of an old gentleman who is a great lover of music.

Would it be too much trouble to ask that gentleman to see me, or allow me to see him? I am going away to finish my vacation, and expect to be back a week from tomorrow. Of course, some people are disappointed about tickets and some people are provoked at having to pay so much.

It is very easy to find fault with the existing arrangements, but it is only from such fault finding that I can alter the plan for the better. It does not provoke me at all because the criticisms, after all, are made in a friendly spirit and are well meant, and it is only from them that I can learn anything. It is all a new business to me, comparatively speaking, and naturally I make mistakes. What is forgotten is the fact that really a large number of seats are sold at a very low price. But these are details which I should be glad to discuss with this old gentleman, or with any other critic of value who cares to discuss it. After I have heard what they have to say, I can perhaps do better another year. The only facts in regard to the concerts worth considering are that an excellent

H. L. HIGGINSON.

public gives them handsome support, and that it has never paid the cost, nor is it ever likely to do so.

I would not trouble you, if I could get at this gentleman in any other way. I certainly, do not wish to enter into any public discussion of the subject or make any defence for the present arrangements. I have given the matter a good deal of consideration and am very glad to learn of anybody who can teach me, or help me in the matter. I am,

Very truly yours,

Sept. 24, 1888. Henry L. Higginson.

**B. O. Taylor Whiskies are guaranteed pure**

Boston Daily Globe.

WEDNESDAY, OCT 1, 1902.

MINIATURE ALMANAC.....OCT 1

# BOSTON SYMPHONY ORCHESTRA

**Mr. WILHELM GERICKE, Conductor.**

TWENTY-SECOND SEASON, 1902-1903.

**Soloists: Mme. MELBA, Mme. SCHUMANN-HEINK, Mme. KIRKEY LUNN, Mme. BLOOMFIELD ZEISLER, Miss MAUD MacCARTHY, Miss ELSA RUEGGER, Mr. ANTON VON ROOY, Mr. BEN DAVIES, Mr. RAOUL PUGNO, Mr. FREDERIC LAMOND, Mr. HAROLD RANDOLPH, Mr. HUGO HEERMAN, Messrs. KNEISEL, ADAMOWSKI, SCHROEDER, and others.**

**AUCTION SALE OF $12 SEATS FOR THE SATURDAY EVENING CONCERTS AT SYMPHONY HALL (Huntington and Massachusetts Aves.), TOMORROW (THURSDAY) MORNING, AT 10 O'CLOCK, CONTINUING THROUGH THE DAY.**

**Auction Sale of $7.50 Seats for Concerts FRIDAY, Oct. 3.**

Boston Transcript

FRIDAY, OCTOBER 3, 1902

**END OF SYMPHONY SALE**

**The $7.50 Seats for the Saturday Concerts Were Sold by Auction This Morning—Premiums Averaged Well.**

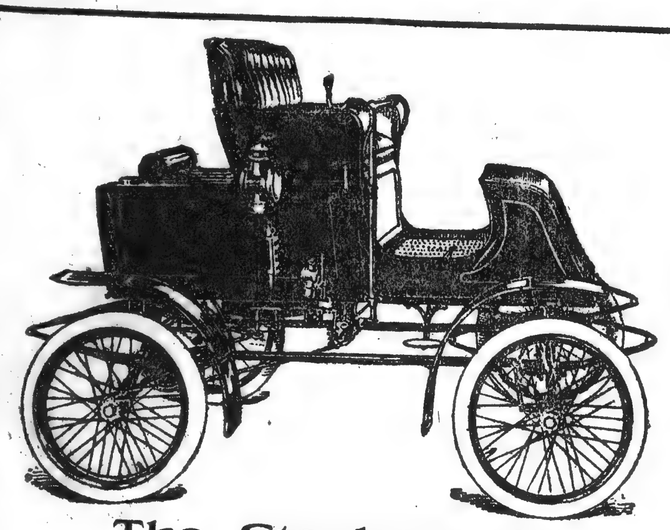
By far the largest crowd at any of the four sales turned out at Symphony Hall this morning for the auction of the $7.50 seats for the Saturday evening concerts of the Boston Symphony Orchestra. In consequence of this fact bidding was very lively and premiums averaged well, though it is doubtful if they much exceeded those of last year. The highest paid for the floor and first balcony seats during the first part of the morning was thirteen dollars, and the lowest five dollars, making a very fair mean. As at the Tuesday sale (when the corresponding seats for the Friday rehearsals were sold), the ticket brokers were not much in evidence; bidding came largely from the persons who expected to occupy the seats themselves. Premiums this morning were about half what they were on Tuesday for the same seats—a proportion which held true for the $12 seats sold yesterday.

On the floor seats (of which only the nine rear rows are sold at the cheaper price) premiums varied from eight to thirteen dollars for the first few rows, and from five to seven dollars for the last few rows. A man who has been watching the sales for some years said that the prices for these back rows ranged a full dollar above those paid last year, but his estimate is probably a little high. On the last four rows of the second balcony (among the best seats sold at the cheaper price) premiums reached as high as $12.50. For the first two of the four rows they did not fall below eight dollars. These seats sold on Tuesday for as high as $19.50.

The sale lasted much longer than the Tuesday sale because in addition to the rear seats on the floor and first balcony, the entire second balcony was sold. These seats on the Friday performance are the so-called "rush seats," though the present plan of distributing them has eliminated the rush.

[25]

# Locomobile



The Stanhope B.

We do not make $650 Runabouts alone. You should see our other new models. SURREYS, TRAPS, PHAETONS, TOURING CARS, from $850 to $2400. Many labor-saving devices, long wheel base, richly finished and upholstered. Free demonstration at our repository, 332 Boylston St. Also see our exhibit, Mechanics' Fair.

332 Boylston Street, Boston.

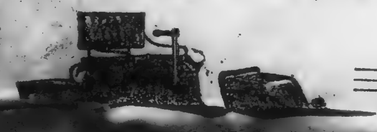
# Rambler

Automobiles

Price $750. Ready Deliveries.

Has No Equal

FOR A GASOLINE AUTO NEAR THE PRICE.




## STORY OF PARIS SHOW.

### Some American Exhibits Receive High Praise, Especially Pottery, Jewelry and Glass.

The Chefs d'Oeuvre of the Exposition Universelle, 1900—the extensive account of the Paris exhibition of two years ago—which George Barrie & Son of Philadelphia have been publishing in parts, is at last completed. It consists of 25 parts of about 1200 pages in all, with 450 or more illustrations, 200 of these being full-page photogravures and etchings and half-tone engravings in colors or black and white.

The parts from 18 to 25, which have just been issued, deal with the art exhibit of some of the smaller countries of Europe, the centennial and retrospective collections, the decorative industrial arts and the architecture and history of the exposition. There is much in them to interest the student of art. Some of the American exhibits receive high, though discriminating praise, among them certain manufacturers of pottery, jewelry and glass. Of American goldsmiths the critic says:

The work of the goldsmiths of the United States comes next in interest to that of the French and German artists. But in the United States the artistic industries cannot be judged from the artistic point of view as those of older European countries. They follow a different course, whose direction

# THE SHAH'S PHONOGRAPH.

## Ellen Beach Yaw's Voice to Furnish Entertainment for the Ruler of Persia.

ELLEN BEACH YAW, the American singer who has achieved fame on two continents, has so pleased the picturesque and unconventional Shah of Persia that he has now made arrangements to possess her entire repertoire. He first heard her remarkable voice in a private concert at Paris recently. The beauty and wonderful range of her voice completely captivated Muzaffer-ed-Din. The richest monarch in the world is hard to please, but he knows what he wants and usually gets it. He immediately engaged Miss Yaw to sing into his phonograph.

### Recording Her Voice.

For a week or more this talented American soprano sang against the funnel, while the record of each note was faithfully set down on the waxen rolls. Then the cylinders were required to repeat the delightful tones, the Shah himself testing each one to make sure of its perfection. He was determined to have the best. He will take his records back to Persia, thus having at his command a voice whose compass of four octaves and whose flexibility and purity have been described as bordering on the marvelous.

### Her Wide Range.

Miss Yaw's voice has the widest range of any soprano of whom history has preserved a record. Mozart noted a vocal phenomenon in Lucrezia Ajugari, whom he heard in 1770 sing from A below middle C to C above high C, covering 24 notes. The California singer begins at G below the staff and stops at E in the altissimo—a range of nearly four octaves, three notes higher than Ajugari's. F sharp, which was the gifted Nilsson's ultimate tone, is sustained by Miss Yaw without apparent effort, and she can sound the sixth note higher, which is also an altitude of five notes higher than Patti dare attempt. Of her personal appearance and characteristics one writer says: "She is tall and beautiful, with a wealth of blonde hair, dreamy blue eyes and features of the finest delicacy. Her throat is as graceful as a swan's, her poise and manner are elegant. She reminds one of Jenny Lind, in that affectation and artifice have no place in her expression."

The child destined to possess the most remarkable voice of history was born near Buffalo, N. Y., but California claims her by adoption. Her father died when she was scarcely more than a baby. Ellen Beach, from the maternal family name, sang before she could talk, and in her childhood was especially noted for her ability to improvise a genuine melody to any words which might be given her. She still occasionally sings "Take Me Back to Home and Mother" to an air composed by herself at 10 years. At the unusually early age of 14 she commenced her singing lessons, and gives the notable testimony that she never had a poor teacher.

### Wonderful Vocal Chords.

Miss Yaw has a double palate, which

ELLEN BEACH YAW.

know Muzaffer-ed-Din, this fact is of

religion with not possessing any souls,

clusters of precious stones. Thus Per

of Italy and many European grand were present, he suddenly got bo with the whole thing, and, rising fr the table, he unceremoiously quit the room. There was nothing left, course, for their startled Italian M esties and the other ladies and g tlemen present but to rise also follow their royal but unceremoni guest.

He is very religious; five times day he performs his religious dut and, good Mohammedan as he though living in a province which produced the finest wines in Asia, is faithful to his principles of total stinence.

The new Shah made himself extre ly popular with his people when ascended the throne by at once aboli ing the duties on bread, meat, other necessaries of life. Of cou the revenues of the empire suffe enormously, but nothing helped m firmly to establish His Majesty upon throne to endear him to the hearts his people than this abolition of hated bread tax.

### His Home Life.

The Shah's home life reveals great Oriential potentate in a dome light.

He rises early, performs his de tions, has a piece of thin Pers bread and a glass of sweetened Then, at about 8 o'clock, he recei his Ministers. He walks up and do the room with his slippers flip-flappi He dictates dozens of letters, he dispatches read, consults authorities, tends minutely to every detail of b ness. This continues for six hours a stretch.

Then he has his breakfast. Ev dish as it is sent from the kitchen sealed and the seals are broken in Shah's presence. The Shah, acco ing to etiquet, eats alone. Formerly squatted and ate from a big tray pla on the floor. But since coming to heran he has been persuaded to sit u a mattress and eat from a table ab a foot high. At first a chintz cloth on the table, but he was told it wo be much nicer if he had a white cl and so a white cloth is now used. tween 50 and 60 dishes are served. His Majesty only touches two or th First, he will eat greased rice, follo possibly, by a chicken or some gr morsels of mutton and between sheets of thin bread, and then, as sert, maybe a citron in syrup—quite ordinary Persian fare. Knives and fo are things unknown at Court, and King eats everything with his finge greased rice, mutton and fruit. favorite delicacy is marrow. Dur breakfast extracts from European pers, chiefly French, are read to Shah.

Following breakfast the Shah pr ably has an hour's sleep, and th after some glasses of tea, he amuse himself with working a li telegraph instrument, playing bac gammon with his Ministers (who careful not to win), setting and re ting plants in the garden, taki photographs. Besides he has a pas

# REDUCTION

# RATIO

# 15x

2.5 mm

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

2.0 mm

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz1234567890

1.5 mm

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz1234567890

# PM-MGP 13″x18″
# METRIC GENERAL PURPOSE TARGET
# PHOTOGRAPHIC

200 mm

150 mm

100 mm

A3

A4

A5

1.0 mm

1.5 mm

2.0 mm

2.5 mm

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

## PRECISION℠ RESOLUTION TARGETS

Century

1303 Geneva Avenue
St. Paul, MN 55119

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

4.5 mm

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz1234567890

3.5 mm

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz1234567890

3.0 mm

TIGHT BINDING



# BOSTON TO HEAR NEW SOLOISTS.

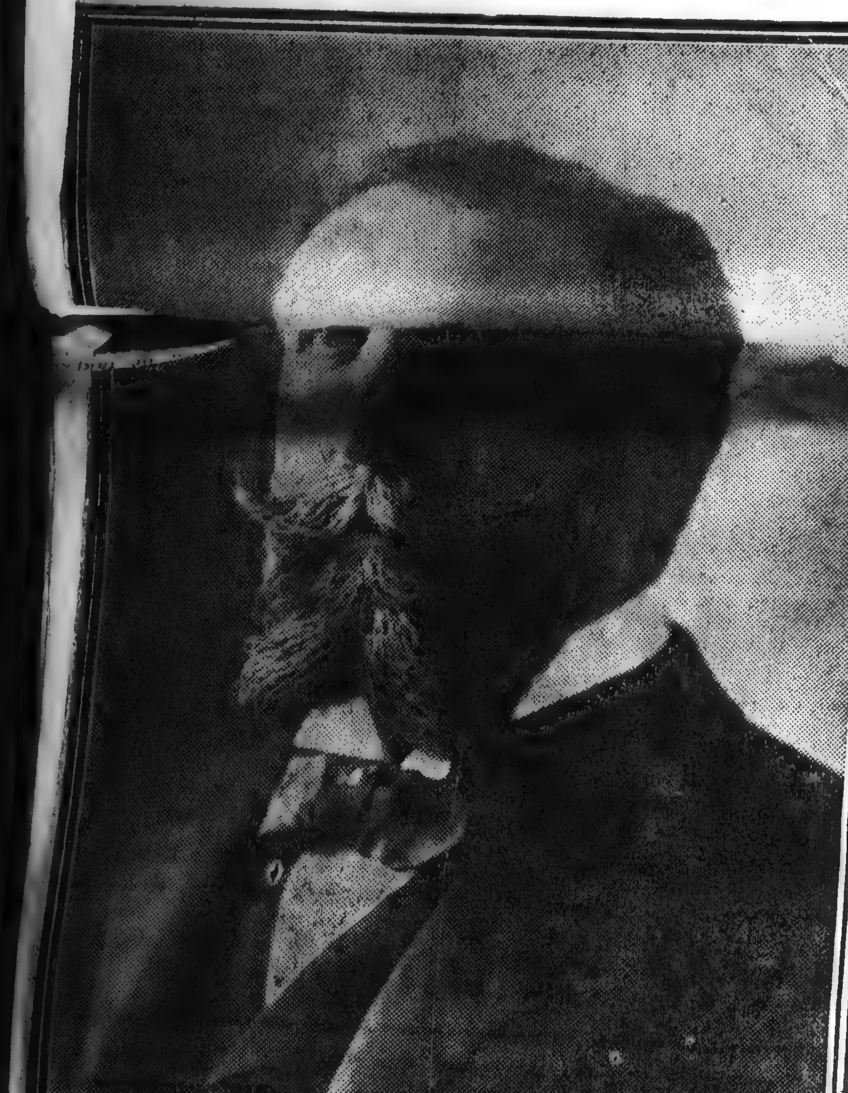
## Famous Vocal and Instrumental Stars Who Will Appear During the Symphony Concert Season.

MME. KIRKBY LUNN,
English contralto from Covent Garden Opera, London.

ELSA RUEGGER.

MAUD MACCARTHY.

MADAME MELBA,
From her latest portrait, taken in London.



WILHELM GERICKE.

FOR THE 22d time the musical public of Boston and vicinity is expectantly awaiting the announcement of the soloists to appear during the coming season with the Boston Symphony Orchestra. The true enthusiast finds ample satisfaction in the orchestra itself which, notably in an organization like the Boston Symphony Orchestra, is simply an ensemble of soloists merging their individualities into one composite whole. But, inasmuch as so many patrons enjoy the added feature of a solo performer, the management provides as strong and attractive a list as can be secured, and this season the list is in keeping, both [illegible].

The simple announcement of Madame Melba as easily the first in importance is all-sufficient. There is the added assurance that it will be her only appearance in Boston in concert. Madame Schumann-Heink is, like Madame Melba, too well known and too great a favorite to need extended exploiting.

### A New Comer.

A new comer is Madame Kirby Lunn, the English contralto, fresh from a season's triumph at the Royal Opera, Covent Garden, London. Of her remarkable success there the London Times says: "The phenomenal voice with which Mme. Kirby Lunn is gifted is truly a marvel, showing, as it does, a quality, volume and range that encompasses the profundity of Wagner's Ortrud with the same apparent ease and graceful indifference that justifies her in undertaking, and with such a large measure of success, the leading prima donna role in Bizet's 'Carmen.'" The Telegraph refers to her as having "long been the bright particular star of a large section of London concert-goers, who view her final 'arrival' with unmixed sympathy." Mme. Lunn was born at Manchester, and she made her début in Schumann's "Genoveva," performed by students of the Royal College of Music at Drury Lane. She afterward sang in "Le Roi l'a dit" in a student performance at the Prince of Wales Theatre. She studied under A. Visetti and created the part of Norah in Stanford's "Shamus O'Brien." She was then engaged for the Carl Rosa Company and sang Ortrud, Brangaene, Fricka, Carmen, Siebel, and she created the part of Eila in "Diarmid" at Covent Garden. She was married to Mr. W. J. K. Pearson of London.

The return of Madame Fanny Bloomfield-Zeisler, after an absence of three years, will be most heartily welcomed by all in recollection of her splendid virtuosity as a pianist.

### Was a Child Wonder.

Another new comer is Miss Maud MacCarthy, the youthful Irish violinist, who visited this country as a child-wonder. That her artistic career abroad has been brilliant is evidenced by the following excerpts from the English press. The London Times says: "Miss Maud MacCarthy's place among the first violinists of the day is being rapidly established, and the time cannot now be long before she is universally recognized as one of the greatest and most thoroughly artistic players before the public." While Black and White adds the following: "Miss Maud MacCarthy can with more truth be described as an artist than nine-tenths of the musicians who are dignified by that title. At her concert on the 3d inst. she played two important works—a sonata in C minor by Beethoven and Brahms's sonata in A major. Both were distinguished by intense artistic feeling, thoroughly controlled, and as regards technic, the greatest facility." Mr. Fuller Maitland, musical critic of the London Times, published a book called "The Musician's Pilgrimage," in which he made allusion to the genius of Maud MacCarthy when he spoke of the change from the prodigy to the serious art stage, and said that some exceptional beings pass through it quite imperceptible, and gave the following instance in these words: "The musical world has lately known an Irish girl violinist who had attained by her ninth year all the earnestness, maturity of style, and intellectual balance which are the marks of the completely developed musician."

### German Emperor's Favorite.

Miss Elsa Ruegger, the Belgian violoncellist, who three years since made her debut in Boston with the orchestra, has since that time, although now but 20 years of age, won added reputation and a position among the greatest virtuosos of the age. She has had the honor of twice playing before the Emperor and Empress of Germany since her appearance here. She was born at Lucerne, Switzerland, Dec. 6, 1881. She studied with Jacobs of the Brussels Conservatory; played in a charity concert when she was 11 years old, and made a concert tour when she was 13. She was awarded in June, 1896, the first 'cello prize of the Brussels Conservatory, "with the highest distinction." Her first appearance here was on Oct. 21, 1899, when she played Lalo's concerto.

Mr. Anton Van Rooy, whose singing as a member of the Metropolitan Opera Company in music-dramas of Wagner is fresh in the memory, will make his first appearance in Boston with the [illegible] Jan. 12, 1870. It was intended that he should follow a business career, but he studied singing with Julius Stockhausen of Frankfort and Miss Beck of Berlin. Yet at the age of seven he sang first soprano in a choir of his native city. He began singing in song recitals throughout Germany, and in 1897, after a concert at Heidelberg, he made the acquaintance of Mrs. Tode, a daughter of Cosima Wagner, who was so impressed with his performance of "Wotan's Abschied" that she invited him to Bayreuth, where Cosima engaged him for the Festival of that year, and Van Rooy sang the Wotan music. After that he sang at Bayreuth Hans Sachs and the Flying Dutchman. He has appeared as a guest at the Berlin, London and other opera houses, and in concerts in the Netherlands, France, and at New York and London. His first appearance in America was at New York as Wotan Dec. 14, 1898. Other parts that have been impersonated by him are Kurnewal, Escamillo, Wolfram. His voice and his art are alike remarkable. Another favorite who will sing at a Symphony concert this season is the tenor Mr. Ben Davies, who is too well known to require extended notice.

Mr. Raoul Pugno, one of the most distinguished pianists of Europe, will make his first appearance at a Symphony concert in this city, although he visited this country in 1897-1898 and played with Ysaye at Music Hall, Boston, Feb. 17, 1898, and with Ysaye and Gerardy on the afternoon of the following day. Mr. Pugno was born at Montrouge, France, on June 23, 1852. He is the son of an Italian, and his mother was of Lorraine. The father kept a music shop, in the Latin Quarter, Paris, and Raoul began to play at a surprisingly early age. His first teacher was Josephine Martin, and he then entered the Conservatory, where he took the first piano prize in 1866, the first harmony prize in 1867, the first organ prize in 1869. He made his first appearance in public at the age of six at a charity concert in the Hotel de Ville. At the Conservatory he studied the piano under Mathias and Durand. As he was the son of an Italian he could not compete for the Prix de Rome. There has been an absurd report that during the Commune he was made director of the Conservatory. [illegible] Salvador Daniel, who wrote a book on music of the [illegible] and was [illegible] by the troops [illegible] bly originated from the fact that when he sought a passport, certain Communists who knew his talent insisted that he should remain in Paris and assist in a concert to be given at the Opera House for the benefit of the Widow Duval, at which his "Hymn to the Immortals" was to be played; but the concert never took place, for in the morning the Versailles soldiery entered Paris. In 1871 Pugno was appointed organist of Saint Eugene. He resigned the position in 1892. He has been Professor of Harmony and Professor of Piano Playing at the Conservatory. His fame as a virtuoso was firmly established in 1893 by his performance of Grieg's concerto at a Conservatory concert. Since then his fame as a soloist as well as a chamber player has extended throughout Europe. From London to St. Petersburg he is renowned for exquisite taste and style. As a composer he is favorably known by an oratorio, "The Resurrection of Lazarus" (1879), a dozen or so operettas and ballets, piano pieces, and songs. As a chamber player he has been intimately associated with Ysaye. There is a singular allusion to Pugno in the Journal of the Goncourts: "Aug. 2, 1894: The musician Pugno, who dined here this evening, spoke eloquently concerning the little dramas that diversify the life of performers. He declared that he had before each concert the anxious, sickly emotion that preceded his first concert, with the preoccupation or hindrances to execution—even to the final chord—palpitations of his heart, nervous contractions of his forearm, heat of the hall which might make the keys sticky, a crack in the floor that might receive a leg of his chair. And the expenditure of emotion is so great that after the performance he is seized with violent stomachic cramps. But in his concerts at London, which lasted two hours, and where he was the solo performer, his chief preoccupation was the thought of losing his memory." Mr. Pugno's latest appearances in Berlin, Vienna, Paris, and London were a succession of triumphs, legitimately won, yet free from vulgar sensationalism.

### A New Pianist.

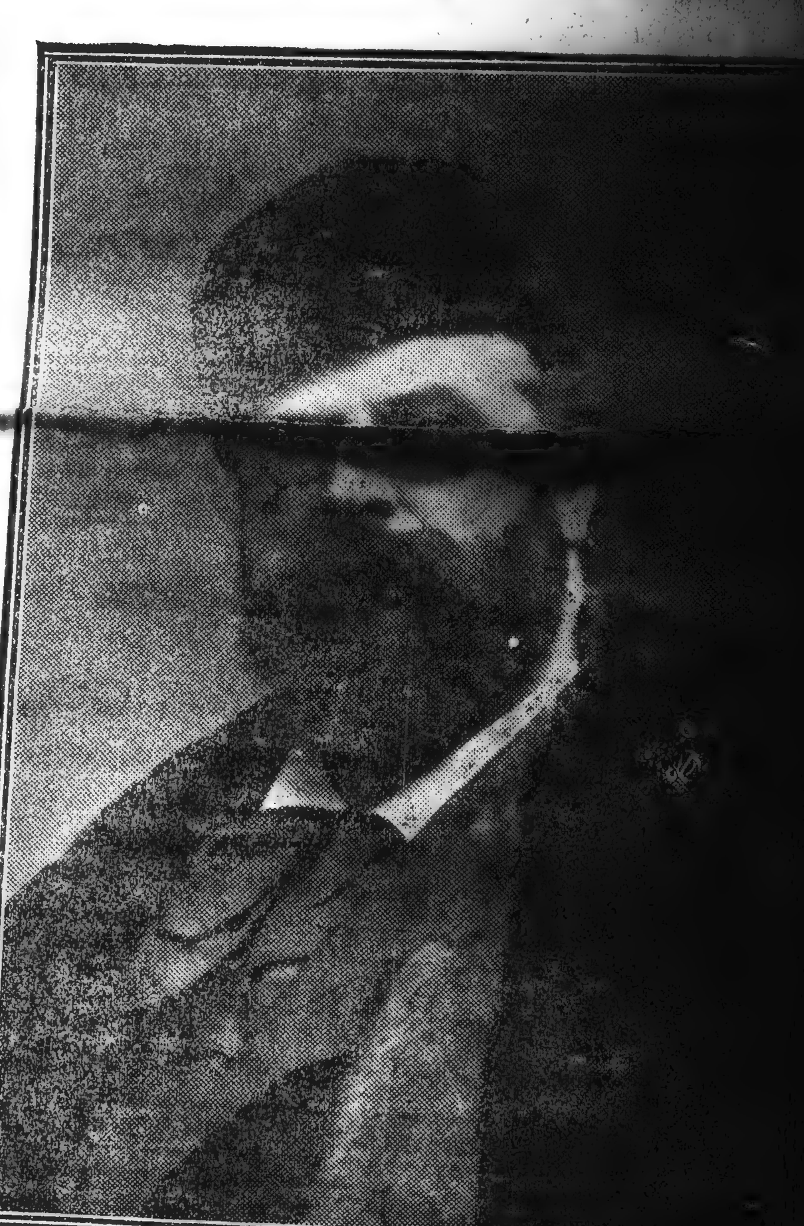
Frederic Lamond was born at Glasgow on Jan. 28, 1868. He studied the piano at an early age, so that at the age of nine he was familiar with the works of the great masters that were within the reach of his small hands. His head was far in advance of his fingers, says one of his biographers. At the age of ten he was appointed organist of a church, and he also studied the violin and the oboe. When he was 14 he went to Germany, where he studied at the Hoch Conservatory at Frankfort-on-the-Main, but sojourned at Berlin, Meiningen, Weimar and Rome. His teachers at Frankfort were Anton Urspruch and Max Schwartz, and he asserts that he owes much to the former. Later von Buelow became interested in him, and Liszt gave him valuable instruction. He made his first appearance in Berlin Nov. 17, 1885. In the winter of 1886 Lamond went to St. Petersburg, where Rubinstein heard him play and advised him to give a concert, which he did with marked success. In the spring of 1887, Lamond returned to Scotland and in the mountains composed a piano trio, a 'cello sonata and 12 piano pieces, which he introduced to the musical world at Dresden in February, 1888. In '89-'90 he gave concerts in England and Scotland, and a symphony in A was produced at Glasgow Dec. 23, 1889, and played at the Crystal Palace. A concert overture, "From the Scottish Highlands," has been played at Frankfort, Meiningen, London, New York, Chicago. In 1895 Lamond traveled as a virtuoso in Russia, Germany, France, etc., and he became especially celebrated as a player of Beethoven's music, although his performance of music by Bach, Schumann, Liszt, Chopin Brahms, Tschaikowsky, showed that he was not a specialist. Mr. Otto Bacher wrote of him: "When the artist, whose exterior reminds one of the youthful Anton Rubinstein, steps on the platform, displaying a certain haste, a harsh earnestness, one might almost say anger, and when he without any mannerisms that seek the general interest strikes the keys, not unlike a lion, one feels instinctively that one has to deal with an uncommon personality. We listen breathless to playing that resembles an improvisation. 'We feel a spirit of revelation; an air of unaffected grandeur, of solemn heroic earnestness, enwraps us.' Lamond not only obtains colossal tone effects from the piano, but also finds expression for the transcendental. At the same time his playing is absolutely sound, no mannerism, no seeking for mere effects; truth is inscribed on the escutcheon of his art."

In connection with the fact that Mr. Lamond is a native of Glasgow, it is interesting to note the extent and variety of countries from which the soloists are drawn. Australia, England, Scotland, Ireland, Wales, Germany, France, Belgium, Poland and the United States all send their representatives to the musical Mecca of America.

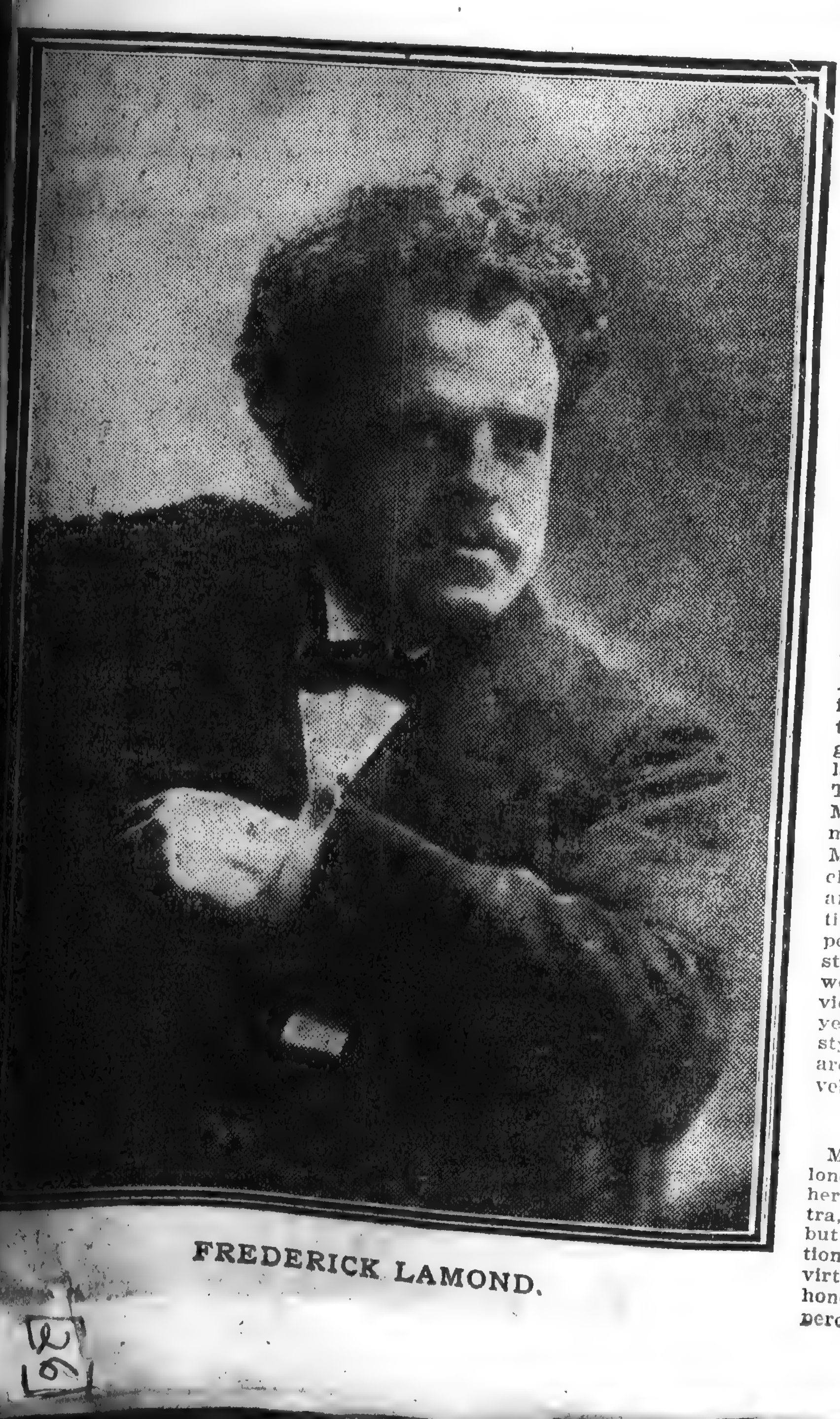
Hugo Heermann, the violinist, will visit the United States for the first time. He was born of a most musical mother at Heilbronn on March 3, 1844, and was educated as a violinist at an early age. For five years he was at the Brussels Conservatory as a pupil of Meerts, de Bériot and Fétis, and then he studied for three years in Paris. After successful concert tours he was invited to be concert master at Frankfort-on-the-Main, where he has taught the violin at the Hoch Conservatory since its establishment in 1878. His string quartet, in which Hugo Becker is the 'cellist, has an enviable reputation.

Mr. Harold Randolph, director of the famous Peabody Conservatory of Music in Baltimore, who has already earned a place among leading pianists by his success with the orchestra elsewhere, will be heard early in the season. The deserved popularity of Messrs. Kneisel, Schroeder and Adamowski with Boston Symphony patrons is the best possible reason for strengthening an already imposing list by the addition of their names.

The sale of season tickets for the 24 Friday afternoon public rehearsals will be held at Symphony Hall on Monday and Tuesday, Sept. 29 and 30, and for the 24 Saturday evening concerts on Thursday and Friday, Oct. 2 and 3. All sales will begin at 10 A. M. and continue through the day.



(Copyright, 1898, by A. Dupont.)
RAOUL PUGNO.



FREDERICK LAMOND.

(Copyright by A. Dupont.)
ANTON VAN ROOY.

## THE "PEG LEG" MINE'S DEATH LIST.

In the year 1870 J. C. Culpepper of Virginia, a one-legged Confederate soldier, who had not only lost his leg during the war, but his entire fortune, started West in search of some of the great wealth he so often heard of. He had read in the papers of Bennett's silver mine in Death Valley, and one day he gathered together his pack animals and supplies and began a journey which cost him his life, though he found far richer treasures than he ever dreamed of, and to this day the "Peg Leg" mine found by Culpepper, or "Peg Leg," as he was called, still contains a bigger portion of his wealth. One [illegible] it after "Peg Leg's" death. For days and days Culpepper prospected in Death Valley, and then he lost his way.

### Fortune at the Last Gap.

One morning he discovered that all his water was gone. To be lost on burning sand, miles from living thing, animal or vegetable, is awful, but to be without water is something too horrible to contemplate, and often the thought has driven men insane. In the distance was what appeared to be a rise in the earth, or a knoll. The poor prospector went to the top of that to see if he could get his bearings. He saw that he had traveled farther south than he had intended and that from all indications he was in the heart of the great Mojave Desert. Off to the south, to his delight, the man saw a cottonwood tree and knew there must be some water near by. He was in the act of moving on when the mound on which he was standing attracted his attention. It resembled iron and he kicked a piece loose with his foot. The bottom of the rock proved to be pure gold. A hasty examination of other pieces of the stuff revealed that the knoll was literally covered with nuggets. "Peg Leg" had failed to find Bennett's silver mine in Death Valley, but he had found a gold mine in the Mojave Desert. He filled two canvas bags with nuggets, and as soon as possible started for Los Angeles, which proved to be about 120 miles to the southwest. Since that time the railroads have been built and a few towns have sprung up on the desert. Johannesburg and Randsburg, new towns in California, are about 50 miles south west of the spot where the gold was found, and Daggett, on the S. F. P. R. R., is about 65 miles south of the spot, or at least in the neighborhood of where the spot is thought to be.

When Culpepper reached Los Angeles he showed his wealth to a friend, and gave him one nugget, which proved to be worth about $[illegible]. The whole lot was worth about $[illegible]. The many hardships the man had passed through were too much for him. He had contracted a fever, and in two weeks he was dead. His secret, except what he told his friend, died with him. The news of the find spread from ocean to ocean, and prospectors from every mining camp in the West went in search of "Peg Leg's" mine. Thousands of dollars were expended in [illegible]. Those who perished on the burning wastes greatly outnumbered those who returned to their homes.

### Never Came Back.

A young doctor from Los Angeles made a wagon of solid iron, with a large [illegible] tank to carry water in. He felt sure he could find the treasure, but the years have rolled by, and neither man, wagon nor beast has ever been heard of. It is thought that after the man and beasts perished the shifting sands swept over the wagon and buried it from view.

Ten years ago a Mexican prospector known as "Mexican Pete" started out from Prescott, Ariz., in search of the mine, and it has always been thought he found it. Three months afterward he returned to Prescott with about $12,-[illegible] of pure gold. For months he loafed around spending money with a lavish hand. One night, when he had about $[illegible] left, he got into a poker game with two professional gamblers, and before daylight he lost all he had. "Mexican Pete" was never seen alive again, but it is pretty certain that he went back to that mine. Six months afterward a prospector named McConnell, from Butte, thought he would try his luck hunting for the hidden treasure. At a point 20 miles northeast of the supposed location of the mine he found a skeleton and by the side of it lay two piles of gold, the value of which was about $7500. There is hardly a doubt but that the skeleton was that of "Mexican Pete," who had died of thirst before he could reach civilization.

# REDUCTION

# RATIO

# 12x

2.5 mm
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

2.0 mm
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz1234567890

1.5 mm
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz1234567890

# PM-MGP 13″x18″
# METRIC GENERAL PURPOSE TARGET
# PHOTOGRAPHIC

150 mm

100 mm

A5

A4

1.0 mm

1.5 mm

2.0 mm

2.5 mm

## PRECISION℠ RESOLUTION TARGETS

Century

1303 Geneva Avenue
St. Paul, MN 55119

4.5 mm
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

3.5 mm
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz1234567890

# BOSTON TO HEAR NEW SOLOISTS

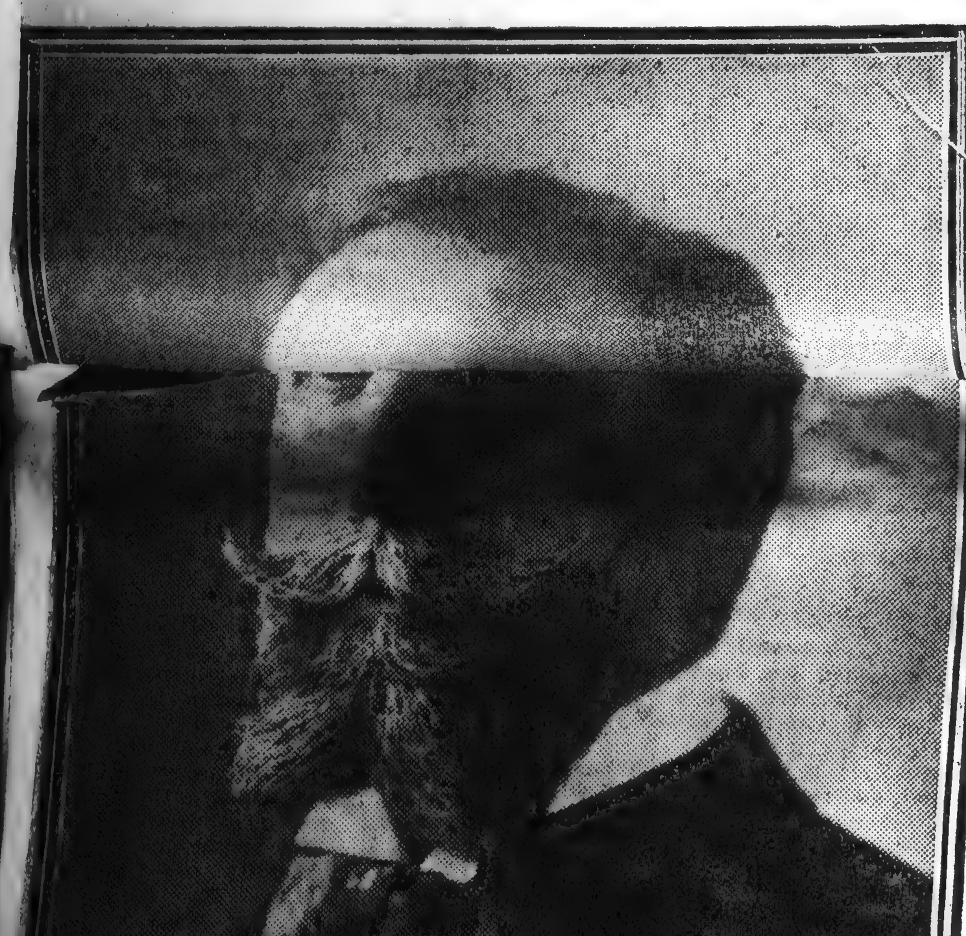
## Famous Vocal and Instrumental Stars Who Will Appear During t[he Sym]phony Concert Season.

MME. KIRKBY LUNN,
English contralto from Covent Garden Opera, London.

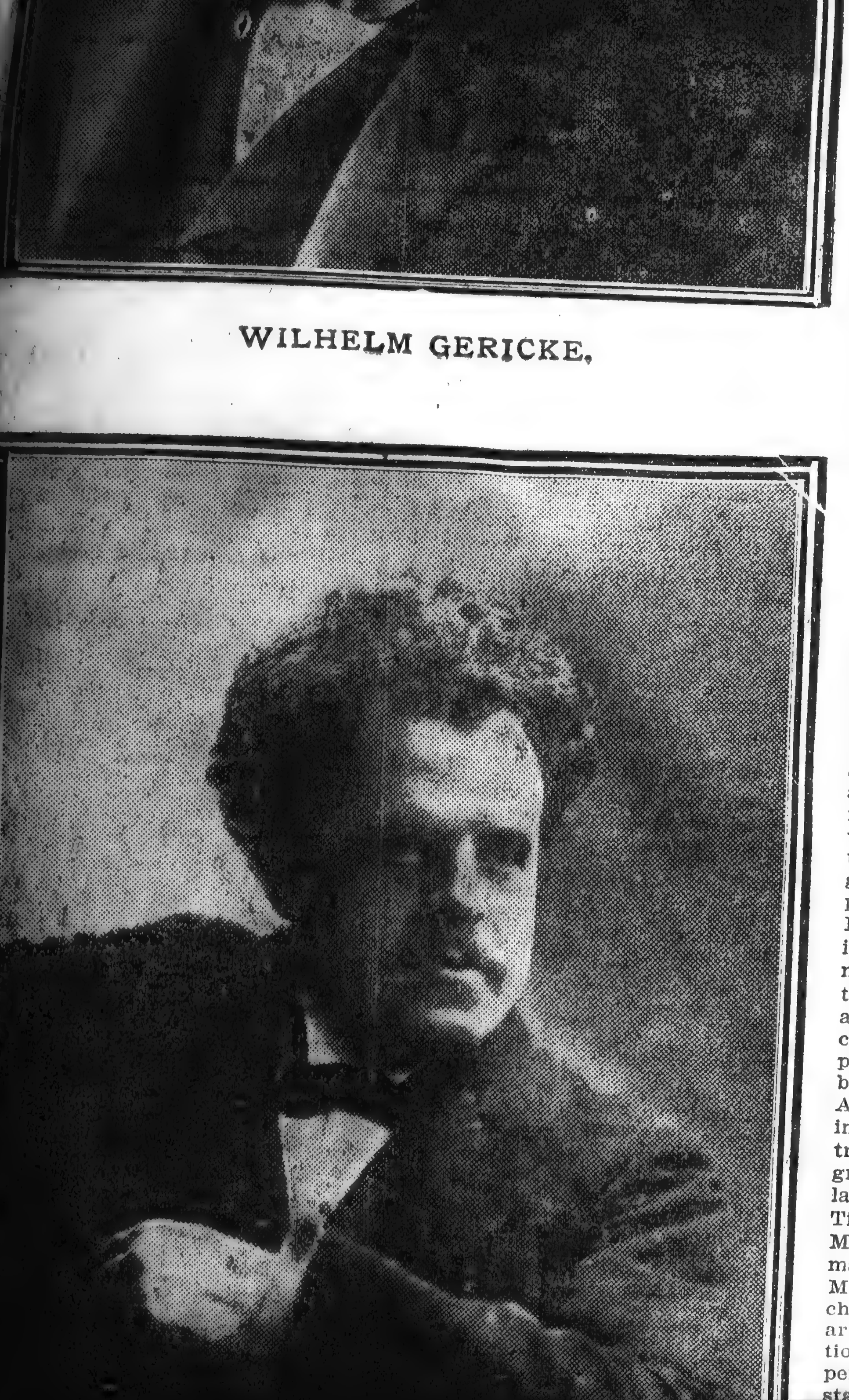
ELSA RUEGGER.

MAUD MACCARTHY.

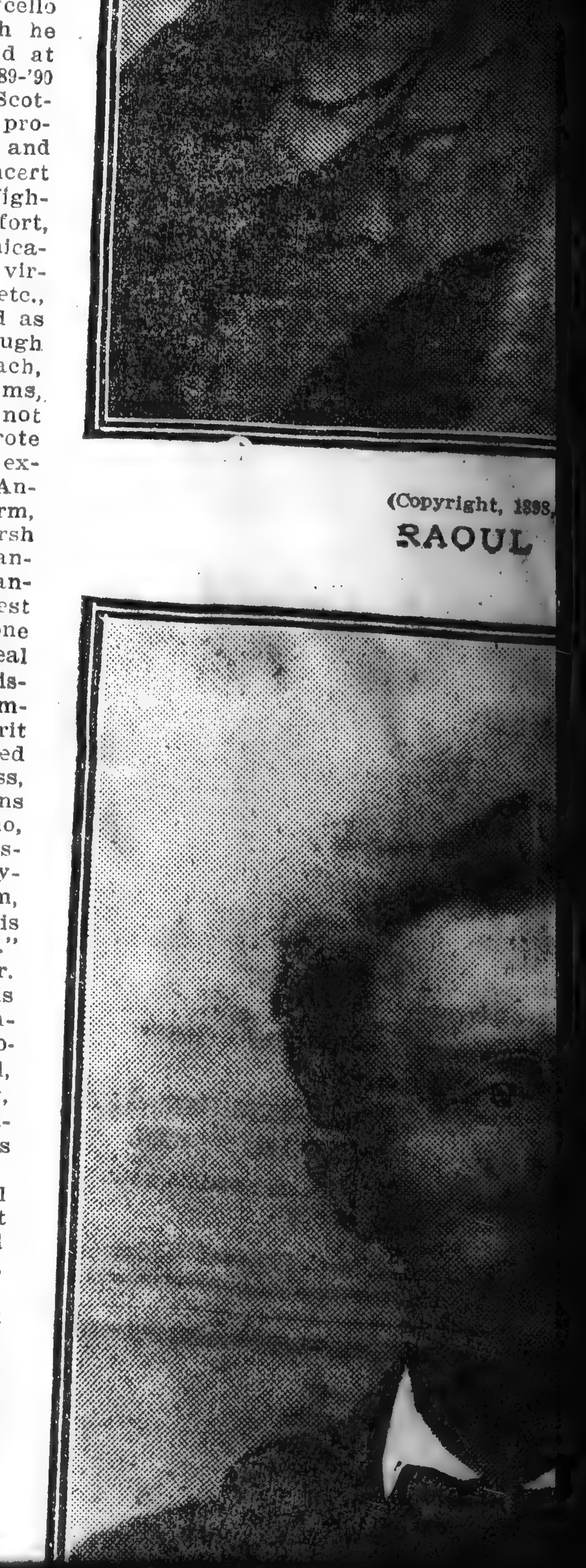
MADA
From her lates



WILHELM GERICKE.



(Copyright, 1898,
RAOUL



FOR THE 22d time the musical public of Boston and vicinity is expectantly awaiting the announcement of the soloists to appear during the coming season with the Boston Symphony Orchestra. The true enthusiast finds ample satisfaction in the orchestra itself which, notably in an organization like the Boston Symphony Orchestra, is simply an ensemble of soloists merging their individualities into one composite whole. But, inasmuch as so many patrons enjoy the added feature of a solo performer, the management provides as strong and attractive a list as can be secured, and this season the list is in keeping, both [illegible]

The simple announcement of Madame Melba as easily the first in importance is all-sufficient. There is the added assurance that it will be her only appearance in Boston in concert. Madame Schumann-Heink is, like Madame Melba, too well known and too great a favorite to need extended exploiting.

### A New Comer.

A new comer is Madame Kirby Lunn, the English contralto, fresh from a season's triumph at the Royal Opera, Covent Garden, London. Of her remarkable success there the London Times says: "The phenomenal voice with which Mme. Kirby Lunn is gifted is truly a marvel, showing, as it does, a quality, volume and range that encompasses the profundity of Wagner's Ortrud with the same apparent ease and graceful indifference that justifies her in undertaking, and with such a large measure of success, the leading prima donna role in Bizet's 'Carmen.' " The Telegraph refers to her as having "long been the bright particular star of a large section of London concert-goers, who view her final 'arrival' with unmixed sympathy." Mme. Lunn was born at Manchester, and she made her début in Schumann's "Genoveva," performed by students of the Royal College of Music at Drury Lane. She afterward sang in "Le Roi l'a dit" in a student performance at the Prince of Wales Theatre. She studied under A. Visetti and created the part of Norah in Stanford's "Shamus O'Brien." She was then engaged for the Carl Rosa Company and sang Ortrud, Brangaene, Fricka, Carmen, Siebel, and she created the part of Eila in "Diarmid" at Covent Garden. She was married to Mr. W. J. K. Pearson of London.

The return of Madame Fanny Bloomfield-Zeisler, after an absence of three years, will be most heartily welcomed by all in recollection of her splendid virtuosity as a pianist.

### Was a Child Wonder.

Another new comer is Miss Maud MacCarthy, the youthful Irish violinist, who visited this country as a child-wonder. That her artistic career abroad has been brilliant is evidenced by the following excerpts from the English press. The London Times says: "Miss Maud MacCarthy's place among the first violinists of the day is being rapidly established, and the time cannot now be long before she is universally recognized as one of the greatest and most thoroughly artistic players before the public." While Black and White adds the following: "Miss Maud MacCarthy can with more truth be described as an artist than nine-tenths of the musicians who are dignified by that title. At her concert on the 3d inst. she played two important works—a sonata in C minor by Beethoven and Brahms's sonata in A major. Both were distinguished by intense artistic feeling, thoroughly controlled, and as regards technic, the greatest facility." Mr. Fuller Maitland, musical critic of the London Times, published a book called "The Musician's Pilgrimage," in which he made allusion to the genius of Maud MacCarthy when he spoke of the change from the prodigy to the serious art stage, and said that some exceptional beings pass through it quite imperceptible, and gave the following instance in these wor[ds]

her appearance here. She was born at Lucerne, Switzerland, Dec. 6, 1881. She studied with Jacobs of the Brussels Conservatory; played in a charity concert when she was 11 years old, and made a concert tour when she was 13. She was awarded in June, 1896, the first 'cello prize of the Brussels Conservatory, "with the highest distinction." Her first appearance here was on Oct. 21, 1899, when she played Lalo's concerto.

Mr. Anton Van Rooy, whose singing as a member of the Metropolitan Opera Company in music-dramas of Wagner is fresh in the memory [illegible] Jan. 12, 1870. It was intended that he should follow a business career, but he studied singing with Julius Stockhausen of Frankfort and Miss Beck of Berlin. Yet at the age of seven he sang first soprano in a choir of his native city. He began singing in song recitals throughout Germany, and in 1897, after a concert at Heidelberg, he made the acquaintance of Mrs. Tode, a daughter of Cosima Wagner, who was so impressed with his performance of "Wotan's Abschied" that she invited him to Bayreuth, where Cosima engaged him for the Festival of that year, and Van Rooy sang the Wotan music. After that he sang at Bayreuth Hans Sachs and the Flying Dutchman. He has appeared as a guest at the Berlin, London and other opera houses, and in concerts in the Netherlands, France, and at New York and London. His first appearance in America was at New York as Wotan Dec. 14, 1898. Other parts that have been impersonated by him are Kurnewal, Escamillo, Wolfram. His voice and his art are alike remarkable. Another favorite who will sing at a Symphony concert this season is the tenor Mr. Ben Davies, who is too well known to require extended notice.

Mr. Raoul Pugno, one of the most distinguished pianists of Europe, will make his first appearance at a Symphony concert in this city, although he visited this country in 1897-1898 and played with Ysaye at Music Hall, Boston, Feb. 17, 1898, and with Ysaye and Gerardy on the afternoon of the following day. Mr. Pugno was born at Montrouge, France, on June 23, 1852. He is the son of an Italian, and his mother was of Lorraine. The father kept a music shop, in the Latin Quarter, Paris, and Raoul began to play at a surprisingly early age. His first teacher was Josephine Martin, and he then entered the Conservatory, where he took the first piano prize in 1866, the first harmony prize in 1867, the first organ prize in 1869. He made his first appearance in public at the age of six at a charity concert in the Hotel de Ville. At the Conservatory he studied the piano under Mathias and Durand. As he was the son of an Italian he could not compete for the Prix de Rome. There has been an absurd report that during the Commune he was made director of the Conservatory, but this communal director was Salvador Daniel, who wrote a book on music of the Arabs and was executed by the troops [illegible] bly originated from the fact that when he sought a passport, certain Communists who knew his talent insisted that he should remain in Paris and assist in a concert to be given at the Opera House for the benefit of the Widow Duval, at which his "Hymn to the Immortals" was to be played: but the concert never took place, for in the morning the Versailles soldiery entered Paris. In 1871 Pugno was appointed organist of Saint Eugene. He resigned the position in 1892. He has been Professor of Harmony and Professor of Piano Playing at the Conservatory. His fame as a virtuoso was firmly established in 1893 by his performance of Grieg's concerto at a Conservatory concert. Since then his fame as a soloist as well as a chamber player has extended throughout Europe. From London to St. Petersburg he is renowned for exquisite taste and style. As a composer he is favorably known by an oratorio, "The Resurrection of Lazarus" (1879), a dozen or so operettas and ballets, piano pieces, and songs. As a chamber player he has been intimately associated with Ysaye. There is a singular allusion to Pugno in the Journal of the Goncourts: "Aug. 2, 1894: The musician Pugno, who dined here this evening, spoke eloquently concerning the little dramas that diversify the life of performers. He declared that he had before each concert the anxious, sickly emotion that preceded his first concert, with the preoccupation or hindrances to execution—even to the final chord—palpitations of his heart, nervous contractions of his forearm, heat of the hall which might make the keys sticky, a crack in the floor that might receive a leg of his chair. And the expenditure of emotion is so great that after the performance he is seized with violent stomachic cramps. But in his concerts at London, which lasted two hours, and where he was the solo performer, his chief preoccupation was the thought of losing his memory." Mr. Pugno's latest appearances in Berlin, Vienna, Paris, and London were a succession of triumphs, legitimately won, yet free from vulgar sensationalism.

### A New Pianist.

Frederic Lamond was born at Glasgow on Jan. 28, 1868. He studied the piano at an early age, so that at the age of nine he was familiar with the works of the great masters that were within the reach of his small hands. His head was far in advance of his [illegible] At the age of ten he was appointed organist of a church, and he also studied the violin and the oboe. When he was 14 he went to Germany, where he studied at the Hoch Conservatory at Frankfort-on-the-Main, but sojourned at Berlin, Meiningen, Weimar and Rome. His teachers at Frankfort were Anton Urspruch and Max Schwartz, and he asserts that he owes much to the former. Later von Buelow became interested in him, and Liszt gave him valuable instruction. He made his first appearance in Berlin Nov. 17, 1835. In the winter of 1886 Lamond went to St. Petersburg, where Rubinstein heard him play and advised him to give a concert, which he did with marked success. In the spring of 1887, Lamond returned to Scotland and in the mountains composed a piano trio, a 'cello sonata and 12 piano pieces, which he introduced to the musical world at Dresden in February, 1888. In '89-'90 he gave concerts in England and Scotland, and a symphony in A was produced at Glasgow Dec. 23, 1889, and played at the Crystal Palace. A concert overture, "From the Scottish Highlands," has been played at Frankfort, Meiningen, London, New York, Chicago. In 1895 Lamond traveled as a virtuoso in Russia, Germany, France, etc., and he became especially celebrated as a player of Beethoven's music, although his performance of music by Bach, Schumann, Liszt, Chopin Brahms, Tschaikowsky, showed that he was not a specialist. Mr. Otto Bacher wrote of him: "When the artist, whose exterior reminds one of the youthful Anton Rubinstein, steps on the platform, displaying a certain haste, a harsh earnestness, one might almost say anger, and when he without any mannerisms that seek the general interest strikes the keys, not unlike a lion, one feels instinctively that one has to deal with an uncommon personality. We listen breathless to playing that resembles an improvisation. We feel a spirit of revelation; an air of unaffected grandeur, of solemn heroic earnestness, enwraps us. Lamond not only obtains colossal tone effects from the piano, but also finds expression for the transcendental. At the same time his playing is absolutely sound, no mannerism, no seeking for mere effects; truth is inscribed on the escutcheon of his art."

In connection with the fact that Mr. Lamond is a native of Glasgow, it is interesting to note the extent and variety of countries from which the soloists are drawn. Australia, England, Scotland, Ireland, Wales, Germany, France, Belgium, Poland and the United States all send their representatives to the musical Mecca of America.

Hugo Heermann, the violinist, will visit the United States for the first time. He was born of a most musical mother at Heilbronn on March 3, 1844, and was educated as a violinist at an early age. For five years he was at the Brussels Conservatory as a pupil of Meerts, de Bériot and Fétis, and then he studied for three years in Paris. After successful concert tours he was invited to be concert master at Frankfort-on-the-Main, where he has taught the violin at the Hoch Conservatory since its establishment in 1878. His string quartet, in which Hugo Becker is the 'cellist, has an

## THE "PEG LEG" MINE'S DEATH LIST.

In the year 1870 J. C. Culpepper of Virginia, a one-legged Confederate soldier, who had not only lost his leg during the war, but his entire fortune, started West in search of some of the great wealth he so often heard of. He had read in the papers of Bennett's silver mine in Death Valley, and one day he gathered together his pack animals and supplies and began a journey which cost him his life, though he found far richer treasures than he ever dreamed of, and to this day the gold mine found by Culpepper, or "Peg Leg," as he was called, still contains a bigger portion of its wealth. One man visited it after "Peg Leg's" death. For days and days Culpepper prospected in Death Valley, and then he lost his way.

### Fortune at the Last Gap.

One morning he discovered that all his water was gone. To be lost on burning sand, miles from living thing, animal or vegetable, is awful, but to be without water is something too horrible to contemplate, and often the thought has driven men insane. In the distance was what appeared to be a rise in the earth, or a knoll. The poor prospector went to the top of that to see if he could get his bearings. He saw that he had traveled farther south than he had intended and that from all indications he was in the heart of the great Mojave Desert. Off to the south

west of the spot where the gold was found, and Daggett, on the S. F. P. R. R., is about 65 miles south of the spot, or at least in the neighborhood of where the spot is thought to be.

When Culpepper reached Los Angeles he showed his wealth to a friend, and gave him one nugget, which proved to be worth about $1000. The whole lot was worth about $8000. The many hardships the man had passed through were too much for him. He had contracted a fever, and in two weeks he was dead. His secret, except what he told his friend, died with him. The news of the find spread from ocean to ocean, and prospectors from every mining camp in the West went in search of "Peg Leg" mine. Thousands of dollars were expended in equipments. Those who perished on the burning wastes greatly outnumbered those who returned to their homes.

### Never Came Back.

A young doctor from Los Angeles made a wagon of solid iron, with a large iron tank to carry water in. He felt sure he could find the treasure, but the years have rolled by, and neither man, wagon nor beast have ever been heard of. It is thought that after the man and beasts perished the shifting sands swept over the wagon and buried it from view.

Ten years ago a Mexican prospector known as "Mexican Pete" started out from Prescott

# OSTON TO HEAR NEW SOLOISTS.

## Vocal and Instrumental Stars Who Will Appear During the Symphony Concert Season.

LUNN,
den Opera, London.

ELSA RUEGGER.

MAUD MACCARTHY.

MADAME MELBA,
From her latest portrait, taken in London.

FOR THE 22d time the musical public of Boston and vicinity is expectantly awaiting the announcement of the soloists to appear during the coming season with the Boston Symphony Orchestra. The true enthusiast finds ample satisfaction in the orchestra itself which, notably in an organization like the Boston Symphony Orchestra, is simply an ensemble of soloists merging their individualities into one composite whole. But, inasmuch as so many patrons enjoy the added feature of a solo performer, the management provides as strong and attractive a list as can be secured, and this season the list is in keeping, both [illegible]

The simple announcement of Madame Melba as easily the first in importance is all-sufficient. There is the added assurance that it will be her only appearance in Boston in concert. Madame Schumann-Heink is, like Madame Melba, too well known and too great a favorite to need extended exploiting.

### A New Comer.

A new comer is Madame Kirby Lunn, the English contralto, fresh from a season's triumph at the Royal Opera, Covent Garden, London. Of her remarkable success there the London Times says: "The phenomenal voice with which Mme. Kirby Lunn is gifted is truly a marvel, showing, as it does, a quality, volume and range that encompasses the profundity of Wagner's Ortrud with the same apparent ease and graceful indifference that justifies her in undertaking, and with such a large measure of success, the leading prima donna role in Bizet's 'Carmen.'" The Telegraph refers to her as having "long been the bright particular star of a large section of London concert-goers, who view her final 'arrival' with unmixed sympathy." Mme. Lunn was born at Manchester, and she made her début in Schumann's "Genoveva," performed by students of the Royal College of Music at Drury Lane. She afterward sang in "Le Roi l'a dit" in a student performance at the Prince of Wales Theatre. She studied under A. Visetti and created the part of Norah in Stanford's "Shamus O'Brien." She was then engaged for the Carl Rosa Company and sang Ortrud, Brangaene, Fricka, Carmen, Siebel, and she created the part of Eila in "Diarmid" at Covent Garden. She was married to Mr. W. J. K. Pearson of London.

The return of Madame Fanny Bloomfield-Zeisler, after an absence of three years, will be most heartily welcomed by all in recollection of her splendid virtuosity as a pianist.

### Was a Child Wonder.

Another new comer is Miss Maud MacCarthy, the youthful Irish violinist, who visited this country as a child-wonder. That her artistic career abroad has been brilliant is evidenced by the following excerpts from the English press. The London Times says: "Miss Maud MacCarthy's place among the first violinists of the day is being rapidly established, and the time cannot now be long before she is universally recognized as one of the greatest and most thoroughly artistic players before the public." While Black and White adds the following: "Miss Maud MacCarthy can with more truth be described as an artist than nine-tenths of the musicians who are dignified by that title. At her concert on the 3d inst. she played two important works—a sonata in C minor by Beethoven and Brahms's sonata in A major. Both were distinguished by intense artistic feeling, thoroughly controlled, and as regards technic, the greatest facility." Mr. Fuller Maitland, musical critic of the London Times, published a book called "The Musician's Pilgrimage," in which he made allusion to the genius of Maud MacCarthy when he spoke of the change from the prodigy to the serious art stage, and said that some exceptional beings pass through it quite imperceptible, and gave the following instance in these words: [illegible]

her appearance here. She was born at Lucerne, Switzerland, Dec. 6, 1881. She studied with Jacobs of the Brussels Conservatory; played in a charity concert when she was 11 years old, and made a concert tour when she was 13. She was awarded in June, 1896, the first 'cello prize of the Brussels Conservatory, "with the highest distinction." Her first appearance here was on Oct. 21, 1899, when she played Lalo's concerto.

Mr. Anton Van Rooy, whose singing as a member of the Metropolitan Opera Company in music-dramas of Wagner is fresh in the memory [illegible] Jan. 12, 1870. It was intended that he should follow a business career, but he studied singing with Julius Stockhausen of Frankfort and Miss Beck of Berlin. Yet at the age of seven he sang first soprano in a choir of his native city. He began singing in song recitals throughout Germany, and in 1897, after a concert at Heidelberg, he made the acquaintance of Mrs. Tode, a daughter of Cosima Wagner, who was so impressed with his performance of "Wotan's Abschied" that she invited him to Bayreuth, where Cosima engaged him for the Festival of that year, and Van Rooy sang the Wotan music. After that he sang at Bayreuth Hans Sachs and the Flying Dutchman. He has appeared as a guest at the Berlin, London and other opera houses, and in concerts in the Netherlands, France, and at New York and London. His first appearance in America was at New York as Wotan Dec. 14, 1898. Other parts that have been impersonated by him are Kurnewal, Escamillo, Wolfram. His voice and his art are alike remarkable. Another favorite who will sing at a Symphony concert this season is the tenor Mr. Ben Davies, who is too well known to require extended notice.

Mr. Raoul Pugno, one of the most distinguished pianists of Europe, will make his first appearance at a Symphony concert in this city, although he visited this country in 1897-1898 and played with Ysaye at Music Hall, Boston, Feb. 17, 1898, and with Ysaye and Gerardy on the afternoon of the following day. Mr. Pugno was born at Montrouge, France, on June 23, 1852. He is the son of an Italian, and his mother was of Lorraine. The father kept a music shop, in the Latin Quarter, Paris, and Raoul began to play at a surprisingly early age. His first teacher was Josephine Martin, and he then entered the Conservatory, where he took the first piano prize in 1866, the first harmony prize in 1867, the first organ prize in 1869. He made his first appearance in public at the age of six at a charity concert in the Hotel de Ville. At the Conservatory he studied the piano under Mathias and Durand. As he was the son of an Italian he could not compete for the Prix de Rome. There has been an absurd report that during the Commune he was made director of the Conservatory [illegible] bly originated from the fact that when he sought a passport, certain Communists who knew his talent insisted that he should remain in Paris and assist in a concert to be given at the Opera House for the benefit of the Widow Duval, at which his "Hymn to the Immortals" was to be played; but the concert never took place, for in the morning the Versailles soldiery entered Paris. In 1871 Pugno was appointed organist of Saint Eugene. He resigned the position in 1892. He has been Professor of Harmony and Professor of Piano Playing at the Conservatory. His fame as a virtuoso was firmly established in 1893 by his performance of Grieg's concerto at a Conservatory concert. Since then his fame as a soloist as well as a chamber player has extended throughout Europe. From London to St. Petersburg he is renowned for exquisite taste and style. As a composer he is favorably known by an oratorio, "The Resurrection of Lazarus" (1879), a dozen or so operettas and ballets, piano pieces, and songs. As a chamber player he has been intimately associated with Ysaye. There is a singular allusion to Pugno in the Journal of the Goncourts: "Aug. 2, 1894: The musician Pugno, who dined here this evening, spoke eloquently concerning the little dramas that diversify the life of performers. He declared that he had before each concert the anxious, sickly emotion that preceded his first concert, with the preoccupation or hindrances to execution—even to the final chord—palpitations of his heart, nervous contractions of his forearm, heat of the hall which might make the keys sticky, a crack in the floor that might receive a leg of his chair. And the expenditure of emotion is so great that after the performance he is seized with violent stomachic cramps. But in his concerts at London, which lasted two hours, and where he was the solo performer, his chief preoccupation was the thought of losing his memory." Mr. Pugno's latest appearances in Berlin, Vienna, Paris, and London were a succession of triumphs, legitimately won, yet free from vulgar sensationalism.

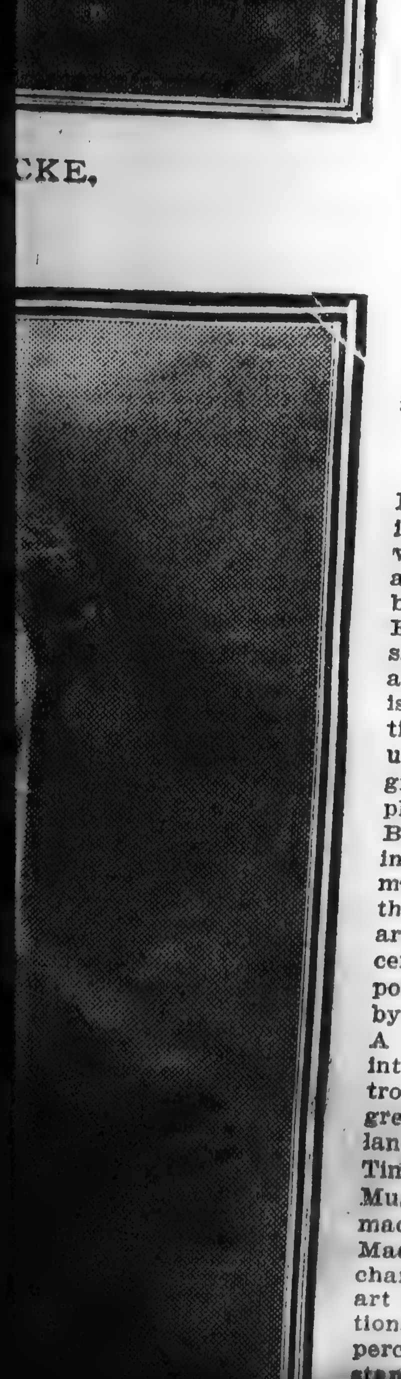
### A New Pianist.

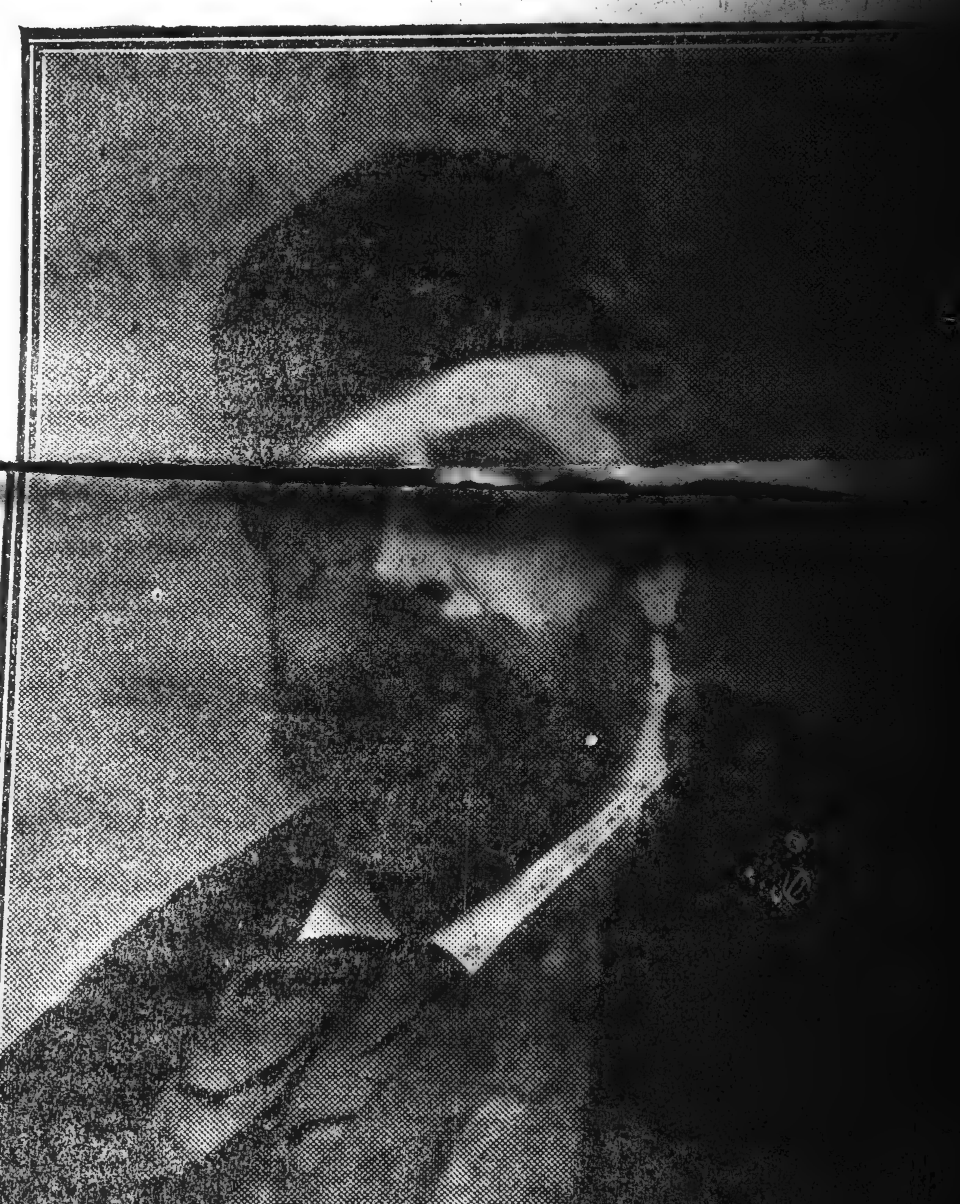
Frederic Lamond was born at Glasgow on Jan. 28, 1868. He studied the piano at an early age, so that at the age of nine he was familiar with the works of the great masters that were within the reach of his small hands. His head was far in advance of his [illegible] says one of his biographers. At the age of ten he was appointed organist of a church, and he also studied the violin and the oboe. When he was 14 he went to Germany, where he studied at the Hoch Conservatory at Frankfort-on-the-Main, but sojourned at Berlin, Meiningen, Weimar and Rome. His teachers at Frankfort were Anton Urspruch and Max Schwartz, and he asserts that he owes much to the former. Later von Buelow became interested in him, and Liszt gave him valuable instruction. He made his first appearance in Berlin Nov. 17, 1885. In the winter of 1886 Lamond went to St. Petersburg, where Rubinstein heard him play and advised him to give a concert, which he did with marked success. In the spring of 1887, Lamond returned to Scotland and in the mountains composed a piano trio, a 'cello sonata and 12 piano pieces, which he introduced to the musical world at Dresden in February, 1888. In '89-'90 he gave concerts in England and Scotland, and a symphony in A was produced at Glasgow Dec. 23, 1889, and played at the Crystal Palace. A concert overture, "From the Scottish Highlands," has been played at Frankfort, Meiningen, London, New York, Chicago. In 1895 Lamond traveled as a virtuoso in Russia, Germany, France, etc., and he became especially celebrated as a player of Beethoven's music, although his performance of music by Bach, Schumann, Liszt, Chopin Brahms, Tschaikowsky, showed that he was not a specialist. Mr. Otto Bacher wrote of him: "When the artist, whose exterior reminds one of the youthful Anton Rubinstein, steps on the platform, displaying a certain haste, a harsh earnestness, one might almost say anger, and when he without any mannerisms that seek the general interest strikes the keys, not unlike a lion, one feels instinctively that one has to deal with an uncommon personality. We listen breathless to playing that resembles an improvisation. We feel a spirit of revelation; an air of unaffected grandeur, of solemn heroic earnestness, enwraps us. Lamond not only obtains colossal tone effects from the piano, but also finds expression for the transcendental. At the same time his playing is absolutely sound, no mannerism, no seeking for mere effects; truth is inscribed on the escutcheon of his art."

In connection with the fact that Mr. Lamond is a native of Glasgow, it is interesting to note the extent and variety of countries from which the soloists are drawn. Australia, England, Scotland, Ireland, Wales, Germany, France, Belgium, Poland and the United States all send their representatives to the musical Mecca of America.

Hugo Heermann, the violinist, will visit the United States for the first time. He was born of a most musical mother at Heilbronn on March 3, 1844, and was educated as a violinist at an early age. For five years he was at the Brussels Conservatory as a pupil of Meerts, de Bériot and Fétis, and then he studied for three years in Paris. After successful concert tours he was invited to be concert master at Frankfort-on-the-Main, where he has taught the violin at the Hoch Conservatory since its establishment in 1878. His string quartet, in which Hugo Becker is the 'cellist, has an enviable reputation.

CKE,





(Copyright, 1898, by A. Dupont.)
RAOUL PUGNO.

## THE "PEG LEG" MINE'S DEATH LIST.

In the year 1870 J. C. Culpepper of Virginia, a one-legged Confederate soldier, who had not only lost his leg during the war, but his entire fortune, started West in search of some of the great wealth he so often heard of. He had read in the papers of Bennett's silver mine in Death Valley, and one day he gathered together his pack animals and supplies and began a journey which cost him his life, though he found far richer treasures than he ever dreamed of, and to this day the gold mine found by Culpepper, or "Peg Leg," as he was called, still contains a bigger portion of its wealth. One man visited it after "Peg Leg's" death. For days and days Culpepper prospected in Death Valley, and then he lost his way.

### Fortune at the Last Gap.

One morning he discovered that all his water was gone. To be lost on burning sand, miles from living thing, animal or vegetable, is awful, but to be without water is something too horrible to contemplate, and often the thought has driven men insane. In the distance was what appeared to be a rise in the earth, or a knoll. The poor prospector went to the top of that to see if he could get his bearings. He saw that he had traveled farther south than he had intended and that from all indications he was in the heart of the great Mojave Desert. Off to the south, to his delight [illegible]

west of the spot where the gold was found, and Daggett, on the S. F. P. R. R., is about 65 miles south of the spot, or at least in the neighborhood of where the spot is thought to be.

When Culpepper reached Los Angeles he showed his wealth to a friend, and gave him one nugget, which proved to be worth about $1000. The whole lot was worth about $8000. The many hardships the man had passed through were too much for him. He had contracted a fever, and in two weeks he was dead. His secret, except what he told his friend, died with him. The news of the find spread from ocean to ocean, and prospectors from every mining camp in the West went in search of "Peg Leg" mine. Thousands of dollars were expended in equipments. Those who perished on the burning wastes greatly outnumbered those who returned to their homes.

### Never Came Back.

A young doctor from Los Angeles made a wagon of solid iron, with a large iron tank to carry water in. He felt sure he could find the treasure, but the years have rolled by, and neither man, wagon nor beast have ever been heard of. It is thought that after the man and beasts perished the shifting sands swept over the wagon and buried it from view.

Ten years ago a Mexican prospector known as "Mexican Pete" started out from Prescott, Ariz., in search of [illegible]

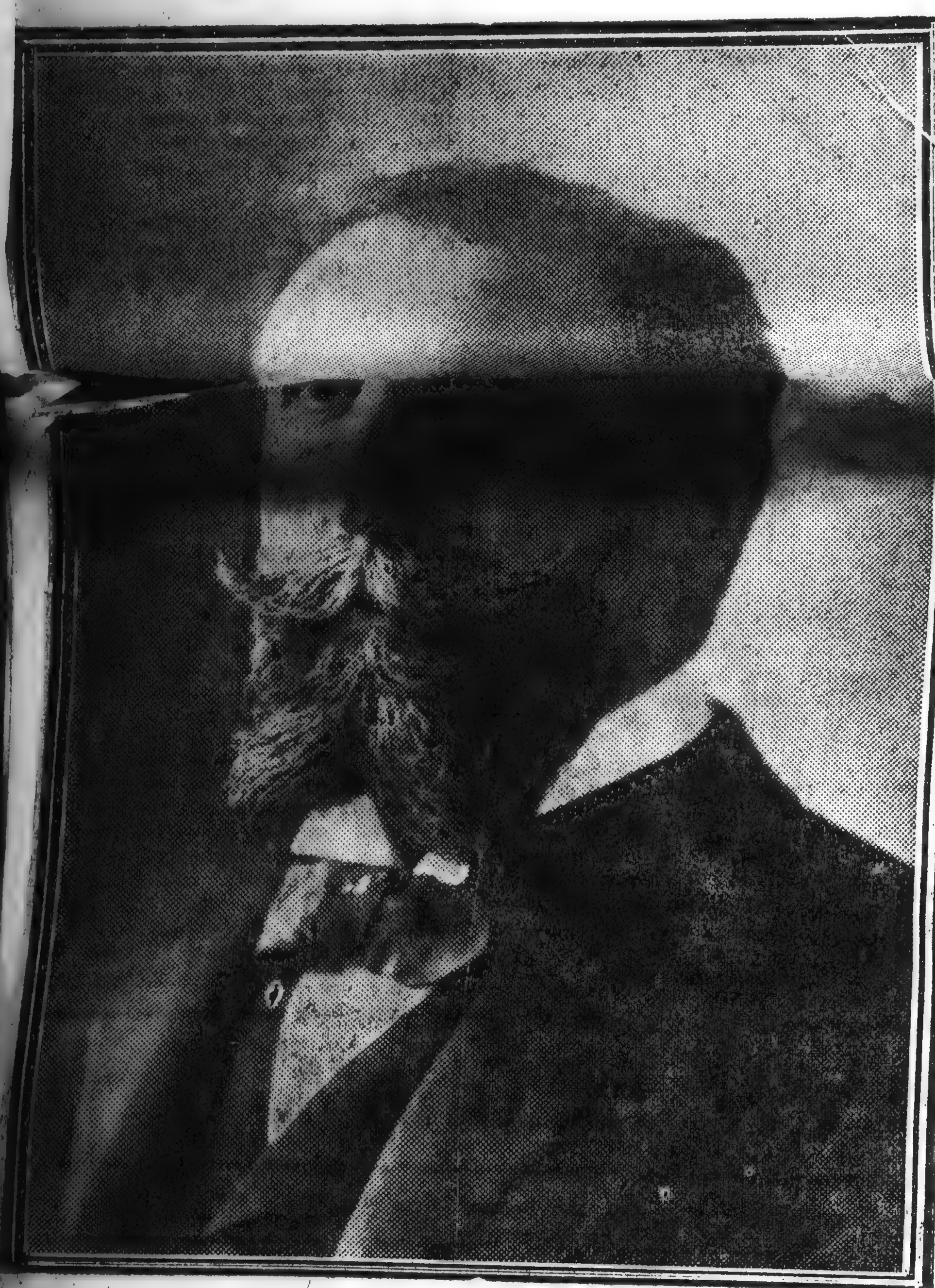
# phony Concert Season.

MME. KIRKBY LUNN,
English contralto from Covent Garden Opera, London.

ELSA RUEGGER.

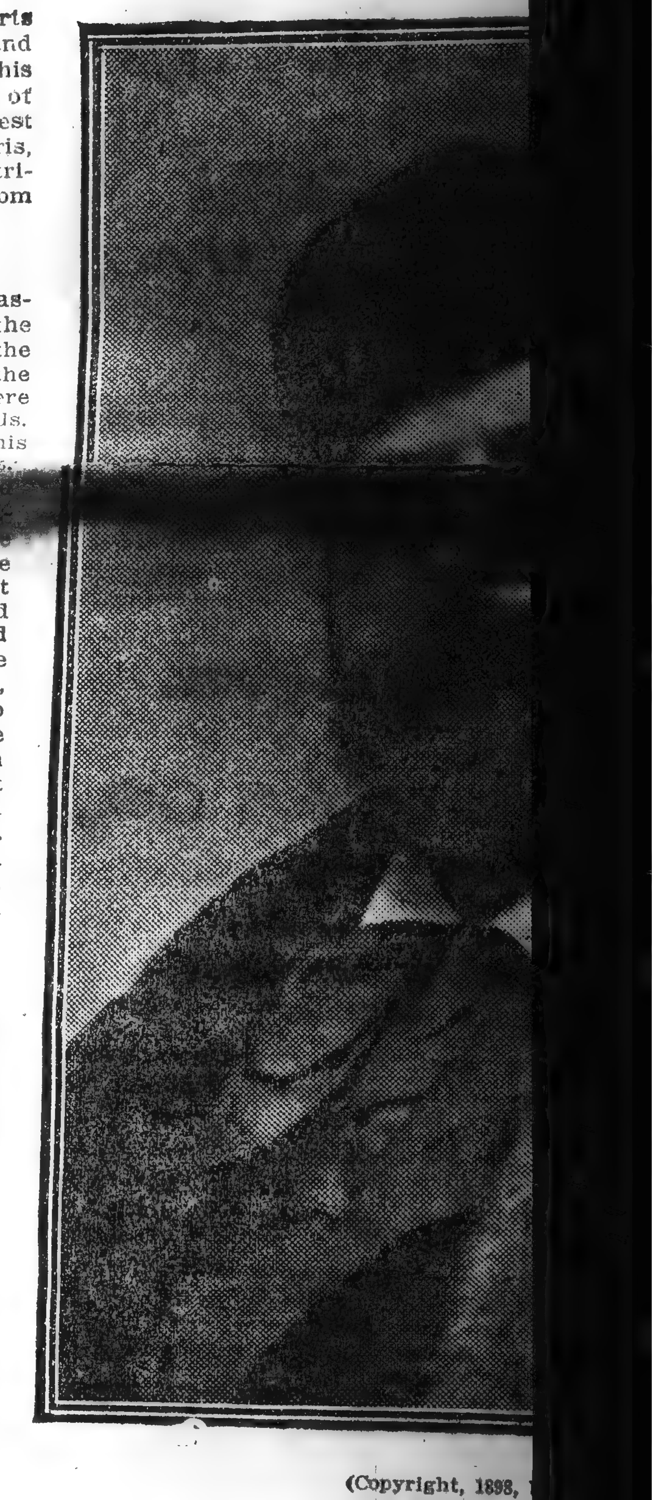
MAUD MACCARTHY.

MADAM
From her latest

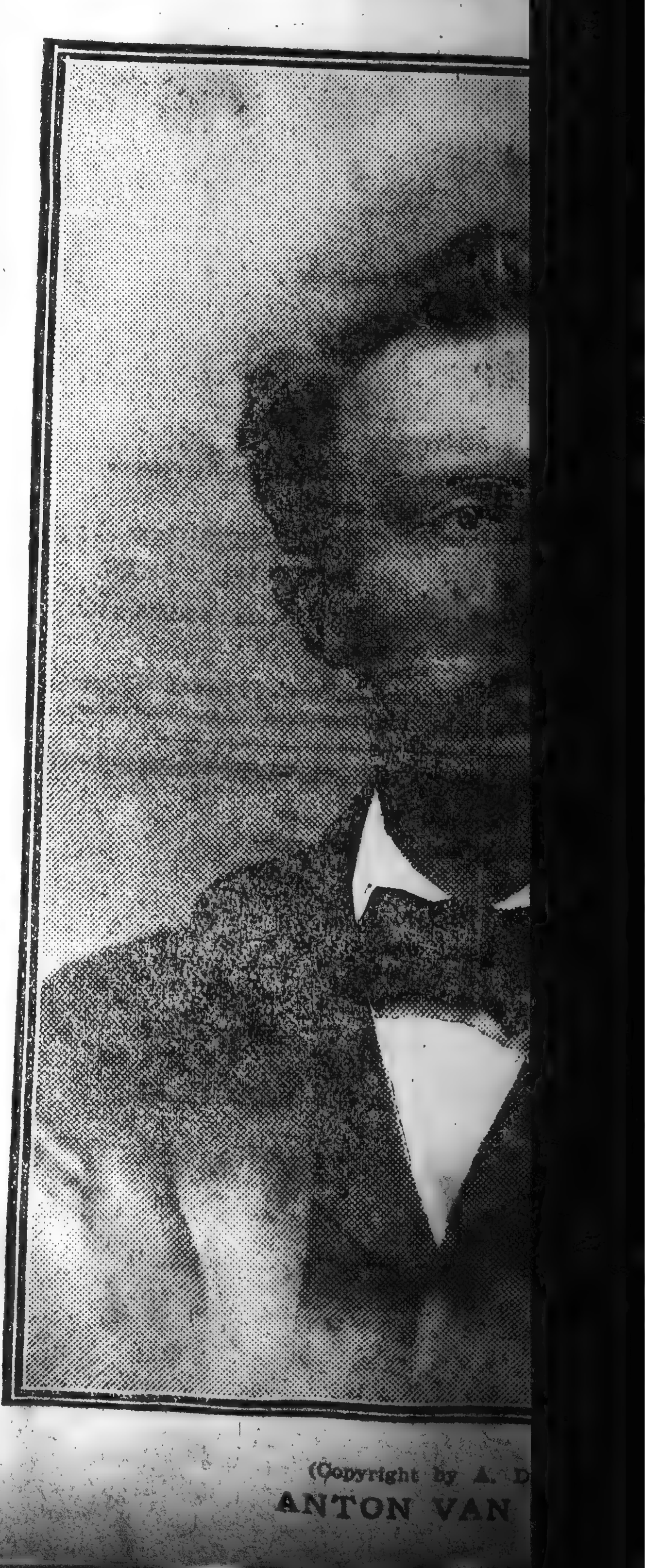


WILHELM GERICKE.

FREDERICK LAMOND.



(Copyright, 1898,
RAOUL



(Copyright by A. D
ANTON VAN

FOR THE 22d time the musical public of Boston and vicinity is expectantly awaiting the announcement of the soloists to appear during the coming season with the Boston Symphony Orchestra. The true enthusiast finds ample satisfaction in the orchestra itself which, notably in an organization like the Boston Symphony Orchestra, is simply an ensemble of soloists merging their individualities into one composite whole. But, inasmuch as so many patrons enjoy the added feature of a solo performer, the management provides as strong and attractive a list as can be secured, and this season the list is in keeping, both [illegible]. The simple announcement of Madame Melba as easily the first in importance is all-sufficient. There is the added assurance that it will be her only appearance in Boston in concert. Madame Schumann-Heink is, like Madame Melba, too well known and too great a favorite to need extended exploiting.

### A New Comer.

A new comer is Madame Kirby Lunn, the English contralto, fresh from a season's triumph at the Royal Opera, Covent Garden, London. Of her remarkable success there the London Times says: "The phenomenal voice with which Mme. Kirby Lunn is gifted is truly a marvel, showing, as it does, a quality, volume and range that encompasses the profundity of Wagner's Ortrud with the same apparent ease and graceful indifference that justifies her in undertaking, and with such a large measure of success, the leading prima donna role in Bizet's 'Carmen.'" The Telegraph refers to her as having "long been the bright particular star of a large section of London concert-goers, who view her final 'arrival' with unmixed sympathy." Mme. Lunn was born at Manchester, and she made her début in Schumann's "Genoveva," performed by students of the Royal College of Music at Drury Lane. She afterward sang in "Le Roi l'a dit" in a student performance at the Prince of Wales Theatre. She studied under A. Visetti and created the part of Norah in Stanford's "Shamus O'Brien." She was then engaged for the Carl Rosa Company and sang Ortrud, Brargaene, Fricka, Carmen, Siebel, and she created the part of Eila in "Diarmid" at Covent Garden. She was married to Mr. W. J. K. Pearson of London.

The return of Madame Fanny Bloomfield-Zeisler, after an absence of three years, will be most heartily welcomed by all in recollection of her splendid virtuosity as a pianist.

### Was a Child Wonder.

Another new comer is Miss Maud MacCarthy, the youthful Irish violinist, who visited this country as a child-wonder. That her artistic career abroad has been brilliant is evidenced by the following excerpts from the English press. The London Times says: "Miss Maud MacCarthy's place among the first violinists of the day is being rapidly established, and the time cannot now be long before she is universally recognized as one of the greatest and most thoroughly artistic players before the public." While Black and White adds the following: "Miss Maud MacCarthy can with more truth be described as an artist than nine-tenths of the musicians who are dignified by that title. At her concert on the 3d inst. she played two important works—a sonata in C minor by Beethoven and Brahms's sonata in A major. Both were distinguished by intense artistic feeling, thoroughly controlled, and as regards technic, the greatest facility." Mr. Fuller Maitland, musical critic of the London Times, published a book called "The Musician's Pilgrimage," in which he made allusion to the genius of Maud MacCarthy when he spoke of the change from the prodigy to the serious art stage, and said that some exceptional beings pass through it quite imperceptible, and gave the following instance in these words: "The musical world has lately known an Irish girl violinist who had attained by her ninth year all the earnestness, maturity of style, and intellectual balance which are the marks of the completely developed musician."

### German Emperor's Favorite.

Miss Elsa Ruegger, the Belgian violoncellist, who three years since made her debut in Boston with the orchestra, has since that time, although now but 20 years of age, won added reputation and a position among the greatest virtuosos of the age. She has had the honor of twice playing before the Emperor and Empress of Germany since her appearance here. She was born at Lucerne, Switzerland, Dec. 6, 1881. She studied with Jacobs of the Brussels Conservatory; played in a charity concert when she was 11 years old, and made a concert tour when she was 13. She was awarded in June, 1896, the first 'cello prize of the Brussels Conservatory, "with the highest distinction." Her first appearance here was on Oct. 21, 1899, when she played Lalo's concerto.

Mr. Anton Van Rooy, whose singing as a member of the Metropolitan Opera Company in music-dramas of Wagner is fresh in the memory, will make his first appearance in [illegible] with the Symphony Orchestra [illegible]. He was born at Rotterdam on Jan. 12, 1870. It was intended that he should follow a business career, but he studied singing with Julius Stockhausen of Frankfort and Miss Beck of Berlin. Yet at the age of seven he sang first soprano in a choir of his native city. He began singing in song recitals throughout Germany, and in 1897, after a concert at Heidelberg, he made the acquaintance of Mrs. Tode, a daughter of Cosima Wagner, who was so impressed with his performance of "Wotan's Abschied" that she invited him to Bayreuth, where Cosima engaged him for the Festival of that year, and Van Rooy sang the Wotan music. After that he sang at Bayreuth Hans Sachs and the Flying Dutchman. He has appeared as a guest at the Berlin, London and other opera houses, and in concerts in the Netherlands, France, and at New York and London. His first appearance in America was at New York as Wotan Dec. 14, 1898. Other parts that have been impersonated by him are Kurnewal, Escamillo, Wolfram. His voice and his art are alike remarkable. Another favorite who will sing at a Symphony concert this season is the tenor Mr. Ben Davies, who is too well known to require extended notice.

Mr. Raoul Pugno, one of the most distinguished pianists of Europe, will make his first appearance at a Symphony concert in this city, although he visited this country in 1897-1898 and played with Ysaye at Music Hall, Boston, Feb. 17, 1898, and with Ysaye and Gerardy on the afternoon of the following day. Mr. Pugno was born at Montrouge, France, on June 23, 1852. He is the son of an Italian, and his mother was of Lorraine. The father kept a music shop, in the Latin Quarter, Paris, and Raoul began to play at a surprisingly early age. His first teacher was Josephine Martin, and he then entered the Conservatory, where he took the first piano prize in 1866, the first harmony prize in 1867, the first organ prize in 1869. He made his first appearance in public at the age of six at a charity concert in the Hotel de Ville. At the Conservatory he studied the piano under Mathias and Durand. As he was the son of an Italian he could not compete for the Prix de Rome. There has been an absurd report that during the Commune he was made director of the Conservatory, but this communal director was Salvador Daniel, who wrote a book on music of the Arabs and was executed by the troops of Versailles in 1871. The [illegible] originated from the fact that when he sought a passport, certain Communists who knew his talent insisted that he should remain in Paris and assist in a concert to be given at the Opera House for the benefit of the Widow Duval, at which his "Hymn to the Immortals" was to be played: but the concert never took place, for in the morning the Versailles soldiery entered Paris. In 1871 Pugno was appointed organist of Saint Eugene. He resigned the position in 1892. He has been Professor of Harmony and Professor of Piano Playing at the Conservatory. His fame as a virtuoso was firmly established in 1893 by his performance of Grieg's concerto at a Conservatory concert. Since then his fame as a soloist as well as a chamber player has extended throughout Europe. From London to St. Petersburg he is renowned for exquisite taste and style. As a composer he is favorably known by an oratorio, "The Resurrection of Lazarus" (1879), a dozen or so operettas and ballets, piano pieces, and songs. As a chamber player he has been intimately associated with Ysaye. There is a singular allusion to Pugno in the Journal of the Goncourts: "Aug. 2, 1894: The musician Pugno, who dined here this evening, spoke eloquently concerning the little dramas that diversify the life of performers. He declared that he had before each concert the anxious, sickly emotion that preceded his first concert, with the preoccupation or hindrances to execution—even to the final chord—palpitations of his heart, nervous contractions of his forearm, heat of the hall which might make the keys sticky, a crack in the floor that might receive a leg of his chair. And the expenditure of emotion is so great that after the performance he is seized with violent stomachic cramps. But in his concerts at London, which lasted two hours, and where he was the solo performer, his chief preoccupation was the thought of losing his memory." Mr. Pugno's latest appearances in Berlin, Vienna, Paris, and London were a succession of triumphs, legitimately won, yet free from vulgar sensationalism.

### A New Pianist.

Frederic Lamond was born at Glasgow on Jan. 28, 1868. He studied the piano at an early age, so that at the age of nine he was familiar with the works of the great masters that were within the reach of his small hands. His head was far in advance of his [illegible] biographers. At the age of ten he was appointed organist of a church, and [illegible] studied the violin and the oboe. When he was 14 he went to Germany, where he studied at the Hoch Conservatory at Frankfort-on-the-Main, but sojourned at Berlin, Meiningen, Weimar and Rome. His teachers at Frankfort were Anton Urspruch and Max Schwartz, and he asserts that he owes much to the former. Later von Buelow became interested in him, and Liszt gave him valuable instruction. He made his first appearance in Berlin Nov. 17, 1885. In the winter of 1886 Lamond went to St. Petersburg, where Rubinstein heard him play and advised him to give a concert, which he did with marked success. In the spring of 1887, Lamond returned to Scotland and in the mountains composed a piano trio, a 'cello sonata and 12 piano pieces, which he introduced to the musical world at Dresden in February, 1888. In '89-'90 he gave concerts in England and Scotland, and a symphony in A was produced at Glasgow Dec. 23, 1889, and played at the Crystal Palace. A concert overture, "From the Scottish Highlands," has been played at Frankfort, Meiningen, London, New York, Chicago. In 1895 Lamond traveled as a virtuoso in Russia, Germany, France, etc., and he became especially celebrated as a player of Beethoven's music, although his performance of music by Bach, Schumann, Liszt, Chopin Brahms, Tschaikowsky, showed that he was not a specialist. Mr. Otto Bacher wrote of him: "When the artist, whose exterior reminds one of the youthful Anton Rubinstein, steps on the platform, displaying a certain haste, a harsh earnestness, one might almost say anger, and when he without any mannerisms that seek the general interest strikes the keys, not unlike a lion, one feels instinctively that one has to deal with an uncommon personality. We listen breathless to playing that resembles an improvisation. "We feel a spirit of revelation; an air of unaffected grandeur, of solemn heroic earnestness, enwraps us. Lamond not only obtains colossal tone effects from the piano, but also finds expression for the transcendental. At the same time his playing is absolutely sound, no mannerism, no seeking for mere effects; truth is inscribed on the escutcheon of his art."

In connection with the fact that Mr. Lamond is a native of Glasgow, it is interesting to note the extent and variety of countries from which the soloists are drawn. Australia, England, Scotland, Ireland, Wales, Germany, France, Belgium, Poland and the United States all send their representatives to the musical Mecca of America.

Hugo Heermann, the violinist, will visit the United States for the first time. He was born of a most musical mother at Heilbronn on March 3, 1844, and was educated as a violinist at an early age. For five years he was at the Brussels Conservatory as a pupil of Meerts, de Bériot and Fétis, and then he studied for three years in Paris. After successful concert tours he was invited to be concert master at Frankfort-on-the-Main, where he has taught the violin at the Hoch Conservatory since its establishment in 1878. His string quartet, in which Hugo Becker is the 'cellist, has an enviable reputation.

Mr. Harold Randolph, director of the famous Peabody Conservatory of Music in Baltimore, who has already earned a place among leading pianists by his success with the orchestra elsewhere, will be heard early in the season. The deserved popularity of Messrs. Kneisel, Schroeder and Adamowski with Boston Symphony patrons is the best possible reason for strengthening an already imposing list by the addition of their names.

The sale of season tickets for the 24 Friday afternoon public rehearsals will be held at Symphony Hall on Monday and Tuesday, Sept. 29 and 30, and for the 24 Saturday evening concerts on Thursday and Friday, Oct. 2 and 3. All sales will begin at 10 A. M. and continue through the day.

## THE "PEG LEG" MINE'S DEATH LIST.

In the year 1870 J. C. Culpepper of Virginia, a one-legged Confederate soldier, who had not only lost his leg during the war, but his entire fortune, started West in search of some of the great wealth he so often heard of. He had read in the papers of Bennett's silver mine in Death Valley, and one day he gathered together his pack animals and supplies and began a journey which cost him his life, though he found far richer treasures than he ever dreamed of, and to this day the gold mine found by Culpepper, or "Peg Leg," as he was called, still contains a bigger portion of its wealth. One man visited it after "Peg Leg's" death. For days and days Culpepper prospected in Death Valley, and then he lost his way.

### Fortune at the Last Gap.

One morning he discovered that all his water was gone. To be lost on burning sand, miles from living thing, animal or vegetable, is awful, but to be without water is something too horrible to contemplate, and often the thought has driven men insane. In the distance was what appeared to be a rise in the earth, or a knoll. The poor prospector went to the top of that to see if he could get his bearings. He saw that he had traveled farther south than he had intended and that from all indications he was in the heart of the great Mojave Desert. Off to the south, to his delight, the man saw a cottonwood tree and knew there must be some water near by. He was in the act of moving on when the mound on which he was standing attracted his attention. It resembled iron and he kicked a piece loose with his foot. The bottom of the rock proved to be pure gold. A hasty examination of other pieces of the stuff revealed that the knoll was literally covered with nuggets. "Peg Leg" had failed to find Bennett's silver mine in Death Valley, but he had found a gold mine in the Mojave Desert. He filled two canvas bags with nuggets, and as soon as possible started for Los Angeles, which proved to be about 120 miles to the southwest. Since that time the railroads have been built and a few towns have sprung up on the desert. Johannesburg and Randsburg, new towns in California, are about 50 miles southwest of the spot where the gold was found, and Daggett, on the S. F. P. R. R., is about 65 miles south of the spot, or at least in the neighborhood of where the spot is thought to be.

When Culpepper reached Los Angeles he showed his wealth to a friend, and gave him one nugget, which proved to be worth about $1000. The whole lot was worth about $8000. The many hardships the man had passed through were too much for him. He had contracted a fever, and in two weeks he was dead. His secret, except what he told his friend, died with him. The news of the find spread from ocean to ocean, and prospectors from every mining camp in the West went in search of "Peg Leg" mine. Thousands of dollars were expended in equipments. Those who perished on the burning wastes greatly outnumbered those who returned to their homes.

### Never Came Back.

A young doctor from Los Angeles made a wagon of solid iron, with a large iron tank to carry water in. He felt sure he could find the treasure, but the years have rolled by, and neither man, wagon nor beast have ever been heard of. It is thought that after the man and beasts perished the shifting sands swept over the wagon and buried it from view.

Ten years ago a Mexican prospector known as "Mexican Pete" started out from Prescott, Ariz., in search of the mine, and it has always been thought he found it. Three months afterward he returned to Prescott with about $12,000 of pure gold. For months he loafed around spending money with a lavish hand. One night, when he had about $5000 left, he got into a poker game with two professional gamblers, and before daylight he lost all he had. "Mexican Pete" was never seen alive again, but it is pretty certain that he went back to that mine. Six months afterward a prospector named McConnell, from Butte, thought he would try his luck hunting for the hidden treasure. At a point 20 miles northeast of the supposed location of the mine he found a skeleton and by the side of it lay two piles of gold, the value of which was about $7500. There is hardly a doubt but that the skeleton was that of "Mexican Pete," who had died of thirst before he could reach civilization.

## [illegible]cal and Instrumental Stars Who Will Appear [illegible]

# phony Concert Season.

[illegible]N,
[illegible] Opera, London.

ELSA RUEGGER.

MAUD MACCARTHY.

MADAME MELBA,
From her latest portrait, taken in London.

[illegible]E.

FOR THE 22d time the musical public of Boston and vicinity is expectantly awaiting the announcement of the soloists to appear during the coming season with the Boston Symphony Orchestra. The true enthusiast finds ample satisfaction in the orchestra itself which, notably in an organization like the Boston Symphony Orchestra, is simply an ensemble of soloists merging their individualities into one composite whole. But, inasmuch as so many patrons enjoy the added feature of a solo performer, the management provides as strong and attractive a list as can be secured, and this season the list is in keeping, both [illegible] The simple announcement of Madame Melba as easily first in importance is all-sufficient, [illegible] the added assurance [illegible] it will be her only appearance in Boston in concert. Madame Schumann-Heink is, like Madame Melba, too well known and too great a favorite to need extended exploiting.

### A New Comer.

A new comer is Madame Kirby Lunn, the English contralto, fresh from a season's triumph at the Royal Opera, Covent Garden, London. Of her remarkable success there the London Times says: "The phenomenal voice with which Mme. Kirby Lunn is gifted is truly a marvel, showing, as it does, a quality, volume and range that encompasses the profundity of Wagner's Ortrud with the same apparent ease and graceful indifference that justifies her in undertaking, and with such a large measure of success, the leading prima donna role in Bizet's 'Carmen.'" The Telegraph refers to her as having "long been the bright particular star of a large section of London concert-goers, who view her final 'arrival' with unmixed sympathy." Mme. Lunn was born at Manchester, and she made her début in Schumann's "Genoveva," performed by students of the Royal College of Music at Drury Lane. She afterward sang in "Le Roi l'a dit" in a student performance at the Prince of Wales Theatre. She studied under A. Visetti and created the part of Norah in Stanford's "Shamus O'Brien." She was then engaged for the Carl Rosa Company and sang Ortrud, Brargaene, Fricka, Carmen, Siebel, and she created the part of Eila in "Diarmid" at Covent Garden. She was married to Mr. W. J. K. Pearson of London.

The return of Madame Fanny Bloomfield-Zeisler, after an absence of three years, will be most heartily welcomed by all in recollection of her splendid virtuosity as a pianist.

### Was a Child Wonder.

Another new comer is Miss Maud MacCarthy, the youthful Irish violinist, who visited this country as a child-wonder. That her artistic career abroad has been brilliant is evidenced by the following excerpts from the English press. The London Times says: "Miss Maud MacCarthy's place among the first violinists of the day is being rapidly established, and the time cannot now be long before she is universally recognized as one of the greatest and most thoroughly artistic players before the public." While Black and White adds the following: "Miss Maud MacCarthy can with more truth be described as an artist than nine-tenths of the musicians who are dignified by that title. At her concert on the 3d inst. she played two important works—a sonata in C minor by Beethoven and Brahms's sonata in A major. Both were distinguished by intense artistic feeling, thoroughly controlled, and as regards technic, the greatest facility." Mr. Fuller Maitland, musical critic of the London Times, published a book called "The Musician's Pilgrimage," in which he made allusion to the genius of Maud MacCarthy when he spoke of the change from the prodigy to the serious art stage, and said that some exceptional beings pass through it quite imperceptible, and gave the following instance in these words: "The musical world has lately known an Irish girl violinist who had attained by her ninth year all the earnestness, maturity of style, and intellectual balance which are the marks of the completely developed musician."

### German Emperor's Favorite.

Miss Elsa Ruegger, the Belgian violoncellist, who three years since made her debut in Boston with the orchestra, has since that time, although now but 20 years of age, won added reputation and a position among the greatest virtuosos of the age. She has had the honor of twice playing before the Emperor and Empress of Germany since her appearance here. She was born at Lucerne, Switzerland, Dec. 6, 1881. She studied with Jacobs of the Brussels Conservatory; played in a charity concert when she was 11 years old, and made a concert tour when she was 13. She was awarded in June, 1896, the first 'cello prize of the Brussels Conservatory, "with the highest distinction." Her first appearance here was on Oct. 21, 1899, when she played Lalo's concerto.

Mr. Anton Van Rooy, whose singing as a member of the Metropolitan Opera Company in music-dramas of Wagner is fresh in the memory, will make his first appearance in [illegible] with the [illegible] Jan. 12, 1870. It was intended that he should follow a business career, but he studied singing with Julius Stockhausen of Frankfort and Miss Beck of Berlin. Yet at the age of seven he sang first soprano in a choir of his native city. He began singing in song recitals throughout Germany, and in 1897, after a concert at Heidelberg, he made the acquaintance of Mrs. Tode, a daughter of Cosima Wagner, who was so impressed with his performance of "Wotan's Abschied" that she invited him to Bayreuth, where Cosima engaged him for the Festival of that year, and Van Rooy sang the Wotan music. After that he sang at Bayreuth Hans Sachs and the Flying Dutchman. He has appeared as a guest at the Berlin, London and other opera houses, and in concerts in the Netherlands, France, and at New York and London. His first appearance in America was at New York as Wotan Dec. 14, 1898. Other parts that have been impersonated by him are Kurnewal, Escamillo, Wolfram. His voice and his art are alike remarkable. Another favorite who will sing at a Symphony concert this season is the tenor Mr. Ben Davies, who is too well known to require extended notice.

Mr. Raoul Pugno, one of the most distinguished pianists of Europe, will make his first appearance at a Symphony concert in this city, although he visited this country in 1897-1898 and played with Ysaye at Music Hall, Boston, Feb. 17, 1898, and with Ysaye and Gerardy on the afternoon of the following day. Mr. Pugno was born at Montrouge, France, on June 23, 1852. He is the son of an Italian, and his mother was of Lorraine. The father kept a music shop, in the Latin Quarter, Paris, and Raoul began to play at a surprisingly early age. His first teacher was Josephine Martin, and he then entered the Conservatory, where he took the first piano prize in 1866, the first harmony prize in 1867, the first organ prize in 1869. He made his first appearance in public at the age of six at a charity concert in the Hotel de Ville. At the Conservatory he studied the piano under Mathias and Durand. As he was the son of an Italian he could not compete for the Prix de Rome. There has been an absurd report that during the Commune he was made director of the Conservatory, but this communal director was Salvador Daniel, who wrote a book on music of the [illegible] from the fact that when he sought a passport, certain Communists who knew his talent insisted that he should remain in Paris and assist in a concert to be given at the Opera House for the benefit of the Widow Duval, at which his "Hymn to the Immortals" was to be played; but the concert never took place, for in the morning the Versailles soldiery entered Paris. In 1871 Pugno was appointed organist of Saint Eugene. He resigned the position in 1892. He has been Professor of Harmony and Professor of Piano Playing at the Conservatory. His fame as a virtuoso was firmly established in 1893 by his performance of Grieg's concerto at a Conservatory concert. Since then his fame as a soloist as well as a chamber player has extended throughout Europe. From London to St. Petersburg he is renowned for exquisite taste and style. As a composer he is favorably known by an oratorio, "The Resurrection of Lazarus" (1879), a dozen or so operettas and ballets, piano pieces, and songs. As a chamber player he has been intimately associated with Ysaye. There is a singular allusion to Pugno in the Journal of the Goncourts: "Aug. 2, 1894: The musician Pugno, who dined here this evening, spoke eloquently concerning the little dramas that diversify the life of performers. He declared that he had before each concert the anxious, sickly emotion that preceded his first concert, with the preoccupation or hindrances to execution—even to the final chord—palpitations of his heart, nervous contractions of his forearm, heat of the hall which might make the keys sticky, a crack in the floor that might receive a leg of his chair. And the expenditure of emotion is so great that after the performance he is seized with violent stomachic cramps. But in his concerts at London, which lasted two hours, and where he was the solo performer, his chief preoccupation was the thought of losing his memory." Mr. Pugno's latest appearances in Berlin, Vienna, Paris, and London were a succession of triumphs, legitimately won, yet free from vulgar sensationalism.

### A New Pianist.

Frederic Lamond was born at Glasgow on Jan. 28, 1868. He studied the piano at an early age, so that at the age of nine he was familiar with the works of the great masters that were within the reach of his small hands. His head was far in advance of his [illegible] biographers. At the age of ten he [illegible] appointed organist of a church, and he also studied the violin and the oboe. When he was 14 he went to Germany, where he studied at the Hoch Conservatory at Frankfort-on-the-Main, but sojourned at Berlin, Meiningen, Weimar and Rome. His teachers at Frankfort were Anton Urspruch and Max Schwartz, and he asserts that he owes much to the former. Later von Buelow became interested in him, and Liszt gave him valuable instruction. He made his first appearance in Berlin Nov. 17, 1885. In the winter of 1886 Lamond went to St. Petersburg, where Rubinstein heard him play and advised him to give a concert, which he did with marked success. In the spring of 1887, Lamond returned to Scotland and in the mountains composed a piano trio, a 'cello sonata and 12 piano pieces, which he introduced to the musical world at Dresden in February, 1888. In '89-'90 he gave concerts in England and Scotland, and a symphony in A was produced at Glasgow Dec. 23, 1889, and played at the Crystal Palace. A concert overture, "From the Scottish Highlands," has been played at Frankfort, Meiningen, London, New York, Chicago. In 1895 Lamond traveled as a virtuoso in Russia, Germany, France, etc., and he became especially celebrated as a player of Beethoven's music, although his performance of music by Bach, Schumann, Liszt, Chopin Brahms, Tschaikowsky, showed that he was not a specialist. Mr. Otto Bacher wrote of him: "When the artist, whose exterior reminds one of the youthful Anton Rubinstein, steps on the platform, displaying a certain haste, a harsh earnestness, one might almost say anger, and when he without any mannerisms that seek the general interest strikes the keys, not unlike a lion, one feels instinctively that one has to deal with an uncommon personality. We listen breathless to playing that resembles an improvisation. We feel a spirit of revelation; an air of unaffected grandeur, of solemn heroic earnestness, enwraps us. Lamond not only obtains colossal tone effects from the piano, but also finds expression for the transcendental. At the same time his playing is absolutely sound, no mannerism, no seeking for mere effects; truth is inscribed on the escutcheon of his art."

In connection with the fact that Mr. Lamond is a native of Glasgow, it is interesting to note the extent and variety of countries from which the soloists are drawn. Australia, England, Scotland, Ireland, Wales, Germany, France, Belgium, Poland and the United States all send their representatives to the musical Mecca of America.

Hugo Heermann, the violinist, will visit the United States for the first time. He was born of a most musical mother at Heilbronn on March 3, 1844, and was educated as a violinist at an early age. For five years he was at the Brussels Conservatory as a pupil of Meerts, de Bériot and Fétis, and then he studied for three years in Paris. After successful concert tours he was invited to be concert master at Frankfort-on-the-Main, where he has taught the violin at the Hoch Conservatory since its establishment in 1878. His string quartet, in which Hugo Becker is the 'cellist, has an enviable reputation.

Mr. Harold Randolph, director of the famous Peabody Conservatory of Music in Baltimore, who has already earned a place among leading pianists by his success with the orchestra elsewhere, will be heard early in the season. The deserved popularity of Messrs. Kneisel, Schroeder and Adamowski with Boston Symphony patrons is the best possible reason for strengthening an already imposing list by the addition of their names.

The sale of season tickets for the 24 Friday afternoon public rehearsals will be held at Symphony Hall on Monday and Tuesday, Sept. 29 and 30, and for the 24 Saturday evening concerts on Thursday and Friday, Oct. 2 and 3. All sales will begin at 10 A. M. and continue through the day.

(Copyright, 1898, by A. Dupont.)
RAOUL PUGNO.

(Copyright by A. Dupont.)
ANTON VAN ROOY.

## THE "PEG LEG" MINE'S DEATH LIST.

In the year 1870 J. C. Culpepper of Virginia, a one-legged Confederate soldier, who had not only lost his leg during the war, but his entire fortune, started West in search of some of the great wealth he so often heard of. He had read in the papers of Bennett's silver mine in Death Valley, and one day he gathered together his pack animals and supplies and began a journey which cost him his life, though he found far richer treasures than he ever dreamed of, and to this day the gold mine found by Culpepper, or "Peg Leg," as he was called, still contains a bigger portion of its wealth. One man visited it after "Peg Leg's" death. For days and days Culpepper prospected in Death Valley, and then he lost his way.

### Fortune at the Last Gap.

One morning he discovered that all his water was gone. To be lost on burning sand, miles from living thing, animal or vegetable, is awful, but to be without water is something too horrible to contemplate, and often the thought has driven men insane. In the distance was what appeared to be a rise in the earth, or a knoll. The poor prospector went to the top of that to see if he could get his bearings. He saw that he had traveled farther south than he had intended and that from all indications he was in the heart of the great Mojave Desert. Off to the south, to his delight, the man saw a cottonwood tree and knew there must be some water near by. He was in the act of moving on when the mound on which he was standing attracted his attention. It resembled iron and he kicked a piece loose with his foot. The bottom of the rock proved to be pure gold. A hasty examination of other pieces of the stuff revealed that the knoll was literally covered with nuggets. "Peg Leg" had failed to find Bennett's silver mine in Death Valley, but he had found a gold mine in the Mojave Desert. He filled two canvas bags with nuggets, and as soon as possible started for Los Angeles, which proved to be about 120 miles to the southwest. Since that time the railroads have been built and a few towns have sprung up on the desert. Johnnesburg and Randsburg, new towns in California, are about 50 miles south-west of the spot where the gold was found, and Daggett, on the S. F. P. R. R., is about 65 miles south of the spot, or at least in the neighborhood of where the spot is thought to be.

When Culpepper reached Los Angeles he showed his wealth to a friend, and gave him one nugget, which proved to be worth about $1000. The whole lot was worth about $8000. The many hardships the man had passed through were too much for him. He had contracted a fever, and in two weeks he was dead. His secret, except what he told his friend, died with him. The news of the find spread from ocean to ocean, and prospectors from every mining camp in the West went in search of "Peg Leg" mine. Thousands of dollars were expended in equipments. Those who perished on the burning wastes greatly outnumbered those who returned to their homes.

### Never Came Back.

A young doctor from Los Angeles made a wagon of solid iron, with a large iron tank to carry water in. He felt sure he could find the treasure, but the years have rolled by, and neither man, wagon nor beast have ever been heard of. It is thought that after the man and beasts perished the shifting sands swept over the wagon and buried it from view.

Ten years ago a Mexican prospector known as "Mexican Pete" started out from Prescott, Ariz., in search of the mine, and it has always been thought he found it. Three months afterward he returned to Prescott with about $12,000 of pure gold. For months he loafed around spending money with a lavish hand. One night, when he had about $5000 left, he got into a poker game with two professional gamblers, and before daylight he lost all he had. "Mexican Pete" was never seen alive again, but it is pretty certain that he went back to that mine. Six months afterward a prospector named McConnell, from Butte, thought he would try his luck hunting for the hidden treasure. At a point 20 miles northeast of the supposed location of the mine he found a skeleton and by the side of it lay two piles of gold, the value of which was about $7500. There is hardly a doubt but that the skeleton was that of "Mexican Pete," who had died of thirst before he could reach civilization.

they are not similarly placed in each case.

There are three distinct grounds on which the test of music hall acoustics must be made, viz., preservation of quality of tone, the proper blending of instrumental voices, and the preservation of the sympathetic sphere. These three features require a brief explanation.

I. The *quality of tone* not only refers to the tone color of special instruments, as, for instance, the flute, the oboe or the violin, but it also refers to the standard adopted as the ideal tone for any individual class of instruments. On this latter point musicians themselves will not agree, and their judgments will depend largely upon the details of their musical education. In the case of the violin tone the best judges agree that the most perfect tone is reached in many of the instruments of certain Italian makers, and but few instruments made elsewhere have tones which approach this standard quality which, to my own ear, always creates an impression comparable with that of a beautiful tenor voice. Probably singers are much better judges than pianists of violin tone.

In testing a music hall on the point of quality of tone the question must be answered "Does the tone reach the listener in its individual and complete purity?"

To my own ear, which has had the experience of nearly fifteen years' careful study of violin tone, the Boston Symphony Hall is wonderfully well adapted for the transmission of pure tones to all parts of the house. A single exception might be noted in an area in the second gallery near the stage, where the mechanical action of the bowed instruments is too plainly heard, but this is probably due to some peculiarity in the construction of the ceiling of the stage, and is not an inherent defect of the hall.

The intensity of reverberation has a great effect on the quality of tone, and as a contrast to the slight reverberation of the Boston Symphony Hall, my mind recalls the great reverberation noticeable along the side walls of the Musical Fund Hall of Philadelphia. We have become so accustomed to this reverberation being strongly pronounced in most music halls that even though it does interfere with the purity of tone, yet its absence causes dissatisfaction, and the tone is regarded as "dead" or lacking in warmth. A certain amount of reverberation is, then, demanded by the listener, and, it must be remembered, by the performing musicians as well.

II. The proper *blending of instrumental voices* seems to be in the main successfully accomplished in the construction of Symphony Hall. There is no very noticeable difference in the ensemble, whether the listener takes up his position close to the wall or at a distance from it. The balance of tone from the various orchestral voices is preserved with remarkable uniformity throughout the hall, although there are places where the separate voices are more distinctly heard than in others, and the disturbing influences of echoes, while not entirely lacking, are noticeable in but few locations. More detailed information on this point is contained in the subjoined notes on a practical test of the hall.

III. The *sphere of sympathy* is a matter which does not appeal very strongly to the physical scientist, but which, nevertheless, is very important musically. There is unquestionably a certain radius within which any given music will produce certain desirable impressions upon a musical nature, and at points without this radius it fails to produce these impressions. This radius varies not only under different conditions of composition and performance, but also with the receptivity of different individuals, who are listeners. Thus, a violin solo or a string quartet ought never be played in a large hall, as their sphere of sympathy has but a small radius.

On this point the judgment of the person of keen musical feeling alone is valuable, and a number of competent judges have expressed the opinion that herein the long form of hall adopted in the construction of the Symphony Hall, but also the old Boston Music Hall as well, is not as desirable as the compact, more nearly semi-circular theater form. Personally, I have not felt this lack in the case of a full orchestra in new Symphony Hall. It must be understood that this quality, so important to some musical natures, is to a large extent independent of the loudness of tone, and that these same critics who do feel its lack acknowledge that the orchestral tones reach the remoter parts of the hall with sufficient loudness. It would be interesting to know to what extent the psychological connection of eyesight and hearing enter into this question, and this could easily be determined by experiment.

The following remarks indicate variations of the two music halls in Boston at an interval of half a century have called out the most satisfactory and thorough articles which have appeared in American literature on this subject. The articles referred to are those published by Upham on Acoustic Architecture (with special reference to music halls), in Dwight's *Journal of Music* during 1852-1853, at the time of construction of the old Boston Music Hall; and those published by Sabine in 1900 in connection with the erection of the new Boston Music Hall (Symphony Hall). Upham takes up the physics of the problem only qualitatively, but he shows such a keen appreciation of the musical (shall I say art?) side of the matter that the articles are just as valuable reading to-day as they were fifty years ago. He calls attention to the very important fact likely to be overlooked by the non-musical physicist, that in musical hall acoustics we deal "with musical sounds only, to the legitimate effect of which intensity is of but secondary consideration." My own studies in quality of musical tone lead me to concur entirely with



12. Much the same quality as in 10 and 11.
13. Tone more subdued than in 10, 11 and 12, with purer quality from first violins, but a slight reverberation of tones from the horns.
14. Tone louder and more resonant than in 11, 12 or 13.
15. Instrumental voices more blending and difficult to separate than in 14, and the quality of tone very much changed from 14, having less of a vibrant ring.

SECOND BALCONY.—16. Tone about as loud as in 15, but the parts are more distinct. Here was first heard a very decided echo, from the horns.
17. Tone very fine and parts very distinct. Tone very like that in open air, without reverberation.
18. Very fine quality of tone; parts distinct.
19. No echo; tone very pure.
20. Fine quality of tone; parts more blending (i. e., less easy to separate).
21. Fine quality of tone.
22. Tone not as full as in 17 to 21.
23. Tone much the same quality as in 22. Could not distinguish any echo from the first violins, as in the case of the horns on the opposite side of the hall.
24. The mechanical action of the bowed instruments very distinctly heard.

FIRST BALCONY.—25. The mechanical action of the bowed instruments still heard, but not nearly as noticeable as just above in 24.
26. Full power of the orchestra (in Tschaikowsky's Overture "1812," op. 49). Ensemble magnificent and as loud as it would be agreeable to hear. The whole buiiding set in vibration, which was continued for half a minute after the orchestra ceased playing.

The rehearsal was over before I could take up my station at points on the front part of the floor.

In closing this brief article I will mention the fact that, judging from memory, there appeared to be astonishingly little difference in the qualities of tone whether the hall is occupied or empty.

FRANK WALDO, PH. D.
*Cambridge, Mass.*

# The World In General.

## Acoustics of Music Halls.

THE BOSTON SYMPHONY HALL AND THE NEW BUSH TEMPLE OF MUSIC, CHICAGO.

THE Boston Symphony Hall.—The subject of music hall acoustics has never yet received the thorough study which its importance demands. The literature of the subject is very meagre and in general is unsatisfactory to the student who wishes to obtain any really definite idea of the application of the laws of sound to this special problem. Most of the articles deal with the subject in such a general way that only qualitative statements are made, and these are based on the personal impression of the writers rather than on the quantitative results obtained by applying to the special cases the known laws of physics.

It is of interest to note that the installa-

Upham's views in regard to the desired end to be gained in presenting musical tones to an audience, and that quality is of the first importance, and, moreover, that great reverberation impairs quality. In fact the purest quality is heard in the open air.

So far as I have been able to learn, in the construction of no other music hall has the problem of acoustic properties of the hall been so systematically worked out as in the case of the new Boston Music Hall, which has been named Symphony Hall, and which was constructed chiefly during 1900, from architectural designs by McKim, Mead and White, with the assistance of Professor Sabine of Harvard, as engineer of acoustics. The articles by Professor Sabine on acoustics (see sub-section on Architectural Acoustics and other specific articles referred to, in MacMillan's "Dictionary of Architecture and Building," edited by Russell Sturgis, and on Architectural Acoustics in the *American Architect*, explains the theoretical and experimental basis of his work. These are the best summaries that have come to my notice of the physical factors entering into the problem. The latter mentioned papers are devoted especially to the matter of control of reverberation in the hall. It has long been recognized that this could be controlled in two ways; either by a wall coating of known qualities for the absorption of sound, or by so proportioning the building and providing such mechanical interruptors, pilasters, etc., on the wall surface that the desired reverberation is attained. Professor Sabine has accomplished his results mainly by the latter process. It may be remarked that the best authorities on acoustics seem to be united in the opinion that an oblong rectangular hall is the best form for the exercise of such control. It must not be supposed that

# The World In General.

## Acoustics of Music Halls.

### The Boston Symphony Hall and the New Bush Temple of Music, Chicago.

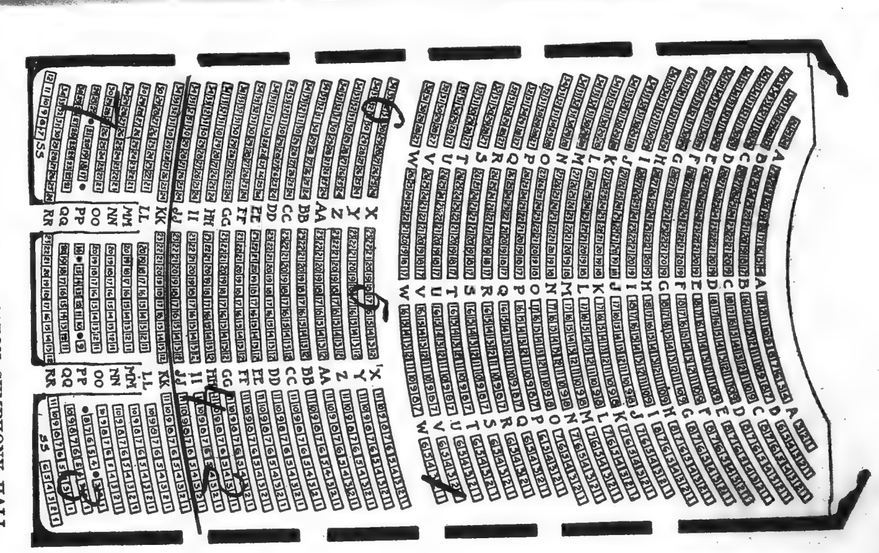
THE Boston Symphony Hall.—The subject of music hall acoustics has never yet received the thorough study which its importance demands. The literature of the subject is very meagre and in general is unsatisfactory to the student who wishes to obtain any really definite idea of the application of the laws of sound to this special problem. Most of the articles deal with the subject in such a general way that only qualitative statements are made, and these are based on the personal impression of the writers rather than on the quantitative results obtained by applying to the special cases the known laws of physics.

It is of interest to note that the installations of the two music halls in Boston at an interval of half a century have called out the most satisfactory and thorough articles which have appeared in American literature on this subject. The articles referred to are those published by Upham on Acoustic Architecture (with special reference to music halls), in Dwight's *Journal of Music* during 1852-1853, at the time of construction of the old Boston Music Hall; and those published by Sabine in 1900 in connection with the erection of the new Boston Music Hall (Symphony Hall). Upham takes up the physics of the problem only qualitatively, but he shows such a keen appreciation of the musical (shall I say art?) side of the matter that the articles are just as valuable reading to-day as they were fifty years ago. He calls attention to the very important fact likely to be overlooked by the non-musical physicist, that in musical hall acoustics we deal "with musical sounds only, to the legitimate effect of which intensity is of but secondary consideration." My own studies in quality of musical tone lead me to concur entirely with Upham's views in regard to the desired end to be gained in presenting musical tones to an audience, and that quality is of the first importance, and, moreover, that great reverberation impairs quality. In fact the purest quality is heard in the open air.

So far as I have been able to learn, in the construction of no other music hall has the problem of acoustic properties of the hall been so systematically worked out as in the case of the new Boston Music Hall, which has been named Symphony Hall, and which was constructed chiefly during 1900, from architectural designs by McKim, Mead and White, with the assistance of Professor Sabine of Harvard, as engineer of acoustics. The articles by Professor Sabine on acoustics (see sub-section on Architectural Acoustics and other specific articles referred to, in MacMillan's "Dictionary of Architecture and Building," edited by Russell Sturgis, and on Architectural Acoustics in the *American Architect*, explains the theoretical and experimental basis of his work. These are the best summaries that have come to my notice of the physical factors entering into the problem. The latter mentioned papers are devoted especially to the matter of control of reverberation in the hall. It has long been recognized that this could be controlled in two ways; either by a wall coating of known qualities for the absorption of sound, or by so proportioning the building and providing such mechanical interruptors, pilasters, etc., on the wall surface that the desired reverberation is attained. Professor Sabine has accomplished his results mainly by the latter process. It may be remarked that the best authorities on acoustics seem to be united in the opinion that an oblong rectangular hall is the best form for the exercise of such control. It must not be supposed that







FLOOR PLAN OF THE BOSTON SYMPHONY HALL.

tions in the character of tone noticed by me in different parts of the hall during the progress of a rehearsal of the Boston Symphony Orchestra, no audience being present. The number preceding each note refers to the corresponding number, indicating a special location on accompanying seating plan of the hall:

FLOOR.—1. Parts well balanced, but with the tones of the first violins a little hard in quality.

2. The wind instruments slightly mask the strings.

3. Very fine effect—good balance—strings powerful and wind instruments more subdued than in 2.

4. More resonance than in 1, 2, 3, and various instrumental parts not so easily distinguishable.

5. Great resonance; magnificent ensemble, but the various parts not very sharply defined.

6. Tone very pure, but with little resonance. The first violin unusually loud and brilliant, but with rather hard and unsympathetic tone.

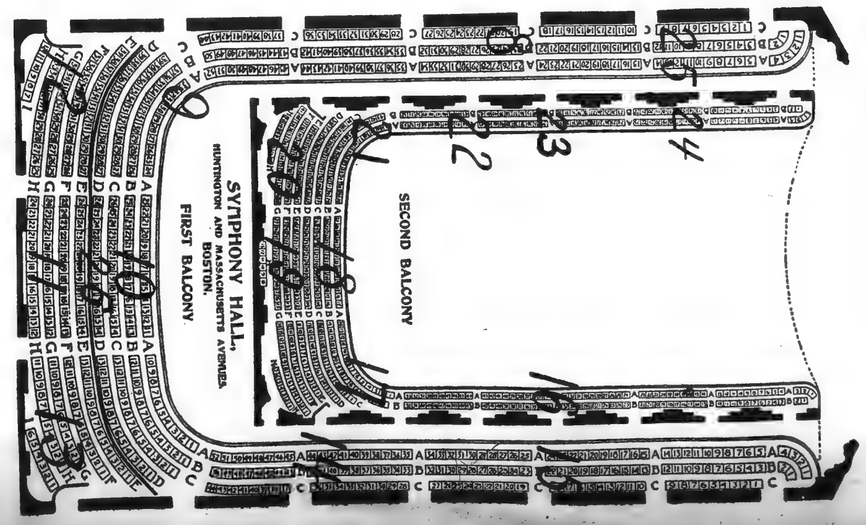
7. Tone very pure with but slight resonance.

FIRST BALCONY.—8. Tone of somewhat different quality from that observed on the floor: drier and more resonant, with more over-powering influence of the wind instruments. Faint suspicion of an echo.

9. Tone purer and of finer quality, without that dry, metallic quality noted in 8. The individual parts stand out more.

10. Tone louder and more resonant than in 9, but not so agreeable in quality. First certainty of an echo from the horns.

11. Much the same quality of tone as in 10, but free from suspicion of echo.




SECOND BALCONY PLAN, BOSTON SYMPHONY HALL.

they are not similarly placed in each case.

There are three distinct grounds on which the test of music hall acoustics must be made, viz., preservation of quality of tone, the proper blending of instrumental voices, and the preservation of the sympathetic sphere. These three features require a brief explanation.

I. The *quality of tone* not only refers to the tone color of special instruments, as, for instance, the flute, the oboe or the violin, but it also refers to the standard adopted as the ideal tone for any individual class of instruments. On this latter point musicians themselves will not agree, and their judgments will depend largely upon the details of their musical education. In the case of the violin tone the best judges agree that the most perfect tone is reached in many of the instruments of certain Italian makers, and but few instruments made elsewhere have tones which approach this

listener, and, it must be remembered, by the performing musicians as well.

II. The proper *blending of instrumental voices* seems to be in the main successfully accomplished in the construction of Symphony Hall. There is no very noticeable difference in the ensemble, whether the listener takes up his position close to the wall or at a distance from it. The balance of tone from the various orchestral voices is preserved with remarkable uniformity throughout the hall, although there are places where the separate voices are more distinctly heard than in others, and the disturbing influences of echoes, while not entirely lacking, are noticeable in but few locations. More detailed information on this point is contained in the subjoined notes on a practical test of the hall.

III. The *sphere of sympathy* is a matter which does not appeal very strongly to the physical scientist, but which, nevertheless,



12. Much the same quality as in 10 and 11.
13. Tone more subdued than in 10, 11 and 12, with purer quality from first violins, but a slight reverberation of tones from the horns.
14. Tone louder and more resonant than in 11, 12 or 13.
15. Instrumental voices more blending and difficult to separate than in 14, and the quality of tone very much changed from 14, having less of a vibrant ring.

SECOND BALCONY.—16. Tone about as loud as in 15, but the parts are more distinct. Here was first heard a very decided echo, from the horns.

17. Tone very fine and parts very distinct. Tone very like that in open air, without reverberation.
18. Very fine quality of tone: parts dis-

THE INTERIOR OF THE SYMPHONY MUSIC HALL, BOSTON.

Professor Sabine confined himself to this phase of the problem, for his investigations included both the quality and intensity of tone. In fact, he calculated beforehand with great accuracy the intensity or power of the tones for different parts of the building.

The success of music hall acoustics is not, in the present state of our practical knowledge or acoustics, be measured in scientific terms, because musical judgment is so much a matter of personal temperament and taste. The purely physical study of the question must be supplemented by the psychological study in order to arrive at any definite conclusions; and the physical and psychological laboratories must join forces before a satisfactory study of structural musical acoustics can be made. Helmholtz has indicated a most promising line of procedure in this connection, in his study of quality in violin tone. It must be recognized at the outset, however, that it is absolutely impossible for the physicist, be he ever so skilful, to properly conduct experiments in which tone quality is involved, unless he is himself a competent judge of musical tone or else he secures the co-operation of some one who is a judge.

The dimensions of four celebrated music halls are as follows:

| | Length | Breadth | Height |
|---|---|---|---|
| Birmingham Music Hall. | 140 | 65 | 65 |
| Leipzig Gewandhaus*..... | 124† | 62 | 52 |
| Boston Old Music Hall... | 129 | 77 | 66 |
| Boston ⟨ New Music Hall. ⟩ Symphony Hall. | 130‡ | 75 | 59 |

†"The length given for the Gewandhaus, 124 feet, is measured from the organ front to the architecturally principal wall in the rear. On the floor and by boxes in the balconies the seats extend 10 feet farther back, making the total length of the hall, exclusive of the organ niche, 134 feet." Note by Sabine.

‡"The length is measured on the floor of the main part of the hall; above the second gallery it extends back 9 feet. ..... The stage, instead of being out in the room, is in a contracted recess having a depth of 26 feet, a breadth, front and back, of 60 feet and 45 feet, respectively, and a height front and back of 44 feet and 35 feet, respectively." Note by Sabine.

*See "Das Neue Gewandhaus in Leipzig, von Paul Gropius und H. Schmieden."

It is seen that the new Boston Music Hall (Symphony Hall) is not a copy of any of the other halls. It must be remarked that the length of the halls does not indicate with exactness the distance of the back of the hall from the musicians, as

# MME. MELBA AND VAN ROOY WILL SING IN BALTIMORE AS SOLOISTS WITH THE BOSTON SYMPHONY ORCHESTRA

ANTON VAN ROOY — MME. MELBA — WILHELM GERICKE — MME. KIRKBY LUNN — FREDERICK LAMOND

FOR the eighteenth time the musical public of Baltimore is expectantly awaiting the announcement of the soloists to appear during the coming season with the Boston Symphony Orchestra. The true enthusiast finds ample satisfaction in the orchestra itself, which is simply an ensemble of soloists merging their individualities into one composite whole. But inasmuch as so many patrons enjoy the added feature of a solo performer, the management provides as strong and attractive a list as can be secured, and this season the list is in keeping, both with the orchestra and the record of past seasons.

The announcement of Madame Melba's engagement is easily the first in importance. There is the added assurance that this will be her only appearance in Baltimore in concert. A newcomer is Madame Kirby Lunn, the English contralto, fresh from the Royal Opera, Covent Garden, London. Madame Lunn was born at Manchester, and she made her debut in Schumann's "Genoveva," performed by students of the Royal College of Music, at Drury Lane. She afterward sang in "Le Roi l'Adit" in a student performance at the Prince of Wales Theater. She studied under A. Visetti and created the part of Norah in Stanford's "Shamus O'Brien." She was then engaged for the Carl Rosa company and sang Ortrud, Brangaene, Fricka, Carmen, Siebel, and she created the part of Ella in "Diarmid," at Covent Garden. She was married to Mr. W. J. K. Pearson, of London.

Anton von Rooy, whose singing as a member of the Metropolitan Opera Company in music dramas of Wagner is fresh in the memory, will make his first appearance with the orchestra in this city. This distinguished baritone was born at Rotterdam on January 12, 1870. It was intended that he should follow a business career, but he studied singing with Julius Stockhausen, of Frankfort, and Miss Beck, of Berlin. Yet at the age of 7 years he sang first soprano in a choir of his native city. He began singing in song recitals throughout Germany, and in 1897, after a concert at Heidelberg, he made the acquaintance of Mrs. Tode, a daughter of Cosima Wagner, who was so impressed with his performance of "Wotan's Abschied" that she invited him to Bayreuth, where Cosima engaged him for the festival of that year and Von Rooy sang the Wotan music.

After that he sang at Bayreuth "Hans Sachs" and the "Flying Dutchman." He has appeared as a guest at the Berlin, London and other opera houses, and in concerts in the Netherlands, France and at New York and London. His first appearance in America was at New York as Wotan, December 14, 1898. Other parts that have been impersonated by him are Kurnewal, Escamillo and Wolfram. His voice and his art are alike remarkable.

Frederic Lamond was born at Glasgow on January 28, 1868. At the age of 9 he was familiar with the works of the great masters that were within the reach of his small means. At the age of 10 he was appointed organist of a church, and he also studied the violin and the oboe. When he was 14 he went to Germany, where he studied at the Hoch Conservatory, at Frankfort-on-the-Main, but sojourned at Berlin, Meiningen, Weimar and Rome. His teachers at Frankfort were Anton Urspruch and Max Schwartz, and he asserts that he owes much to the former. Later Von Bulow became interested in him, and Liszt gave him valuable instruction. He made his first appearance in Berlin November 17, 1885.

In the winter of 1886 Lamond went to St. Petersburg where Rubinstein heard him play and advised him to give a concert, which he did with marked success. In the spring of 1887 Lamond returned to Scotland, and in the mountains composed a piano trio, a 'cello sonata and twelve piano pieces, which he introduced to the musical world at Dresden in February, 1888. In 1889-1890 he gave concert in England and Scotland, and a symphony in A was produced in Glasgow December 23, 1889, and played at the Crystal Palace. A concert overture "From the Scottish Highlands" has been played at Frankfort, Meiningen, London, New York, Chicago. In 1895 Lamond traveled as a virtuoso in Russia, Germany, France, &c., and he became especially celebrated as a player of Beethoven's music, although his performance of music by Bach, Schumann, Liszt, Chopin, Brahms and Tschaikowsky showed that he was not a specialist.

Balto. Herald

**Boston Symphony Orchestra.**

From an organization 21 years ago of 60 local musicians has grown the present Boston Symphony Orchestra, now boasting 94 performers, drawn from the principal music centers of the world, with its field of use

Balto. American Oct. 19

**Boston Symphony Orchestra.**

It is a compliment to the musical taste of Baltimore that the outlook for the coming season of the Boston Symphony Orchestra is very materially better than ever before. All the educational institutions which regard these concerts as of great assistance to their pupils, are adding largely to their renewal orders.

In connection with the soloists for these concerts, as three of them are comparatively newcomers to Baltimore, so many questions are asked that it seems worth while to exploit them briefly here. At the outset, it is of interest to note that Madame Melba is a native of Australia, Madame Kirkby Lunn, of England, Mr. von Rooy, of Germany, Mr. Lamond, of Scotland, and Mr. Adamowski, of Poland, illustrating forcibly the extensive territory from which this organization draws its solo artists.

Madame Kirkby Lunn made a signal success as the leading contralto of the Royal Opera at Covent Garden, London, last season. Mr. von Rooy was by far the strongest of the male soloists on the list of the Metropolitan Opera House in New York, notably in Wagnerian works. Mr. Lamond is a pianist who has already established a brilliant reputation abroad, and, like hundreds of his fellow-artists, cannot rest content until he adds America to the territory to be conquered. Of Madame Melba, it is enough to simply mention her name. Mr. Adamowski is well known as one of the first violins of this organization for the past 15 years. In the last two seasons his playing, both at home and abroad, has won him the well-deserved enthusiasm of his audiences.

Baltimore patrons are reminded of the special effort on the part of the management of the Boston Symphony Orchestra to provide them with vocal soloists.

Herald Oct 19

* * *

**Boston Symphony Orchestra.**

The sale of season tickets for the five concerts by the Boston Symphony Orchestra in this city opened last Monday morning, and it is a compliment to the musical taste of Baltimore that the outlook for the coming season is very materially better than ever before. All the educational institutions which regard these concerts as of great assistance to their pupils are adding largely to their renewal orders.

Concerning the soloists for these concerts, it is of interest to note that Madame Melba is a native of Australia; Madame Kirkby Lunn, of England; Mr. von Rooy, of Germany; Mr. Lamond, of Scotland, and Mr. Adamowski, of Poland, illustrating forcibly the extensive territory from which this organization draws its artists. Madame Kirkby Lunn made a signal success as the leading contralto of the Royal Opera at Covent Garden, London, last season. Mr. von Rooy was by far the strongest of the male soloists on the list of the Metropolitan Opera House in New York, notably in Wagnerian works. Mr. Lamond is a pianist who has already established a brilliant reputation abroad, and like hundreds of his fellow artists, cannot rest content until he adds America to the territory to be conquered. Of Madame Melba it is enough to simply mention her name. Mr. Adamowski is well known as one of the first violins of this organization for the past fifteen years. In the last two seasons his playing, both at home and abroad, has won him the well deserved enthusiasm of his audiences.

* * *

THE SUN, BALTIMORE, SUNDAY MORNING, OCTOBER 5, 1902.

## BOSTON SYMPHONY PLANS

**Five Concerts Will Be Given Here At Music Hall.**

The Boston Symphony Orchestra has arranged its Baltimore dates for this season. There will be the usual series of five concerts at Music Hall on Tuesday evenings, November 4, December 9, January 13, February 17 and March 17. Mr. Wilhelm Gericke will begin his tenth year as conductor, five seasons representing his first régime—from 1884 to 1889. The soloists will be Mme. Melba, Mme. Kirkby Lunn, Mr. Von Rooy, Mr. Lamond and Mr. Adamowski.

Madame Kirkby Lunn, the English contralto, a newcomer, is fresh from a season's triumphs at the Royal Opera, Covent Garden, London. Of her success there the London Times says: "The phenomenal voice with which Mme. Kirkby Lunn is gifted is truly a marvel, showing as it does a quality, volume and range that encompasses the profundity of Wagner's 'Ortrud' with the same apparent ease and graceful indifference that justifies her in undertaking, and with such a large measure of success, the leading prima donna rôle in Bizet's 'Carmen.'" Mme. Lunn was born at Manchester, and she made her début in Schumann's "Genoveva," performed by students of the Royal College of Music at Drury Lane. She afterward sang with the Carl Rosa company, presenting "Ortrud," "Brangæne," "Fricka," "Carmen" and "Siebel," and created the part of Ella in "Diarmid" at Covent Garden. She was married to Mr. W. J. K. Pearson, of London.

Mr. Anton Von Rooy was formerly with the Metropolitan Opera Company in music dramas of Wagner. This distinguished baritone was born at Rotterdam on January 12, 1870. It was intended that he should follow a business career, but he studied singing with Julius Stockhausen, of Frankfort, and Miss Beck, of Berlin. He began singing in song recitals throughout Germany, and in 1897, after a concert at Heidelberg, he made the acquaintance of Mrs. Tode, a daughter of Cosima Wagner, who was so impressed with his performance of Wotan's "Abschied" that she invited him to Bayreuth, where Mme. Wagner engaged him for the festival of that year, and Von Rooy sang the Wotan music.

Mr. Frederic Lamond was born at Glasgow January 28, 1868. He studied the piano at an early age, so that at the age of 9 he was familiar with the works of the great masters that were within the reach of his small hands. At the age of 10 he was appointed organist of a church, and he also studied the violin and the oboe. His success has been continuous.

Mr. T. Adamowski, one of the first violins of the orchestra for many years, has always been a favorite with the public.

As in former years, season ticket holders will be allowed to renew the same seats. The sale to the general public will be on Monday, October 13, at Albaugh's.

ıditorium.

SE MORTON,
s Comedians.

fulness extended to all the large Eastern cities. An imposing total of 2,000 performances will be reached early in the coming season. In Boston this season three seats for the Symphony Orchestra public rehearsals brought at the auction sale $305 each, the largest price on record, while three others sold for $200 each. The first three were supposed to be for Mrs. Jack Gardner. This famous organization will give at Music Hall, in this city, the usual series of five Tuesday evening concerts on November 4, December 9, January 13, February 17 and March 17, in which the following soloists will appear: Madame Melba, Madame Kirby Lunn, Mr. Anton von Rooy, Mr. Frederick Lamond and Mr. T. Adamowski.

**BOSTON SYMPHONY ORCHESTRA.**

**Sale To General Public Will Begin Monday, October 13.**

A newcomer among the soloists of the Boston Symphony Orchestra this season will be Madame Kirkby Lunn, the English contralto, who comes from the Royal Opera, Covent Garden, London. The English papers speak in the highest terms of her. The Baltimore season promises to be the most successful ever given here. As in former years, season-ticket holders will be allowed to renew the same seats. The sale to the general public will begin on Monday, October 13.

American

Sun

**Boston Symphony Orchestra.**

After 21 years of existence, from a beginning as modest as its founder could make it, to the position of the peer of any similar organization in the world, the Boston Symphony Orchestra stands today for exactly the same idea which suggested its inception—the presentation of good music in the best way. For the eighteenth consecutive season, the management of the orchestra has the honor to call the attention of its patrons and the musical public of Baltimore generally to its announcement for the coming season of 1902-1903. There will be the usual series of five concerts at Music Hall, on Tuesday evenings, November 4, December 9, January 13, February 17 and March 17. Mr. Wilhelm Gericke will begin his tenth year as conductor. The soloists will be Mme. Melba, Mme. Kirby Lunn, Mr. Von Rooy, Mr. Lamond and Mr. Adamowski.

Coming of Master

**Boston Symphony Orchestra.**

The sale of season tickets for the five concerts by the Boston Symphony Orchestra in this city opened last Monday morning, and the outlook for the coming season is materially better than ever before. Of the soloists for these concerts Mme. Melba is a native of Australia, Mme. Kirkby Lunn of England, Mr. von Rooy of Germany, Mr. Lamond of Scotland, and Mr. Adamowski of Poland, showing the extensive territory

fellow-artists, cannot rest content until he adds America to the territory to be conquered. Mr. Adamowski is well known as one of the first violins of this organization for the last 15 years.

[27]

[28]

BALTIMORE NEWS, MONDAY, OCTOBER 13, 1902

# MUSIC

The season 1902-1903 promises to offer a great volume and much variety of musical entertainment. Some of the announced events will have great educational weight. In this class will be the Boston Symphony Concerts, the 12 Peabody recitals, the Kneisel Quartette matinees, Professor Churchill's lectures on art in the Johns Hopkins University and probably some as yet unbooked appearances. Professor Churchill's lectures deal with the pictorial, but anything which tends to develop the aesthetic sense is of incalculable value to the musician.

The increased attendance at the Peabody Conservatory evidences a growing interest in music, and the coming of distinct talents from distant States shows that the better musicians of the country have come to recognize the sterling advantages of Baltimore's school for higher development. The Peabody Conservatory needs but one accessory to make it unique among the musical institutions of our country. That is a permanent orchestra.

---

Mr. Gericke, the conductor of the Boston Symphony Orchestra, according to a newspaper account, has come to feel that the American public wants novelties, including the works of young Americans. This idea is good, but there is no quest in which the purveyor needs better judgment than in the selection of new compositions. European indorsement is too often induced by contingent conditions to be accepted as a reliable voucher. In those countries where there is much music many orchestras and many composer-conductors the reciprocal obligations to produce new works result in the performance of much that is unworthy. We read of such or such a piece being played by Nickisch, Weingartner, Wullner or Steinbach, and, forgetting the complex relations that may have influenced its selection, assume that it was the best of the hundreds of compositions yearly submitted. The fact is that, although most of the novelties introduced by these great conductors are by well-known musicians, one really worthy new work a season is a higher average than they maintain.

Mr. Gericke has the following, among others, on his list: Hans Huber's E-minor symphony, Rimski-Korsakaff's overture, "La Fiancee du Tzar"; Chauson's B-flat minor symphony; Suk's "Ein Marchen"; D'Indy's suite (opus 24), Horatio Parker's organ concerto, Arenski's prelude to the opera "Moland Damaganti," Fibich's overture "Ein Nacht auf Carlstein," Richard Strauss' "Don Quixote," Widor's variations for the harp and orchestra, Weingartner's "Das Gefilde der Seligen," George Schumann's overture "Liebespuhling," Dohnanyi's symphony, Guilmant's symphony with organ, and Litolff's "King Lear" overture. Naturally, we shall hear but a few of these works in our five concerts, which might—and, on the other hand, might not—be a serious deprivation.

Mr. Gericke has it in his power to render great service to American music by playing good native compositions, for there are several American portfolios that could furnish him with works quite as good as anything on his list of European novelties. The tendency of public taste to give the "young American" a hearing seems not to have influenced Mr. Gericke to any great extent in this year's choice. But we will hope for increasing confidence in our composers as the years go by.

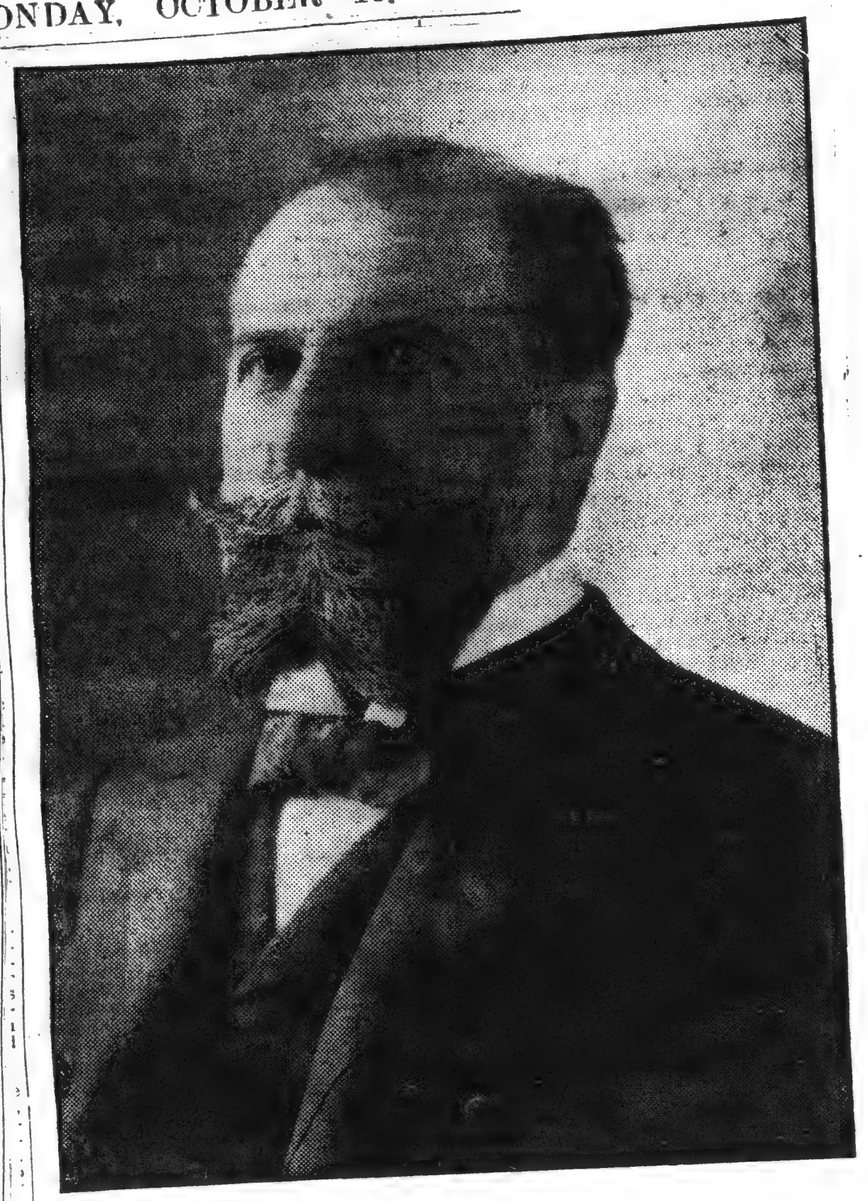
---

## BOSTON SYMPHONY SEATS

**Higginson Orchestra Will Have Its Most Brilliant Season Here.**

**The sale of seats to the general public for the Boston Symphony concerts began at Albaugh's this morning, with the largest demand in the history of the visits of the organization to Baltimore. The prospect is that the season will be of a brilliant character.**

**As already announced, the series will comprise five concerts, to be given at Music Hall on the following Tuesday evenings: November 4, December 9, January 13, February 17 and March 17. The following will be the soloists: Madame Melba, Madame Kirkby-Lunn, Mr. Anton von Rooy, Mr. Frederick Lamond and Mr. T. Adamowski. Madame Melba will appear in Baltimore for the only time during the winter. Madame Kirkby-Lunn is an English contralto singer of much distinction, and she comes directly from the Royal Opera, Covent Garden, London.**



WILHELM GERICKE,
Conductor of the Boston Symphony Orchestra.

BALTIMORE AMERICAN, SUNDAY, OCTOBER 12, 1902.

# Gleanings From World of Music.

**Boston Symphony Orchestra.**

In connection with the announcement by the Boston Symphony Orchestra of the usual five concerts in Music Hall during the coming season, on Tuesday evenings, November 4, December 9, January 13, February 17 and March 17, we quote from a communication to the Boston press 21 years ago, which was the first announcement of any kind in connection with the orchestra:

**A Word in the Interest of Good Music.**

To the Editor of the Herald: Notwithstanding the development of musical taste in Boston, we have never yet possessed a full and permanent orchestra, offering the best music at low prices, such as may be found in all the large European cities, or even in the smaller musical centers of Germany. The essential condition of such orchestras is their stability, whereas ours are necessarily shifting and uncertain, because we are dependent upon musicians whose work and time are largely pledged elsewhere. To obviate this difficulty the following plan is offered. It is an effort made simply in the interest of good music, and though individual, inasmuch as it is independent of societies or clubs, it is in no way antagonistic to any previously existing musical organization. Indeed, the first step, as well as the natural impulse, in announcing a new musical project is to thank those who have brought us where we now stand. Whatever may be done in the future, to the Handel and Haydn Society and to the Harvard Musical Association we all owe the greater part of our home education in music of a high character. Can we forget, either, how admirably their work has been supplemented by the tastes and critical judgment of Mr. John S. Dwight and by the artists who have identified themselves with the same cause in Boston? These have been our teachers. We build on the foundations they have laid.

Such details of this scheme as concern the public are stated below. The orchestra is to number 60 musicians, their time, so far as required for careful training and for a given number of concerts, being engaged in advance. Mr. George Henschel will be the conductor for the coming season. The concerts will be 20 in number, given in Music Hall on Saturday evenings, from the middle of October to the middle of March. The intention is that the orchestra shall be made permanent here, and shall be called the Boston Symphony Orchestra.

Both as the condition and the result of success, the sympathy of the public is asked. H. L. HIGGINSON.

The demand on the part of concert-goers of the present generation for modern compositions, as evidencing the musical spirit of the times, is perceptibly increasing. Such notables as Richard Strauss, Tschaikowski (whose death came as at once a check and a loss to modern composition), with his Russian fellow-workers, and our own American composers must all be heard, restricted only by the limits of a single season.

In deference to this demand, Conductor Gericke, of the Boston Symphony Orchestra, will choose from the following list of works the novelties for the programs of the coming season:

Hans Huber: Symphony in E minor.
Rimski Korsakoff: Overture, "La Fiancee du Tzar."
Ernst Chausson: Symphony in B flat minor.
Joseph Suk: "Ein Marchen."
Vincent d'Indy: Suite, op. 24.
Liszt: "March of the Three Holy Kings," from the oratorio "Christ."
Horatio Parker: Concerto for organ.
Goldmark: "Chorus of the Ghosts," from "Merlin."
Arenski: Introduction to the opera "Noland Damaganti."
Fibich: Overturne, "Eine Nacht auf Carlstein."
Richard Strauss: "Don Quixote."
Widor: Choral variations for harp and orchestra.
Weingartner: "Das Gefilde der Seligen."
George Schumann: Overture, "Libesfruhling."
Dohnanyi: Symphony.
Guilmant: Symphony with organ.
Litolff: Overture, "King Lear."

---

**Boston Symphony Orchestra.**

**The demand on the part of concertgoers for modern compositions as evidencing the musical spirit of the times is perceptibly increasing. In deference to this demand Conductor Gericke, of the Boston Symphony Orchestra, will choose from the following list of works the novelties for the programs of the coming series of five concerts in Music Hall:**

| | |
|---|---|
| Symphony in E minor | Hans Huber |
| Overture—"La Fiancee du Tzar" | Rimski Korsakoff |
| Symphony in B-flat minor | Ernst Chausson |
| "Ein Marchen" | Joseph Suk |
| Suite, op. 24 | Vincent d'Indy |
| March of the Three Holy Kings, from the Oratorio "Christ" | Liszt |
| Concerto for Organ | Horatio Parker |
| Chorus of the Ghosts, from "Merlin" | Goldmark |
| Introduction to the Opera—"Noland Damaganti | Arenski |
| Overture—"Eine Nacht auf Carlstein" | Fibich |
| "Don Quixote" | Richard Strauss |
| Choral variations for harp and orchestra | Widor |
| "Das Gefilde der Seligen | Weingartner |
| Overture—"Liebesfruhling" | Georg Schumann |
| Symphony | Dohnanyi |
| Symphony, with organ | Guilmant |
| Overture—"King Lear" | Litolff |

**The sale of season tickets will open tomorrow morning at Albaugh's, 15 North Charles street.**

---

**The Boston Symphony Orchestra.**

Conductor Gericke of the Boston Symphony Orchestra will choose from the following list of works the novelties for the programs of the coming series of five concerts in Music Hall:

Hans Huber, symphony in E minor.
Rimski Korsakoff, overture, "La Fiancee du Tzar."
Ernst Chausson, symphony in B-flat minor.
Joseph Suk, "Ein Marchen."
Vincent d'Indy, suite, op. 24.
Liszt, "March of the Three Holy Kings," from the oratorio "Christ."
Horatio Parker, concerto for organ.
Goldmark, "Chorus of the Ghosts," from "Merlin."
Arenski, introduction to the opera "Noland Damaganti."
Fibich, overture, "Eine Nacht auf Carlstein."
Richard Strauss, "Don Quixote."
Widor, choral variations for harp and orchestra.
Weingartner, "Das Gefilde der Seligen."
Georg Schumann, overture, "Libesfruhling."
Dohnanyi, symphony.
Guilmant, symphony with organ.
Litolff, overture, "King Lear."

**The sale of season tickets opens tomorrow morning at Albaugh's, 15 North Charles street. There will be given in Music Hall the usual series of five Tuesday evening concerts on November 4, December 9, January 13, February 17 and March 17, in which the following soloists will appear: Mme. Melba, Mme. Kirkby Lunn, Anton van Rooy, Frederic Lamond and T. Adamowski.**

* * *

Herald Oct 14

**Music Lovers Out In Force.**

The sale of seats for the engagement of Pietro Mascagni and his Italian Opera Company, at Music Hall, began yesterday at Albaugh's, as did also the sale of seats for the Boston Symphony Orchestra concerts. Mascagni and his singers will appear next Monday and Tuesday evenings. The Symphony concerts will be on November 4, December 9, January 13, February 17 and March 17. The soloists will be Mme. Melba, Mme. Kirkby-Lunn, Anton Van Rooy, Frederick Lamond and T. Adamowski. There was an unusually large demand yesterday for seats for both the concerts and the operatic performances, and both engagements seem likely to be record breakers.

* * *

Sun Oct 14

**Concert Tickets In Demand.**

The sale of season tickets for the five concerts to be given at Music Hall by the Boston Symphony Orchestra began at Albaugh's, on Charles street, yesterday morning, and the demand was heavy all day. The majority of purchasers were ladies, and a great deal of interest was manifest in the concert season this year.

The sale of seats for the performances of Mascagni and his Italian Grand Opera Company also opened with a large, brisk demand.

[29]

*Herald Oct. 14*

**Music Lovers Out in Force.**

The sale of seats for the engagement of Pietro Mascagni and his Italian Opera Company, at Music Hall, began yesterday at Albaugh's, as did also the sale of seats for the Boston Symphony Orchestra concerts. Mascagni and his singers will appear next Monday and Tuesday evenings. The Symphony concerts will be on November 4, December 9, January 13, February 17 and March 17. The soloists will be Mme. Melba, Mme. Kirkby-Lunn, Anton Van Rooy, Frederick Lamond and T. Adamowski. There was an unusually large demand yesterday for seats for both the concerts and the operatic performances, and both engagements seem likely to be record breakers.

* * *

**Concert Tickets in Demand.**

[illegible] season tickets for the five concerts [illegible] at Music Hall by the Boston Symphony Orchestra began at Al[baugh's] [illegible] street, yesterday morning [illegible] demand was heavy all day. [illegible] of purchasers were ladies. [illegible] of the rest was manifest [illegible] season this year.

[illegible] seats for the performances of Mascagni [illegible] his Italian Grand Opera Company [illegible] opened with a large, brisk demand.

BALTIMORE NEWS, MONDAY, OCTOBER 13, 1902.

# MUSIC

The season 1902-1903 promises to offer a great volume and much variety of musical entertainment. Some of the announced events will have great educational weight. In this class will be the Boston Symphony Concerts, the 12 Peabody recitals, the Kneisel Quartette matinees, Professor Churchill's lectures on art in the Johns Hopkins University and probably some as yet unbooked appearances. Professor Churchill's lectures deal with the pictorial, but anything which tends to develop the aesthetic sense is of incalculable value to the musician.

The increased attendance at the Peabody Conservatory evidences a growing interest in music, and the coming of distinct talents from distant States shows that the better musicians of the country have come to recognize the sterling advantages of Baltimore's school for higher development. The Peabody Conservatory needs but one accessory to make it unique among the musical institutions of our country. That is a permanent orchestra.

Mr. Gericke, the conductor of the Boston Symphony Orchestra, according to a newspaper account, has come to feel that the American public wants novelties, including the works of young Americans. This idea is good, but there is no quest in which the purveyor needs better judgment than in the selection of new compositions. European indorsement is too often induced by contingent conditions to be accepted as a reliable voucher. In those countries where there is much music many orchestras and many composer-conductors the reciprocal obligations to produce new works result in the performance of much that is unworthy. We read of such or such a piece being played by Nickisch, Weingartner, Wullner or Steinbach, and, forgetting the complex relations that may have influenced its selection, assume that it was the best of the hundreds of compositions yearly submitted. The fact is that, although most of the novelties introduced by these great conductors are by well-known musicians, one really worthy new work a season is a higher average than they maintain.

Mr. Gericke has the following, among others, on his list: Hans Huber's E-minor symphony, Rimski-Korsakaff's overture, "La Fiancee du Tzar"; Chauson's B-flat minor symphony; Suk's "Ein Marchen"; D'Indy's suite (opus 24), Horatio Parker's organ concerto, Arenski's prelude to the opera "Moland Damaganti," Fibich's overture "Ein Nacht auf Carlstein," Richard Strauss' "Don Quixote," Widor's variations for the harp and orchestra, Weingartner's "Das Gefilde der Seligen," George Schumann's overture "Liebespuhling," Dohnanyi's symphony, Guilmant's symphony with organ, and Litolff's "King Lear" overture. Naturally, we shall hear but a few of these works in our five concerts, which might—and, on the other hand, might not—be a serious deprivation.

Mr. Gericke has it in his power to render great service to American music by playing good native compositions, for there are several American portfolios that could furnish him with works quite as good as anything on his list of European novelties. The tendency of public taste to give the "young American" a hearing seems not to have influenced Mr. Gericke to any great extent in this year's choice. But we will hope for increasing confidence in our composers as the years go by.

## BOSTON SYMPHONY SEATS

**Higginson Orchestra Will Have Its Most Brilliant Season Here.**

The sale of seats to the general public for the Boston Symphony concerts began at Albaugh's this morning, with the largest demand in the history of the visits of the organization to Baltimore. The prospect is that the season will be of a brilliant character.

As already announced, the series will comprise five concerts, to be given at Music Hall on the following Tuesday evenings: November 4, December 9, January 13, February 17 and March 17. The following will be the soloists: Madame Melba, Madame Kirkby-Lunn, Mr. Anton von Rooy, Mr. Frederick Lamond and Mr. T. Adamowski. Madame Melba will appear in Baltimore for the only time during the winter. Madame Kirkby-Lunn is an English contralto singer of much distinction, and she comes directly from the Royal Opera, Covent Garden, London.

WILHELM GERICKE,

Conductor of the Boston Symphony Orchestra.

BALTIMORE AMERICAN, SUNDAY, OCTOBER 12, 1902

# Gleanings From World of Music.

**Boston Symphony Orchestra.**

In connection with the announcement [illegible] Boston Symphony Orchestra [illegible] concerts [illegible] season, on Tuesday evenings, November 4, December 9, January 13, February 17 and March 17, we quote from a communication to [illegible] 21 years ago [illegible] the first [illegible] with [illegible].

**A Word in the Interest of Good Music.**

[illegible] Notwithstanding [illegible] musical taste in Boston we have never yet possessed a full [illegible] orchestra offering the best music at low prices such as may be found in all the large European cities, or even in the smaller musical centers of Germany. The essential condition of such orchestras is [illegible], whereas ours are necessarily [illegible] and uncertain, because we are dependent upon musicians whose work and time are largely pledged elsewhere. [illegible] the following [illegible] an effort made simply in the interest of good music, and though individual [illegible] as it is independent [illegible] way [illegible] music [illegible] the best [illegible] those [illegible] we now [illegible]. What ever may be done in the future, to the Handel and Haydn Society and to the Harvard Musical Association we all owe the greater part of our home education in music of a high character. Can we forget, either, how admirably their work has been supplemented by the tastes and critical judgment of Mr. John S. Dwight and by the artists who have [illegible] with the same [illegible] in Boston? These have been our teachers. We build on the foundations they have laid.

Such details of this scheme as concern the public are stated below. The orchestra is to number 60 musicians, their time, so far as required [illegible] training and for a given number of concerts, being engaged in advance. Mr. George Henschel will be the conductor for the coming season. The concerts will be 20 in number, given in Music Hall on Saturday evenings, from the middle of October to the middle of March. The intention is that the orchestra shall be made permanent here, and shall be called the Boston Symphony Orchestra.

Both as the condition and the result of success, the sympathy of the public is asked. H. L. HIGGINSON.

The demand on the part of concert-goers of the present generation for modern compositions, as evidencing the musical spirit of the times, is perceptibly increasing. Such notables as Richard Strauss, Tschaikowski (whose [illegible] a check and [illegible] with his Rus[sian] [illegible]

[illegible] Gericke of the Boston Symphony Orchestra [illegible] list of works [illegible] of the coming [illegible]

[illegible] "La Fiancee [du Tzar]" [illegible]

[illegible] op. 24.

Liszt, "March of the Three Holy Kings," from the oratorio "Christ."

[illegible]

Goldmark, "Chorus of the Ghosts," from "Merlin."

Arenski, [illegible] opera "Noland Damaganti."

Fibich, Overture, "Eine Nacht auf Carlstein."

Richard Strauss, "Don Quixote."

Widor, [illegible] for harp and orchestra.

Weingartner, "Das Gefilde der Seligen."

George Schumann, Overture, "Liebesfruhling."

Dohnanyi, Symphony.

[illegible]

**Boston Symphony Orchestra.**

The demand on the part of concertgoers for modern compositions as evidencing the musical spirit of the times is perceptibly increasing. In deference to this demand Conductor Gericke, of the Boston Symphony Orchestra, will choose from the following list of works the novelties for the programs of the coming series of five concerts in Music Hall:

| | |
|---|---|
| Symphony in E minor | Hans Huber |
| Overture "La Fiancee du Tzar" | Rimski-Korsakoff |
| Symphony in B-flat minor | Ernst Chausson |
| "Ein Marchen" | Joseph Suk |
| Suite, op. 24 | Vincent d'Indy |
| March of the Three Holy Kings, from the Oratorio "Christ" | Liszt |
| Concerto for Organ | Horatio Parker |
| Chorus of the Ghosts, from "Merlin" | Goldmark |
| Introduction to the Opera "Noland Damaganti" | Arenski |
| Overture "Eine Nacht auf Carlstein" | Fibich |
| "Don Quixote" | Richard Strauss |
| Choral variations for harp and orchestra | Widor |
| "Das Gefilde der Seligen" | Weingartner |
| Overture "Liebesfruhling" | Georg Schumann |
| Symphony | Dohnanyi |
| Symphony, with organ | Guilmant |
| Overture—"King Lear" | Litolff |

**The sale of season tickets will open tomorrow morning at Albaugh's, 15 North Charles street.**

**The Boston Symphony Orchestra.**

Conductor Gericke of the Boston Symphony Orchestra will choose from the following list of works the novelties for the programs of the coming series of five concerts in Music Hall:

Hans Huber, symphony in E minor.

Rimski Korsakoff, overture, "La Fiancee du Tzar."

Ernst Chausson, symphony in B-flat minor.

Joseph Suk, "Ein Marchen."

Vincent d'Indy, suite, op. 24.

Liszt, "March of the Three Holy Kings," from the oratorio "Christ."

Horatio Parker, concerto for organ.

Goldmark, "Chorus of the Ghosts," from "Merlin."

Arenski, introduction to the opera "Noland Damaganti."

Fibich, overture, "Eine Nacht auf Carlstein."

Richard Strauss, "Don Quixote."

Widor, choral variations for harp and orchestra.

Weingartner, "Das Gefilde der Seligen."

Georg Schumann, overture, "Libesfruhling."

Dohnanyi, symphony.

Guilmant, symphony with organ.

Litolff, overture, "King Lear."

The sale of season tickets opens tomorrow morning at Albaugh's, 15 North Charles street. There will be given in Music Hall the usual series of five Tuesday evening concerts on **November 4, December 9, January 13, February 17 and March 17, in which the following soloists** will appear: Mme. ~~Melba~~, Mme. Kirkby Lunn, Anton van Rooy, Frederic Lamond and T. Adamowski.

* * *

# MUSICAL MATTERS OF MUCH MOMENT

## Many Brilliant Artists to Appear With the Boston Symphony Orchestra.

THE eighteenth season in Philadelphia of the Boston Symphony Orchestra will open in the Academy of Music on Monday evening, November 3. There will be the usual two series of five concerts on Monday evenings and five concerts on Wednesday evenings, the dates of which will be November 3 and 5, December 8 and 10, January 12 and 14, February 16 and 18, March 16 and 18.

A partial list of the soloists who will appear with the orchestra during the coming season includes Madame Melba, Madame Kirby Lunn, Madame Fanny Bloomfield Zeisler, Anton Van Rooy, Miss Elsa Ruegger, Frederic Lamond, Franz Kneisel and Alwyn Schroeder.

Madame Kirby Lunn, the distinguished English contralto, is among the newcomers. She is fresh from a season's triumphs at the Royal Opera, Covent Garden. Mme. Lunn was born at Manchester, and made her debut in Schumann's "Genoveva," performed by the students of the Royal College of Music, at Drury Lane. She studied under A. Visetti. Her repertoire includes the roles of Ortrud, Brangaene, Fricka, Carmen, Siebel and the parts of Norah in Stanford's "Shamus O'Brien" and Eila in "Diarmid" she created.

A new pianist will be heard in Frederic Lamond, of Glasgow, Scotland, who has attained to high reputation in the old world as composer and virtuoso.

Elsa Ruegger, the Belgian violinist, has been heard in America before. Anton Van Rooy is familiar to Philadelphia opera goers through his association last season with the Metropolitan Opera Company in Wagnerian roles. Melba and Fanny Bloomfield Zeisler need no introduction and lend great attraction to the season's prospectus. Kneisel and Schroeder, the concertmeister and solo 'cellist of the orchestra, are always popular as solo players. The orchestra this year numbers ninety-four players, and will early in the season reach the imposing total of 2000 performances. Other soloists are to be announced.

The demand on the part of concert-goers of the present generation for modern compositions as evidencing the musical spirit of the times, is very perceptibly increasing, in the opinion of Conductor Gericke, of the Boston Symphony Orchestra. Such notables as Richard Strauss, Tschaikowski (whose death came as at once a check and a loss to modern composition), with his Russian fellow-workers, and our own American composers, must all be heard, restricted only by the limits of a single season. In deference to this popular taste Mr. Gericke will choose from the following list of works the novelties for the programmes of the coming series of ten concerts in the Academy of Music:

Symphony, in E minor.....Hans Huber
Overture, "La Fiancee du Tzar"
Rimski Korsakoff
Symphony, in B-flat minor.....Ernst Chausson
"Ein Marchen".....Joseph Suk
Suite (op. 24).....Vincent d'Indy
March of the Three Holy Kings, from the Oratorio, "Christ".....Liszt
Concerto for Organ.....Horatio Parker
Chorus of the Ghosts, from "Merlin"—Goldmark
Introduction to opera, "Noland Damaganti"
Arenski
Overture, "Eine Nacht auf Carlstein".....Fibich
"Don Quixote".....Richard Strauss
Choral Variations for Harp and Orchestra.Widor
"Das Gefilde der Seligen".....Weingartner
Overture, "Libesfruhling".....Georg Schumann
Symphony.....Dohnanyi
Symphony with Organ.....Guilmant
Overture, "King Lear".....Litolff

The sale of season tickets for the first series of five Monday evenings will open at No. 1115 Chestnut street to-morrow morning, at 8.30 o'clock, and the sale for the second series of five Wednesday evenings will open on the following Monday morning, at same place and hour.

OCTOBER 12, 1902.
PUBLIC LEDGER TIMES.

The [illegible] four acts.

—Season-tickets for the first series Monday evenings, of local concerts by the Boston Symphony Orchestra will be placed on sale to-morrow morning at 1115 Chestnut street. Tickets for the second series Wednesday evenings, will be ready a week later. Each series, as was the case last season, will consist of five concerts. The management of the orchestra says special attention will be given to new compositions, and that Conductor Gericke will make selections from a long list of novelties. Included in the list are Hand Huber's E-minor symphony, the overture of Rimski Korsakoff's "The Czar's Betrothed," a suite by Vincent d'Indy, the 'ghosts' chorus from Goldmark's "Merlin," a symphony by Ernst Dohnanyi, a concerto for organ by Horatio Parker, Richard Strauss's "Don Quixote," Litolff's "King Lear" overture, and compositions by Weingartner, Fibich, Ernst Chausson, Joseph Suk, and Georg Schumann, among others.

PRESS
OCTOBER 12, 1902

[illegible] will be given [illegible] Music on Monday evening, November 3. At Hartford, Conn., on November 11, the orchestra will give the two thousandth concert of its twenty-one years' career. This record is not approached by that of any other American orchestra. This makes an average of nearly one hundred concerts a season for the whole time; which will be maintained in the coming period of activity, when the Boston orchestra will give, between October 17 and May 2, no less than ninety-six concerts in eleven different cities.

In the coming Philadelphia season there will be five Monday evening concerts at the Academy, on November 3, December 8, January 12, February 16 and March 16, and five Wednesday evening concerts, on November 5, December 10, January 14, February 18 and March 18, with different programs. The list of soloists includes Mme. Melba, Mme. Schumann-Heink, Mme. Kirkby Lunn, Mme. Bloomfield-Zeisler, Mr. Van Rooy, Mr. Pugno, Mr. Lamond, Mr. Heerman, Mr. Kneisel, Mr. Schroeder and others to be announced.

The demand on the part of concert-goers of the present generation for modern compositions, as evidencing the musical spirit of the times, is very perceptibly increasing. Such notables as Richard Strauss, Tschaikowski, whose death came as at once a check and a loss to modern composition, with his Russian fellow-workers, and our own American composers, must all be heard, restricted only by the limits of a single season.

In deference to this demand, Conductor Gericke, of the Boston Symphony, will choose from the following list of works the novelties for the program of the coming series:—

Hans Huber.....Symphony in E Minor
Rimski Korsakoff. Overture, "La Fiancee du Tzar"
Ernst Chausson .....Symphony in B flat Minor
Joseph Suk .....
Vincent D'Indy.....
Liszt, March of the Three Holy Kings, from the Oratorio, "Christ"
Horatio Parker.....Concerto for Organ
Goldmark..Chorus of the Ghosts, from "Merlin"
Arenski, Introduction to the Opera "Noland Damaganti"
Fibich, Overture ...
Richard Strauss.....
Widor, Choral Variations for Harp and Orchestra
Weingartener .....
George Schumann, Overture..
Dohnanyi .....
Guilmant .....Symphony with Organ
Litolff, Overture.....

• • •

OCTOBER 12, 1902

[illegible] than usual [illegible] programs of the Boston Symphony Orchestra, at the Academy of Music in this city, during the season which is about to begin. Conductor Gericke has reached the opinion that the concert-goers of this day and generation are [illegible] content to hear the old classical masterpieces, but that they want to be made acquainted with the writings of the contemporary composers. He has determined to gratify a desire which he recognizes as legitimate, and will present novelties taken from a list which comprises Hans Huber's Symphony in E minor, Rimski-Korsakoff's Overture, "La Fiancee du Tsar," Ernst Chausson's Symphony in B flat minor, Joseph Suk's "Ein Marchen," Vincent D'Indy's Suite op. 24, Richard Strauss' "Don Quixote," etc. It is to be hoped that he will provide the old-fashioned folk with a fair proportion of the things they most admire which are not to be found on the list in question. It is announced that the sale of season tickets for the first series of five Monday evenings will open at 1115 Chestnut street, to-morrow morning, October 13, at 8.30, and for the second series of five Wednesday evenings on the following Monday morning, October 20, at the same place and hour.

# TOWN TOPICS

## CROTCHETS AND QUAVERS

### THE BOSTON SYMPHONY CONCERT AND SOME OTHERS

THAT remarkable band from Boston, the Boston Symphony Orchestra, came to town last Thursday, and, with Boston assurance, began its seventeenth season here; incidentally also the twenty-second season of its Back Bay existence. Its playing again drove home the truth that we have absolutely nothing like it here, and we ought cordially to be ashamed of our musical selves. Later in the season we shall grow irritable, and many a wail will go up because Mr. Gericke does not unleash its brass or give us more sensational readings; but just at present, with the wonderful articulate tone of that orchestra ringing in my ears, I admit that from no other band in the world have I heard such sound. The individual beauty of its several choirs and then the numerous combinations—simply a multiplication of perfections—are nothing short of ravishing. Even a debauched ear pricks up at the sound and weak pulses quicken.

The programme was severely tremendous, with no concession to the young person "who does not know much about music, but knows what she likes"; it was built of Brahms, Beethoven and—shades of Johannes and Ludwig!—Richard Strauss. Heretofore Mr. Gericke has handled Strauss scores with the tips of newly cleaned gloves; once, at rehearsal, I am told, he ordered a Strauss score off his music rack as being unfit for playing. That he should now put Strauss on the programme of the first concert and in such exalted company is almost a Bunker Hill episode in the history of the Boston Symphony. Not alone that, but he conducted the work as though he liked it intimately. No wonder that spasms have visited the Boston Sacred Cod, and that between wriggles it hisses "Traitor!"

The Brahms F major Symphony with which the concert began is such a beautiful work that I cannot plead its cause to deaf ears. If such music does not appeal then the hearer is in need of vigorous massage—and I am not a masseur. To what beautiful use the shimmering color of the orchestra was put in Strauss's tone poem, "Don Juan," is hardly to be described, but if ever we felt the fickleness of this pinking philanderer in music it was at this concert. The work itself is an early one, but then Strauss became a master early in life. For the rest there was a Beethoven "Leonore" Overture, which had a good clean, classic reading. Frederic Lamond played the Beethoven "Emperor Concerto" with more conscience than emotion. He is new to us, this Scotch pianist, and probably has crossed the seas because someone told him that this was the home of the free and the brave pianist. He began the concerto much better than he ended it; and at no time was there any doubt but that he knew every blooming note of the work. But we are spoiled musical children over here, and merely good, honest piano playing with dry patches in it, with not a great amount of playing, does not send us skyward with enthusiasm. Frankly, we frequently like piano playing when it is not so fearfully honest. Most pianists know this and trade on it. Lamond evidently had not heard it yet.

For the Saturday matinee the Boston heartbreaking music makers came back to us. Carnegie Hall looked as fluffy as a Persian cat and smelled like one huge sachet bag. The amiable Timotheus Adamowski was in his accustomed seat long before it was necessary, and many fluttering feminine hearts were in their seats even a bit earlier; then there was a cannonade of smiles and nods until the concert began. The Berlioz "Carnaval Romain" and the whirring Saint-Saëns "Omphale's Spinning Wheel" may be taken for granted: they were played exquisitely. The latter number was also played at the last Sunday night concert, and if there be anything sadder than hearing Saint-Saëns's clever triviality once in a week it must be hearing it twice in the same length of time. To atone for this Mr. Gericke handed out a novelty to us. It was Hans Huber's Symphony No. 2, sometime known as the "Böcklin Symphony," because the composer derived his inspiration from Böcklin's marvelous pictures. I have no desire to discuss the source of any composer's inspiration, but the idea of being stirred to music by, say, a dozen paintings and confining these ideas within a symphony knocks into a cocked hat all the homogeneity that is claimed for the symphonic form. The work is very well made and conscientiously soldered together, but of the wild, masterly Böcklin inspiration there is not a spoor. The last movement is a set of variations, each one of which is meant for a musical suggestion of a Böcklin picture, and some of these moods are interesting musically. But on the whole the work is unsatisfying, despite the excellent musicianship of its composer. Pugno was the soloist, and he aroused enthusiasm by his remarkably vigorous performance of the Schubert-Liszt "Wanderer Fantasia." This French pianist has played the work here before, and its performance has not grown any less stirring. Sentimentalists object that Pugno's tone lacks poetry. Well, even so; it was as healthy as a golf girl, and the tempo at which he took the final Allegro was nothing short of wonderful. It was in a word a great performance. At both of these Boston Symphony Concerts the audiences were huge in number, and Frederic Comee's face simply creaked with smiles. [illegible] Hall was filled by Alma Webster

NORTH AMERICAN,
OCTOBER 12, 1902.

# MUSICAL MATTERS OF MUCH MOMENT

## Many Brilliant Artists to Appear With the Boston Symphony Orchestra.

THE eighteenth season in Philadelphia of the Boston Symphony Orchestra will open in the Academy of Music on Monday evening, November 3. There will be the usual two series of five concerts on Monday evenings and five concerts on Wednesday evenings, the dates of which will be November 3 and 5, December 8 and 10, January 12 and 14, February 16 and 18, March 16 and 18.

A partial list of the soloists who will appear with the orchestra during the coming season includes Madame Melba, Madame Kirby Lunn, Madame Fanny Bloomfield Zeisler, Anton Van Rooy, Miss Elsa Ruegger, Frederic Lamond, Franz Kneisel and Alwyn Schroeder.

Madame Kirby Lunn, the distinguished English contralto, is among the newcomers. She is fresh from a season's triumphs at the Royal Opera, Covent Garden. Mme. Lunn was born at Manchester, and made her debut in Schumann's "Genoveva," performed by the students of the Royal College of Music, at Drury Lane. She studied under A. Visetti. Her repertoire includes the roles of Ortrud, Brangaene, Fricka, Carmen, Siebel and the parts of Norah in Stanford's "Shamus O'Brien" and Eila in "Diarmid" she created.

A new pianist will be heard in Frederic Lamond, of Glasgow, Scotland, who has attained to high reputation in the old world as composer and virtuoso.

Elsa Ruegger, the Belgian violinist, has been heard in America before. Anton Van Rooy is familiar to Philadelphia opera goers through his association last season with the Metropolitan Opera Company in Wagnerian roles. Melba and Fanny Bloomfield Zeisler need no introduction and lend great attraction to the season's prospectus. Kneisel and Schroeder, the concertmeister and solo 'cellist of the orchestra, are always popular as solo players. The orchestra this year numbers ninety-four players, and will early in the season reach the imposing total of 2000 performances. Other soloists are to be announced.

PRESS
OCTOBER 12, 1902

The Boston Symphony Orchestra concerts will be given at the Academy of Music on Monday evening, November 3. At Hartford, Conn., on November 11, the orchestra will give the two thousandth concert of its twenty-one years' career. This record is not approached by that of any other American orchestra. This makes an average of nearly one hundred concerts a season for the whole time; which will be maintained in the coming period of activity, when the Boston orchestra will give, between October 17 and May 2, no less than ninety-six concerts in eleven different cities.

In the coming Philadelphia season there will be five Monday evening concerts at the Academy, on November 3, December 8, January 12, February 16 and March 16, and five Wednesday evening concerts, on November 5, December 10, January 14, February 18 and March 18, with different programs. The list of soloists includes Mme. Melba, Mme. Schumann-Heink, Mme. Kirkby Lunn, Mme. Bloomfield-Zeisler, Mr. Van Rooy, Mr. Pugno, Mr. Lamond, Mr. Heerman, Mr. Kneisel, Mr. Schroeder and others to be announced.

The demand on the part of concert-goers of the present generation for modern compositions, as evidencing the musical spirit of the times, is very perceptibly increasing. Such notables as Richard Strauss, Tschaikowski, whose death came as at once a check and a loss to modern composition, with his Russian fellow-workers, and our own American composers, must all be heard, restricted only by the limits of a single season.

In deference to this demand, Conductor Gericke, of the Boston Symphony, will choose from the following list of works the novelties for the program of the coming series:—

Hans Huber.....Symphony in E Minor
Rimski Korsakoff, Overture, "La Fiancee du Tzar"
Ernst Chausson.....Symphony in B flat Minor
Joseph Suk......"Ein Marchen"
Vincent D'Indy.....Suite, op. 24
Liszt, March of the Three Holy Kings, from the Oratorio, "Christ"
Horatio Parker.....Concerto for Organ
Goldmark..Chorus of the Ghosts, from "Merlin"
Arenski, Introduction to the Opera "Noland Damaganti"
Fibich, Overture ..."Eine Nacht auf Carlstein"
Richard Strauss.....Don Quixote"
Widor, Choral Variations for Harp and Orchestra
Weingartener.....Das Gefilde der Seligen"
George Schumann, Overture.."Liebesfruhling"
Dohnanyi .....Symphony
Guilmant .....Symphony with Organ
Litolff, Overture.....King Lear"

* * *

PUBLIC LEDGER
OCTOBER 12, 1902.

**The Boston Symphony Orchestra.**

The demand on the part of concert-goers of the present generation for modern compositions as evidencing the musical spirit of the times, is very perceptibly increasing, in the opinion of Conductor Gericke, of the Boston Symphony Orchestra. Such notables as Richard Strauss, Tschaikowski (whose death came as at once a check and a loss to modern composition), with his Russian fellow-workers, and our own American composers, must all be heard, restricted only by the limits of a single season. In deference to this popular taste Mr. Gericke will choose from the following list of works the novelties for the programmes of the coming series of ten concerts in the Academy of Music:

Symphony, in E minor.....Hans Huber
Overture, "La Fiancee du Tzar"
Rimski Korsakoff
Symphony, in B-flat minor.....Ernst Chausson
"Ein Marchen".....Joseph Suk
Suite (op. 24).....Vincent d'Indy
March of the Three Holy Kings, from the Oratorio, "Christ".....Liszt
Concerto for Organ.....Horatio Parker
Chorus of the Ghosts, from "Merlin"—Goldmark
Introduction to opera, "Noland Damaganti"
Arenski
Overture, "Eine Nacht auf Carlstein".....Fibich
"Don Quixote".....Richard Strauss
Choral Variations for Harp and Orchestra.Widor
"Das Gefilde der Seligen".....Weingartner
Overture, "Libesfruhling".....Georg Schumann
Symphony.....Dohnanyi
Symphony with Organ.....Guilmant
Overture, "King Lear".....Litolff

The sale of season tickets for the first series of five Monday evenings will open at No. 1115 Chestnut street to-morrow morning, at 8.30 o'clock, and the sale for the second series of five Wednesday evenings will open on the following Monday morning, at same place and hour.

OCTOBER 12, 1902.
PUBLIC LEDGER TIMES.

The work is in four acts.

—Season-tickets for the first series Monday evenings, of local concerts by the Boston Symphony Orchestra will be placed on sale to-morrow morning at 1115 Chestnut street. Tickets for the second series Wednesday evenings, will be ready a week later. Each series, as was the case last season, will consist of five concerts. The management of the orchestra says special attention will be given to new compositions, and that Conductor Gericke will make selections from a long list of novelties. Included in the list are Hand Huber's E-minor symphony, the overture of Rimski Korsakoff's "The Czar's Betrothed," a suite by Vincent d'Indy, the ghosts' chorus from Goldmark's "Merlin," a symphony by Ernst Dohnanyi, a concerto for organ by Horatio Parker, Richard Strauss's "Don Quixote," Litolff's "King Lear" overture, and compositions by Weingartner, Fibich, Ernst Chausson, Joseph Suk, and Georg Schumann, among others.

ENQUIRER,
OCTOBER 12, 1902

**The Boston Symphony Orchestra.**

There is to be more to the new and far than usual in the programs of the Boston Symphony Orchestra at the Academy of Music in this city during the season which is about to begin. Conductor Gericke has reached the opinion that the concert-goers of this day and generation are not content to hear the old classical masterpieces, but that they want to be made acquainted with the writings of the contemporary composers. He has determined to gratify a desire which he recognizes as legitimate, and will present novelties taken from a list which comprises Hans Huber's Symphony in E minor, Rimski-Korsakoff's Overture, "La Fiancee du Tsar," Ernst Chausson's Symphony in B flat minor, Joseph Suk's "Ein Marchen," Vincent D'Indy's Suite op. 24, Richard Strauss' "Don Quixote," etc. It is to be hoped that he will provide the old-fashioned folk with a fair proportion of the things they most admire, which are not to be found on the list in question. It is announced that the sale of season tickets for the first series of five Monday evenings will open at 1115 Chestnut street, to-morrow morning, October 13, at 8.30, and for the second series of five Wednesday evenings on the following Monday morning, October 20, at the same place and hour.

# TOWN TOPICS

## CROTCHETS AND QUAVERS

### THE BOSTON SYMPHONY CONCERT AND SOME OTHERS

THAT remarkable band from Boston, the Boston Symphony Orchestra, came to town last Thursday, and, with Boston assurance, began its seventeenth season here; incidentally also the twenty-second season of its Back Bay existence. Its playing again drove home the truth that we have absolutely nothing like it here, and we ought cordially to be ashamed of our musical selves. Later in the season we shall grow irritable, and many a wail will go up because Mr. Gericke does not unleash its brass or give us more sensational readings; but just at present, with the wonderful articulate tone of that orchestra ringing in my ears, I admit that from no other band in the world have I heard such sound. The individual beauty of its several choirs and then the numerous combinations—simply a multiplication of perfections—are nothing short of ravishing. Even a debauched ear pricks up at the sound and weak pulses quicken.

The programme was severely tremendous, with no concession to the young person "who does not know much about music, but knows what she likes"; it was built of Brahms, Beethoven and—shades of Johannes and Ludwig!—Richard Strauss. Heretofore Mr. Gericke has handled Strauss scores with the tips of newly cleaned gloves; once, at rehearsal, I am told, he ordered a Strauss score off his music rack as being unfit for playing. That he should now put Strauss on the programme of the first concert and in such exalted company is almost a Bunker Hill episode in the history of the Boston Symphony. Not alone that, but he conducted the work as though he liked it intimately. No wonder that spasms have visited the Boston Sacred Cod, and that between wriggles it hisses "Traitor!"

The Brahms F major Symphony with which the concert began is such a beautiful work that I cannot plead its cause to deaf ears. If such music does not appeal then the hearer is in need of vigorous massage—and I am not a masseur. To what beautiful use the shimmering color of the orchestra was put in Strauss's tone poem, "Don Juan," is hardly to be described, but if ever we felt the fickleness of this pinking philanderer in music it was at this concert. The work itself is an early one, but then Strauss became a master early in life. For the rest there was a Beethoven "Leonore" Overture, which had a good clean, classic reading. Frederic Lamond played the Beethoven "Emperor Concerto" with more conscience than emotion. He is new to us, this Scotch pianist, and probably has crossed the seas because someone told him that this was the home of the free and the brave pianist. He began the concerto much better than he ended it; and at no time was there any doubt but that he knew every blooming note of the work. But we are spoiled musical children over here, and merely good, honest piano playing with dry patches in it, with not a great amount of playing, does not send us skyward with enthusiasm. Frankly, we frequently like piano playing when it is not so fearfully honest. Most pianists know this and trade on it. Lamond evidently had not heard it yet.

For the Saturday matinee the Boston heartbreaking music makers came back to us. Carnegie Hall looked as fluffy as a Persian cat and smelled like one huge sachet bag. The amiable Timotheus Adamowski was in his accustomed seat long before it was necessary, and many fluttering feminine hearts were in their seats even a bit earlier; then there was a cannonade of smiles and nods until the concert began. The Berlioz "Carnaval Romain" and the whirring Saint-Saëns "Omphale's Spinning Wheel" may be taken for granted: they were played exquisitely. The latter number was also played at the last Sunday night concert, and if there be anything sadder than hearing Saint-Saëns's clever triviality once in a week it must be hearing it twice in the same length of time. To atone for this Mr. Gericke handed out a novelty to us. It was Hans Huber's Symphony No. 2, sometime known as the "Böcklin Symphony," because the composer derived his inspiration from Böcklin's marvelous pictures. I have no desire to discuss the source of any composer's inspiration, but the idea of being stirred to music by, say, a dozen paintings and confining these ideas within a symphony knocks into a cocked hat all the homogeneity that is claimed for the symphonic form. The work is very well made and conscientiously soldered together, but of the wild, masterly Böcklin inspiration there is not a spoor. The last movement is a set of variations, each one of which is meant for a musical suggestion of a Böcklin picture, and some of these moods are interesting musically. But on the whole the work is unsatisfying, despite the excellent musicianship of its composer. Pugno was the soloist, and he aroused enthusiasm by his remarkably vigorous performance of the Schubert-Liszt "Wanderer Fantasia." This French pianist has played the work here before, and its performance has not grown any less stirring. Sentimentalists object that Pugno's tone lacks poetry. Well, even so; it was as healthy as a golf girl, and the tempo at which he took the final Allegro was nothing short of wonderful. It was in a word a great performance. At both of these Boston Symphony Concerts the audiences were huge in number, and Frederic Comee's face simply creaked with smiles.

**MUSICAL COURIER OFFICES—FINE ARTS BUILDING.**

CHICAGO, September 21, 1902.

WHEN I came West I tried to tell Chicagoans why New York is more musical than this city. They regarded my native town and me with open contempt.

With many I argued, and invariably the other side won. At first I thought that was because they were noisier; now I know that it was because they were right. I've grown noisy myself, and I've become a convert to the Western way of viewing New York.

To be noisy is merely to exaggerate, and, besides, it is healthy. Emerson says: "Exaggeration is in the course of things. Without electricity the air would rot. Without this violence of direction which men and women have, without the spice of bigot and fanatic, there would be no excitement, no efficiency." Chicago has plenty of excitement, and no less a degree of efficiency.

The following paragraphs, giving the Chicago side, cover the ground of the arguments I lost:

Much earnest newspaper argument and some disinterested personal endeavor have been wasted in the attempt to found a New York permanent orchestra.

The Eastern metropolis has its regular season of irregular opera, prostituted into a vast social occasion, and this garish undertaking consitutes what the rich of New York city are doing for the cause of music. Well might one ask: "When is opera not opera?" And well might one answer: "When it is given at the Metropolitan Opera House." The real stage managers and conductors are the box holders, and their wives and daughters are the real prima donnas. The audience? They get the real benefit of the performance, of course. It arouses musical discussion—musical discussion as to whether Mrs. Legree-Jones' stomacher is or is not made of paste, and whether the man with the brown beard, second box, first tier, is or is not Mr. Bridge-Whist, the tin king?

Viewed from its own standpoint, New York society is right in favoring opera rather than a permanent orchestra. Opera is a dissipation, while a symphony concert is not—generally it is a bore. (So is Sunday school, but none of us would deny its good influence.) At the opera one can bedeck oneself with dowdy clothes and scintillant gems; at the symphony concert one's clothes should be as sober as one's mien. At the opera one can come late and make everybody stare; at the symphony concert there is no need to come late, for, firstly, you would be detained behind closed doors in the lobby; secondly, no one would stare to see you come in; and, thirdly, no one would miss you if you came not at all. At the opera you may chatter; at the symphony concert you may not. Opera is generally louder than concert. But all this is too well known to need further recapitulation here.

Perhaps with the rich of New York city mere argument and ridicule are not as potent as facts and figures. They shall have these at the end of this short article.

New York calmly arrogates to itself the title of music centre, and the right to make or mar artistic reputations. By what standard does New York measure its musical superiority—over Chicago, for instance?

A few weeks of "grand" opera? Pooh! Opera is given all the year round at Stettin, Germany; Riga, Russia; Stockholm, Sweden; Liège, Brussels; Buenos Ayres, Argentine; and part of the season at New Orleans, La. Would you call those cities world's music centres? Of course, New York has concerts given by artists of European renown. But so has Chicago. The same artists that appear there appear here, and sometimes, as in the case of Kubelik, they make more money in Chicago than they do in New York. Sunday night concerts? Their value has yet to be established. Besides, the New York Sunday night concerts are merely a miniature edition of the opera. Same orchestra, same leader, same singers, same arias, all at a greatly reduced price of admission. More people attend concerts there than here? Certainly they do, because the population is greater. The critics of New York? There is only one—and when you see it in his column it's so.

When Chicago boasted quickly to become a city important in the world's music, its rich citizens did not subscribe toward an imported opera; instead they founded the Chicago Orchestra, and for eleven years they have sustained it. The people of this city certainly have enough money to support an opera, but they simply do not wish it. And they proved their sensible attitude when some years ago they stayed away in such numbers from Mr. Grau's Chicago performances that he swore never to return here. He has changed his mind since.

And now the facts and figures that I promised. During the eleven years that the Chicago Orchestra has existed the deficit for the entire period is estimated at $370,961.79, or more than $33,000 for each year. This generous sum has been supplied by about 140 guarantors and subscribers.

Here is the list, a true roll of honor:

| | |
|---|---|
| Armour, A. V. | $15,272 |
| Armour, George A. | 2,974 |
| Armour, P. D. | 2,974 |
| Adams, J. McG. | 297 |
| Adams, Milward | 1,094 |
| Auditorium Association | 6,500 |
| Adams, George E. | 1,050 |
| Adams, Joseph | 500 |
| Armour, Mrs. B. | 2,000 |
| Aldis, Owen F. | 1,250 |
| Allerton, Mrs. S. W. | 2,000 |
| Blackstone, Mrs. T. B. | 2,974 |
| Blatchford, E. W. | 7,772 |
| Blackstone, T. B. | 2,974 |
| Bishop, H. W. | 4,474 |
| Barrett, S. E. | 6,272 |
| Bartlett, A. C. | 8,500 |
| Birch, Mrs. Hugh T. | 200 |
| Burnet, W. H. | 100 |
| Billings, C. K. G. | 100 |
| Bradley, J. H. | 850 |
| Butler, E. B. | 3,750 |
| Burnham, D. H. | 750 |
| Blair, C. J. | 2,300 |
| Brown, Wm. L. | 200 |
| Baird, Frank T. | 250 |
| Burley, C. A. | 1,000 |
| Boynton, C. T. | 200 |
| Brega, C. W. | 1,550 |
| Blaine, Mrs. E. | 100 |
| Blair, Henry A. | 2,974 |
| Clark, John M. | 2,974 |
| Cummings, C. R. | 2,974 |
| Counselman, C. | 2,974 |
| Crane, R. T. | 100 |
| Chalmers, W. J. | 3,500 |
| Corwith estate, H. | 50 |
| Carpenter, J. S. | 300 |
| Cudahy, Michael | 2,000 |
| Corwith, C. R. | 500 |
| Caton, Mrs. A. | 1,000 |
| Carrington, W. T. | 1,250 |
| Crane, C. R. | 100 |
| Driver, E. A. | 200 |
| Deering, Charles | 500 |
| Eddy, Mrs. A. N. | 1,100 |
| Eddy, Clarence | 300 |
| Ellsworth, J. W. | 300 |
| Ewen, John M. | 9,867 |
| Fay, C. N. | 2,974 |
| Fairbank, N. K. | 9,272 |
| Field, Marshall | 5,974 |
| Fullerton, C. W. | 3,547 |
| Fuller, W. A. | 400 |
| Farwell, J. A. | 500 |
| Frazier, F. P. | 200 |
| Friend | 12,272 |
| Glessner, J. J. | 3,000 |
| Gage, Lyman J. | 1,000 |
| Gross, S. E. | 3,974 |
| Higinbotham, H. | 3,000 |
| Hibbard, W. G. | 9,022 |
| Hutchinson, C. L. | 2,522 |
| Hamill, C. D. | 750 |
| Hale, W. E. | 150 |
| Hamlin, George | 500 |
| Hannah, J. S. | 250 |
| Harris, G. B. | 2,974 |
| Isham, Dr. R. N. | 500 |
| Jones, J. M. W. | 100 |
| Jackson, H. W. | 4,772 |
| Keith, Edson | 4,272 |
| King, Henry W. | |



| | |
|---|---|
| King, Mrs. H. W. | $500 |
| Kent, S. A. | 2,074 |
| Keep, Albert | 3,000 |
| Kohlsaat, H. H. | 2,000 |
| Kochs, Theo. A. | 1,000 |
| Kirk, M. W. | 1,000 |
| Keep, Chauncey | 250 |
| Leiter, Levi Z. | 10,000 |
| Loomis, J. M. | 2,974 |
| Lawson, V. F. | 5,250 |
| Larned, W. C. | 2,974 |
| Lathrop, Bryan | 10,000 |
| Lefens, T. J. | 500 |
| Lindgren, J. R. | 300 |
| Lowden, F. O. | 2,000 |
| Lytton, H. C. | 1,000 |
| Lyon & Healy | 300 |
| Lawrence, E. F. | 375 |
| Meysenberg, O. W. | 2,974 |
| Murdoch, T. | 2,974 |
| McCagg, E. B. | 4,272 |
| MacVeagh, F. | 5,750 |
| McCormick, C. H. | 9,272 |
| McCormick, H. F. | 3,000 |
| McCormick, S. | 2,250 |
| McClurg, A. C. | 1,250 |
| Norton, O. W. | 3,700 |
| Norton, Edwin | 200 |
| Otis, Charles T. | 1,000 |
| Otis, Philo A. | 2,250 |
| Ogden, Mrs. M. D. | 760 |
| Orr, Arthur | 2,750 |
| Page, Mrs. T. N. | 13,000 |
| Pullman, G. M. | 7,000 |
| Pullman, Mrs. G. M. | 2,000 |
| Pike, Eugene S. | 3,750 |
| Potter, O. W. | 3,224 |
| Porter, H. H. | 4,500 |
| Pettibone, P. F. | 50 |
| Peabody, F. F. | 100 |
| Pope, Wm. J. | 100 |
| Ream, N. B. | 3,474 |
| Ryerson, M. A. | 15,500 |
| Ripley, E. P. | 250 |
| Schimpferman, W. H. | 100 |
| Smith, Byron L. | 3,250 |
| Sprague, A. A. | 8,872 |
| Sprague, O. S. A. | 3,000 |
| Stone, Mrs. H. O. | 600 |
| Stone, Henry B. | 1,500 |
| Selfridge, H. G. | 100 |
| Schlesinger, L. | 400 |
| Sturges, Mrs. M. D. | 1,500 |
| Spoor, J. A. | 500 |
| Seipp, Mrs. C. | 250 |
| Thomas, Theo. | 297 |
| Williams, N. | 3,000 |
| Wacker, C. H. | 3,224 |
| Walsh, John R. | 2,913 |
| Warner, Ezra J. | 1,950 |
| Willing, Mrs. H. J. | 2,250 |
| Webster, George H. | 250 |
| Walker, Wm. B. | 4,000 |
| Winslow, W. H. | 500 |
| Waller, R. A. | 750 |
| Watson, M. S. | 400 |
| Watson, Julia M. | 150 |
| Wrenn, J. H., & Co. | 250 |
| Walker, H. H. | 100 |
| Young, Caryl | 50 |

New York society leaders pay high for their own pleasure; the moneyed men and women of Chicago have paid high to give pleasure to others.

The grand total will be found to aggregate $370,961.

TWENTY-SECOND SEASON, 1902-1903.

# Boston Symphony Orchestra.

MR. WILHELM GERICKE, CONDUCTOR.

2062d to 2068th CONCERT.

## MARCH ITINERARY.

Leave Boston Sunday, March 15, at 7 P.M. South Terminal Station, Track 16.

Arrive Philadelphia, Broad Street Station Penna. R. R., Monday, March 16, at 7, A.M.

CONTINENTAL HOTEL.

Concert at Academy of Music at 8.15, P.M.

Hotel baggage not ready directly after the concert will be moved at the owner's expense.

Leave Philadelphia, Tuesday, March 17, Baltimore & Ohio R. R. Twenty-fourth and Chestnut Sts., at 10.56, A.M.

Arrive Baltimore, at 1.11, P.M.

Concert at Music Hall, Mount Royal Avenue and Cathedral St., at 8.15, P.M.

Hotel baggage not ready directly after the concert will be moved at the owner's expense.

Leave Baltimore, Camden Street Station, B. & O. R. R., Wednesday, March 18, at 10.50, A.M., Mt. Royal Station, 10.54, A.M.

Arrive Philadelpha, Twenty-fourth and Chestnut Sts. at 12.53, P.M.

CONTINENTAL HOTEL.

Concert at Academy of Music, at 8.15, P.M.

Hotel baggage not ready directly after the concert will be moved at the owner's expense.

Leave Philadelphia, Reading Terminal, Twelfth and Market Streets, Thursday, March 19, at 10.00 A.M.

Arrive New York, Depot Central Railroad of New Jersey, Ferry foot of Liberty Street, at 12. noon.

Concert at Carnegie Hall, Thursday, March 19, at 8.15, P.M.

Concert at Academy of Music, Brooklyn, Friday, March 20, at 8.15. P.M.

Matinee at Carnegie Hall, Saturday afternoon, March 21, at 2.30.

Leave New York, Grand Central Station, Monday, March 23, 2 P.M.

Arrive Hartford at 4.49 P.M.

SUPPER at ALLYN HOUSE.

Concert at Foot Guard Hall at 8.15.

Leave Hartford at midnight. Sleepers ready at 10 P.M.

Arrive Boston, South Station, Tuesday, March 24, at 6.30 A.M.

C. A. ELLIS, MANAGER.
F. R. COMEE, ASS'T MANAGER.

SYMPHONY HALL, HUNTINGTON AND MASS. AVES,
BOSTON, SATURDAY, March 14, 1903. [OVER.]

# Boston Symphony Concerts.

WE group herewith the three concerts given in Greater New York last week by the Boston Symphony Orchestra, all of them, of course, under the direction of William Gericke. What they chiefly emphasize is the fact that we must depend upon these concerts in New York for the only thorough exposition of orchestral tone quality, of orchestral drill and discipline, chiefly through the selection of the proper material and its preparation through rehearsals. It is the only orchestral body that comes to the city that can interpret the highest works, and give to the ear and to the musical intelligence such satisfaction as is necessary for the proper perception of the musical art in that form. If there is anything to be grateful for it is the periodical visit of this superb organization. The programs follow:

**New York, Thursday Evening, November 6.**

Symphony No. 3, in F major, op. 90.....Brahms
Concerto for Piano, No. 5, in E flat major, op. 73.....Beethoven
Tone Poem, Don Juan, op. 20.....Richard Strauss
Overture to Leonore, No. 2, in C major, op. 72..Beethoven
Soloist, Frederic Lamond.

**Friday Evening, November 7.**

Overture to "Leonore," No. 2, in C major, op. 72.....Beethoven
Overture (Suite) No. 2, in B minor, for Strings, Flute and Piano accompaniment.....Bach
Concerto for Violoncello, No. 2, in D minor, op. 96.....Rubinstein
Symphony No. 5, in E minor, op. 64.....Tschaikowsky
Soloist, Elsa Ruegger.

**Saturday Afternoon, November 8.**

Overture, Carnaval Romain.....Berlioz
Grand Fantasia in C major (Wanderer), op. 15..Schubert
Symphonically rearranged for piano and orchestra by Franz Liszt.)
Symphonic Poem, Le Rouet d'Omphale, in A major, op. 31.....Saint-Saëns
Symphony in E minor, op. 115 (first time)...Hans Huber
Soloist, Raoul Pugno.

We may all differ as to the manner in which Mr. Gericke interprets Brahms or what he does with Richard Strauss, or how he discusses Bach or Tschaikowsky. But the very differences of opinion give us cause to reflect upon the variety of sentiment, taste and skill and other influences that make up a judgment upon a musical product. In scanning the criticisms of the papers in this city and across the river in Brooklyn it will be seen that the critics cannot come to any conclusion in a body, and yet there is no final appeal that can dispose of these questions of art, literary or musical criticism. Probably history will finally tell the story, but we cannot wait for that. The fact remains that Mr. Gericke has a magnificent organization, with a luscious tone quality, a powerful quantity for distribution and a reserve which he holds for his ultra-dynamic effects. He reads Brahms with a great deal of interest and intelligence. He gives to Strauss a sound, analytical interpretation, which, though lacking in some breadth and dramatic color, is the only interpretation that we can receive at present that gives us any light into this vast mass of musical idealogy. He gives us a very clear, concise reading of Beethoven, as was shown in the "Leonore" overture, and his Tschaikowsky interpretations are vivid if not glaring, and intellectual if not emotional. In all of this there is a great deal to interest the musical student who has a conscientious desire to enter into the elaborate study of musical interpretation.

When watching the audiences there is no doubt that the Boston Symphony Orchestra gives an intense amount of pleasure to the listeners. If they could speak (and they are the ones chiefly interested in this thing) undoubtedly there would be an almost unanimous voice in favor of what Mr. Gericke is doing with the Symphony Orchestra. It may not be critical, it may not be technical, it may be sentimental, it may be emotional, but it is true. It would be the word of truth that would be uttered, free from the polemics of the schools and emancipated from the pedagogy of the restricted investigator.

It is not necessary to enter into any explanation as to what Brahms' F Major Symphony is, for this paper has devoted pages to that; there is no reason whatever, after so many years, to discuss again the motives and actions of the Tschaikowsky E Minor Symphony, or to tell our readers what Beethoven meant with his various "Leonore" overtures, or what Bach intended with his Overture No. 2. The "Don Juan" of Richard Strauss has been analyzed into its microscopic features—the details—over and over, and so have the other works, with the exception of the new symphony of Hans Huber, of which we shall speak later. All of these works have had their standard of criticism and analyses in this paper in years past, and we are on record with respect to them; the people are not interested in rereading what we have stated so frequently. But whatever may have been done regarding these works on the occasion of this visit of the Boston Symphony, there was certainly a greater brilliancy of tone, a more consummate virtuosity, and a greater assurance and confidence in the work of the Orchestra than was ever exhibited in its history in this city. It has reached a stage very near to perfection.

The soloist of the Thursday concert was Frederic Lamond, who played the "Emperor" Concerto and gave us a very deliberate, clear and logical interpretation. Some of the papers referred to the fact that he is a Scotch pianist, but it seems to us that he is a pianist. That unnecessary qualification, brought about by the fact that he was born in Scotland, does not seem to affect the question of Beethoven very much; because Lamond played Beethoven; he did not play Scotch composers' compositions. If his nationality had not been known it would have been very difficult to discover that he was born in Scotland, for he might as well have been born in Ireland, Kamchatka, or in Frankfort-on-the-Main, where he lives. The fact is that Mr. Lamond played the Beethoven E Flat Concerto as a scholarly pianistic virtuoso is expected to do it. His command of the keyboard is remarkably complete, the touch producing all varieties of color and changes—one of the most difficult tests of virtuosity. His passage work was clear and clean, his trills, staccato and legato all superbly developed, and his phrasing was within the traditional methods of the proverbial Beethoven player. If he did not swing us into the uppermost sphere of the emotion in Beethoven, it is probably due to the fact that a classical interpretation of such a work does not permit of it, and that he preferred to play Beethoven as it is written. He evoked from the instrument a superb quality of tone, he demonstrated the power of the bass, the singing quality that can be produced through a Beethoven Concerto, and the rare, silvery, scintillating qualities of the treble. After all (for let us be honest), the pianists are here to see what can be done in the production of fine tone quality, in addition to their interpretation of great compositions; for, were it not for these manufacturers of tone quality we would not hear any of these pianists at all. We would not have heard Mr. Lamond but for the intense desire of learning what American piano tone signifies in its best sense. It is sufficient to say that in Mr. Lamond we have a legitimate virtuoso of a highly developed order, a man of intellectual grasp, to whom the mere technic of the piano has long been an old story, and who is utilizing it for the purpose of interpreting, from his point of view, the compositions which are within his scope. Mr. Lamond received five recalls.

Miss Elsa Ruegger, the violoncellist, played the D minor Rubinstein Concerto, in the Brooklyn concert, one of the matured works of the instrument written by Rubinstein—the op. 96, a well established virtuoso composition. Miss Ruegger is an exceptionally gifted artist of an order that is becoming somewhat rare nowadays, her playing giving us an objective interpretation of one of the best written modern violoncello concertos. In her singing quality she gives the true inner musical motive, for she actually sings upon the strings. Her technic has been advanced since her last visit here, if that were possible, and her bowing has now become scientifically adjusted to the extraordinary demands of her left hand. She was received with remarkable cordiality.

Miss Ruegger is to play throughout the United States.

On Saturday afternoon Raoul Pugno played the Liszt arrangement of Schubert's "Wanderer." In this the great Frenchman again gave the audience an evidence of his remarkable digital dexterity, and of the true gift of musicianship of which he is so lavishly possessed. Mr. Pugno controls the keyboard, and he picks out the lights and shades of a piano composition with the exquisite finish of a water colorist. He plays Liszt with the same absorbed attention as he does Mozart and Grieg and Bach, and he is so thoroughly absorbed in his occupation that it becomes a subjective interpretation with him. He glides over the keyboard with a zephyrlike touch, and yet produces a remarkably powerful tone in the forte passages. The audience seemed to be delighted with his work and it is the audience which must be delighted. It seems, after all, that the audience is the chief consideration in these concerts. Those people who purchase their tickets for concerts, those who give their support through subscriptions are the ones the management and the performers are most anxious to please, because it signifies their maintenance. Unless the audience is satisfied there can be no music. The audience was delighted with Mr. Pugno and therefore the audience will listen to Mr. Pugno when he plays next time, and that is the chief end of the virtuoso's function.

In these days of damages for wounded feelings arising from criticism, it may be possible that the audience will be looked upon as the final arbiter after all, even from another point of view than that of the box office. Judging from the criticism in the New York daily papers on these concerts of the Boston Orchestra, it seems that a great deal of reserve has been maintained and that our critics are careful not to be so severe as to write things with which the audience does not agree, because in all these instances the audience was rapturously encoring the soloists. The worst expression that we saw in any of the papers during these concerts was that Mr. Lamond was sadly lacking in temperament. There are five thousand snug little dollars somewhere for Mr. Lamond if he will go ahead in this matter. His feelings were certainly wounded, or else he is sadly lacking in temperament.

The new symphony by the Swiss composer, Hans Huber, resident of Basel, is in E minor, entitled No. 2, is not new in Germany, and although the composer's name is not unknown here no work of his of such proportions as this symphony has yet been heard in America. It proposes to lean on the side of program music, although as absolute music it is replete with a conscientious desire to maintain the set forms of the symphony as understood in the modern sense. His own native painter,

Böcklin, and the latter's superb contributions to the painter's art are the incentives and forces that endowed this picturesque composition with its glowing and refreshing vitality. To appreciate fully the philosophy of the composition, it seems essential to have more than a mere passing knowledge of the character and the art theories of Böcklin. But gratifying as this would be, it is practically impossible for the audience to be acquainted with the Böcklin activity in pictorial art. The program book supplies a deficiency, but even without it and without a knowledge of the composer's basic aim in the use of symphony as an allegory, the musical listener gains a decided pleasure from the spontaneous music itself, and from the glittering and highly colored orchestral workmanship of the score compiled by a master hand.

In short, Huber's Second Symphony is a symphony in all the meaning of the word, and proves him to be within the pale of the few serious minded gifted musical authors of the day whose imagination, unrestricted by any defects of schools or tendencies, soars in the realms of sound in an elevation few contemporaneous composers have overreached. As a tribute to the genius of Böcklin the symphony has an enduring quality in the sentiment it depicts, and as a composition of the developed order of symphony it occupies a formidable position among similar works of the hour. Form is decidedly and readily adhered to; development graduates consistently and logically with masterful insistence, and the orchestral color is painted with a broad brush in conformity with the resources of the modern orchestra. Most of all, it has ideas, and, as Mr. Finck is in the habit of saying, a musical composition must first and foremost have an idea or ideas. So as Huber's is full of ideas it comes within the few later symphonic works that create decided impressions.



**BOSTON SYMPHONY.**

THE reverential and intelligent attitude of the audience at the concerts of the Boston Symphony Orchestra in its home at Symphony Hall, Boston, must act as an inspiration to the players, and certainly the performance of Beethoven's Fourth Symphony—the B flat major—on last Saturday, in that city, made such an impression. It actually appears as if the Boston players and audiences are not getting tired of Beethoven yet, and the sale of tickets for Mr. Lamond's Beethoven recital at Steinert Hall, announced to take place last night, too late for any review here, indicates a deep interest in the kind of program he announces. There was considerable music in that man Beethoven, and he died only as early as 1827—within the period when many men and women now living must have been born—and his music is not obsolete outside of certain professional critical circles in the city of New York, who go so far as to tell us that a Beethoven recital—a rare event anyway—is too much for the musical digestion. Well, that cannot be helped. People who suffer from chronic indigestion and who have become hypochondriacs and cynics have no business to criticise anyway, even if paid. Enthusiasm and criticism are not adjustable, yet at the same time a morbid dislike of the beautiful, brought about by distressful physical conditions, is not conducive for a proper assimilation of Beethoven, although it might be cured by listening attentively to American comic operas, which have their function, too.

Boston is critical in its musical apperceptions. The people—the audience—which support the music becomes appreciative when good work is done, and it is not considered bad form or an evidence of musical ignorance when the people applaud. Here in New York applause is criticised when it does not appeal to the critics' dyspepsia; in Boston the critics give the audience freedom to applaud without censure. Discrimination is based upon knowledge or feeling, but the critic is not the judge of this, for he is not supposed to feel as a critic. He must know and record his impressions; the artists and the audience feel they know that knowledge is no knowledge if it conflicts with the critic's knowledge here in New York. There must be thematic coincidence here; otherwise the jig is up.

Miss Maud MacCarthy, the violin soloist, played the Brahms Violin Concerto and received six encores. The rules do not permit encore playing, and the rules are proper. The audience admired Miss MacCarthy because she is musical; because she has feeling; because she sings on the violin when Brahms allows her to do so; because she has acquired through application a thoroughgoing technic, and plays octaves and thirds and staccato and legato, and all the violin pyrotechnics, too, and does so very excellently. The Brahms Concerto is a standard on the repertory of the violin, and it has been discussed pro and con, and the Brahmsites adore it, the neutrals try to find some refreshing episodes before the last movement is reached, and the antis simply annihilate it. There are some lights in the many shades, but as a work of musical force it seems to want in the inspiration outside of the magnificence of its masterful development. There are Mendelssohnian suggestions in it, and as Brahms is dead this can be said without fear of a libel suit. The Bizet Suite "L'Arlésienne," which was delightfully performed, has sufficient thematic material in it to make a number of Puccini and Mascagni operas, but that is far as we dare go nowadays. It is dangerous to call attention to unconscious imitations when the imitators are alive; besides that, they and their friends might become ill from subsequent dinners filled with expletives which certainly do not aid digestion.

The concert opened with Rimsky-Korsakoff's overture to "The Betrothed of the Czar," and Philip Hale calls it a theatre overture, and so it is; but it is not even interesting as such. It should be heard with the opera and there do its function. He is a pupil of Balakireff and is the successor of Anton Rubinstein as director of the Imperial Conservatory at St. Petersburg. He has been in this country, but not professionally as a musician, coming in 1862 as a marine officer. Cesar Cui, another renowned Russian composer, is a Russian general officer.

This week the Boston Symphony will play Mendelssohn's Scotch Symphony—A major—although not in the military sense. Orchestral variations of Dvorák will be heard before Wagner's "Walküre" excerpts close the concert.

Why cannot New York get such a series of educational and artistic concerts? What is the difficulty? Why is there no systematically rehearsed orchestra here, which will aid the musicians materially and spiritually and give us the best in the music art, as we should hear it and as it is heard under Gericke in Boston with the help of such men as Kneisel, and Loeffler, and Adamowski, and Vicenszi, and Bareuther, and others, all men now thoroughly identified with the musical destiny of Boston's artistic community. Herman Hans Wetzler is endeavoring to build up an orchestral cult here, and there is much to that young, gifted and energetic conductor. There are also others here who have the intellectual and artistic materials, but they have no orchestras at command. Mr. Wetzler deserves the approval and support of the whole musical life of New York, for he is endeavoring to bring order out of the chaos here and give us something at least analogous to what other cities have. The Philharmonic did wonders under Paur, and we shall await until later days what it will accomplish under its latest auspices.

It is interesting to observe that the 2,000th concert of the Boston Symphony Orchestra was given last week, and it happened to be at Hartford, Conn. Philip Hale suggested that this concert should have taken place at Boston. Why not New York? But then it is too late for that, and we bespeak now the 3,000th concert of the Boston Symphony.

---

Boston Journal.
SUNDAY, OCTOBER 19, 1902.

## SYMPHONY NIGHT.

**Opening of the Twenty-Second Season of the Orchestra—First Appearance at These Concerts of Mr. Raoul Pugno, Pianist.**

The first concert of the 22d season of the Boston Symphony Orchestra, Mr. Wilhelm Gericke, conductor, was given last night in Symphony Hall. The program was as follows:

Overture, "Leonore" No. 2.....Beethoven
Suite in No. 2 in B minor for strings, flute and piano accompaniment.....Bach
Fantasia in C, "Wonderer," op. 15.....Schubert-Liszt
Symphony No. 5 in E minor, op. 64.....Tschaikowsky

Mr. Gericke, who looked refreshed by his foreign trip, was welcomed most cordially.

It might be well to play in the same concert the three "Leonore" overtures in the order in which they were probably written: Nos. 2, 3, 1. A program composed exclusively of piano sonatas by Beethoven is an invention of the Adversary, and it deserves the attention of the police as a deliberate act against public morals. Nor is an orchestral program devoted exclusively to the works of any composer to be encouraged, except possibly when the 9th symphony is given. But with these overtures the case is different; for here is a revelation of Beethoven's processes of musical and dramatic thought when he was mightily interested in the same subject. When the overtures are heard separately and at long intervals there is no opportunity for comparison by the ear. With the overture known as "Fidelio" we are not here concerned; it seems, in view of the other overtures that were intended for the opera, incongruous, unimaginative. Furthermore, how many composers, after the achievement of a "Leonore" No. 2, would have the courage or the ability to shape from it a "Leonore" No. 3? After the three were attentively heard and thoughtfully considered, then No. 3 might be reasonably reserved for concert use and the other two put away neatly but surely on the shelf.

A little of Bach's orchestral music goes a long way, no matter how skillfully it may be doctored for modern use, no matter how admirably it may be played. Of course there is always the question of the proper tempo. Bach himself gave no indications for the performance of this suite. The spirit of the period, as well as the spirit of each dances, is to be considered; and then enters into the interpretation what is known as the personal equation. To me the fugue in the overture, to me the Rondeau and the Bourrées might well have been taken at a livelier pace than they were taken last night. We know from the testimony of his contemporaries and immediate followers that Bach played his organ fugues swiftly, so that the hearers wondered. The Rondeau in Bach's time was a lively movement, and the Bourée was animated. The Sarabande and the Polonaise would then furnish a still more marked contrast and relieve somewhat the inexorable monotony of tonality. But is it well to play so much of an old-fashioned suite, which vexes the modern nerves more acutely than the most extravagant music of the spasmodic school? We have "Half Hours with Famous Authors;" why should we not have "Ten Minutes with Bach?"

Mr. Raoul Pugno of Paris made his first appearance at these concerts. He played here in 1898 with Ysaye and Gerardy and left a most pleasant impression. He chose originally for the concert last night a concerto in E flat by Mozart; but on account of the general composition of the program it was thought that he should be heard in a more modern piece. I am not on terms of extreme intimacy with this particular concerto of Mozart, but it cannot be more old-fashioned than Liszt's arrangement of the "Wanderer" fantasia, with its ornamentation so curiously antique, with its juxtapositions of bombast and sentimentalism. Mr. Pugno, however, played with brilliance, elegance, delightful ease, and with an accuracy that was never pedagogic. His reading of the theme in the adagio was exquisite; his playing throughout was that of the intelligent musician and the justly applauded virtuoso. His recitals will be looked forward to with more than ordinary interest.

Mr. Gericke gave a most careful, emotional, impressive interpretation of Tschaikowsky's 5th symphony, which some prefer to the other five. The symphony is certainly a remarkable work in many ways, in structure as well as in poetic beauty and dramatic intensity. Some are inclined to smile at the chief theme of the second movement, just as they sneer at the second theme of the first movement of the sixth symphony. It is true that in each instance Tschaikowsky narrowly escapes the reproach of vulgarity; but the earnestness, the sincerity of the speech makes its way even before the development and the amplification makes the theme seem inevitable. The heart of Tschaikowsky was that of a little child; the brain was that of a man weary of the world and all its vanities. And so we have the singular phenomenon of naivete, accompanied by a super-refined skill—and all this in the body and mind of a man fundamentally oriental in his tastes and especially in his love of surprising or monotonous rhythms and gorgeous colors. The very modernity of Tschaikowsky, his closeness to us as the spokesman of things we think and dare not say—these qualities may war against his lasting fame; but in our day and generation he is the supreme interpreter by music of elemental and emotional thought. The thought of death and the emptiness of life obsesses him and in the expression of this thought he is again the man of his period. When faith returns again to the world, his music may be studied with interest and curiosity as an important document in sociology. But for the present we are under his mighty spell. That gloomy opening theme, that theme of bodement which haunts like a spectre at dead of night or in a festal hall is in the heart of the hearer. Not even the brave finale frightens it away.

*Philip Hale.*

SUNDAY HERALD.
PUBLISHED EVERY SUNDAY IN THE YEAR.
VOL. CXII., NO. 111.
SUNDAY, OCT. 19, 1902.

## THE SYMPHONY ORCHESTRA.

**Standard Programme, with No Novelties, Is Presented.**

**Playing of Mr. Raoul Pugno, the French Pianist, Thoroughly Satisfies His Audience at the Opening Concert of the Year—The Mascagni Season.**

The playing of Raoul Pugno, the French pianist, gave complete satisfaction last evening and obtained the approbation of a double recall at the first Symphony concert, not very many of whose attendants remembered hearing him during his short tour in this country with Messrs. Ysaye and Gerardy, about four years ago. A tall, large, burly, broad-shouldered man, with a heavy, grizzling beard, Mr. Pugno has more the aspect of a sturdy business man or a resolute academician, than that of an artist or idealist. Beginning his regulated study and public exhibitions at 6 years of age, he continued to be a prize winning student in the graver departments of music, a teacher, organist, choir and chorus master and professor at the Paris Conservatory until he was 40 years old, when he made his first appearance as a virtuoso, which character he has since maintained in many cities with distinguished credit.

His American debut was made in New York in November, 1897, when he played that Schubert-Liszt "Wanderer" fantasia which he chose for his re-entry last evening. The composition and he seem to be well suited. Schubert wrote into it difficulties and complexities he was unable to execute, and is said to have been so impatient with it as to exclaim that the devil might have it for all he cared. But Liszt understood its possibilities and brought out its strong points and its beauties in his orchestral arrangement. It is rather a substantial, serious and emphatic than a buoyant or brilliant music, although it cannot be perfectly rendered without the bravura of pianism.

Mr. Pugno played it rather as a demonstrator than an illustrator or illuminator, the academic effect being increased by his attention to his notes. He was positive and almost weighty—but by no means severe—in the graver portions, and he gave swift distinction and rhythmical truth to the workings-out, to the ornamental arabesques and the florid accompaniments; yet this clearness seldom sparkled, and even the most rapid passages in virtuoso vein had less dash and rush to them than orderly, animated velocity. It was an intellectual, discriminating and expository rendering; but as the music itself makes small demand for fancy, levity or the graces of art, the playing was perhaps not the less honorable because it did not add those to its faithful manliness. Mr. Pugno will soon be heard in recital, when there will be occasion to observe other elements of his disposition and art.

It was well to begin the season with a work of Beethoven, for "he, the master of all music," has established the standards by which will still continue to be compared whatever claims consideration as pure music. The choice of the "Leonora No. 2" overture was good, for it reminds the listener that Beethoven's one opera nobly portrayed the triumph of love, faith and courage over malignity, cruelty and wrath, and celebrated alike the glory of universal liberty and the simple joys of genial domesticity.

The Bach concerto for string band and flute, given with the exception of its minuet, is cheery, refreshing and easy to hear, even though its composer could not hold his hand from writing into it an occasional canon and even fugue. It was definite and animated in delivery, and Mr. Zach accompanied excellently at the pianoforte.

It is a pity that Tschaikowsky died and made no sign as to how he would have his fifth symphony understood. He was the poet of sombre, dark and pitiful, yet not unlovely or hopeless, emotion. He shows dreaded and impending danger; he threatens defeat and despair; he brings on conflict with its pang, its sharp outcry and its fierce confusion, and he pictures the blithesome vivacity of freedom and generous life; he expresses the moods of doubt, weakness, dependence and resignation; he leaves us uncertain, unsatisfied, depressed and bowed down under the burden which the soul of man must bear through its mortality—and yet we cannot help feeling that he believes in the value of aspiring effort and in an ultimate regeneration. For this symphony a cause and plan are less easy to imagine than for the sixth, although one cannot help feeling (more through its association of moods than because of its reiteration of lines and colors) that it had one inspiration and one purpose, and one wishes he might know what they were.

Mr. Gericke and his men seemed to return refreshed after their vacation. He led as if he were glad to have once more the many-voiced instrument under his hand. For a first performance there was unusual placidity and warmth in the playing, save that the drums were noisy, hard and dull, and the overture and symphony were particularly rich in color and sentiment. The new members were named here yesterday, and it was pleasant to see Mr. Kuntz again at his desk among the first violins after his long absence.

For the second concert this will be the programme:

Overture, "Carnaval Romain".....Berlioz
Concerto for violoncello.....Rubinstein
Symphonic poem, "Le Rouet d'Omphale" Saint-Saens
Symphony in E minor, first time...Hans Huber
Soloist—Miss Elsa Ruegger.

Boston Sunday Globe.
FIFTY-SIX PAGES.
SUNDAY, OCT 19 1902.

## MUSICAL TOPICS.

### The Symphony Concerts Begin Again.

**Interesting Program Enjoyed by the Usual Fashionable Throng.**

**Mascagui's Opera Company—Concerts Tonight—Gossip.**

The 22d season of Symphony concerts was opened with a conservative program which comprised Beethoven's "Leonore" overture No. 2, Bach's B minor overture for strings, flute and piano accompaniment, Schubert's "Wanderer" fantasia, rearranged for piano, and Tschaikowsky's fifth symphony. As was the case last season, a soloist appeared at the opening concert. The celebrated French pianist, Raoul Pugno, was heard in the Schubert selection, and judging from the numerous artists announced to appear this season nearly every concert will have the assistance of a prominent soloist.

The third year of Symphony hall finds nearly all the niches above the upper gallery occupied by appropriate statuary which relieves the former barrenness of the walls. And the third year also found the usual great attendance of familiar faces at both concerts and the composition of the grand orchestra nearly the same as in former seasons, with Mr Gericke as conductor.

Beethoven's brilliant "Leonore" overture opened the series auspiciously, for the orchestra played the work beautifully throughout, the trumpet calls were given in perfect harmony with the supplementary entrances by the full band, and the wood winds sang their melodies very sweetly. The familiar number is always welcome on a Symphony program, for the richness of the orchestration for the various parts of the band shows the splendid quality of each contingent, and yesterday's work was fully up to the usual standard.

The Bach suite for strings, flute and piano accompaniment is a charming work, illustrating various forms of dances, opening with a stately movement and changing in style through the seven numbers. The tonal colors are highly characteristic of the different subjects, but delicate withal because of the absence of the brasses in the score. The strings did their work smoothly and with perfect swinging rhythm, the third movement, the "Sarabande," possibly calling for special praise by reason of the graceful flute part, which was performed very daintily. In the somewhat formal measures of the polonaise the ensemble playing by the strings was flawless.

The Tschaikowsky symphony voices the spirit of the Russian composer in unmistakable terms, and although not as barbaric and chaotic as his sixth symphony, the former number is permeated with the vigor usually associated with the composer's writings. The principal theme, which is reiterated at intervals throughout the work, is somber and dramatic and suggests the nature of the symphony at the outset; and this atmosphere continues even in the third or waltz movement, which terminates in gloom. In the second part the fortissimo playing by the orchestra was notably vigorous, yet without being muddled; the lighter measures of the waltz were given with proper sentiment and refinement of style, and in the first part, the theme allotted to the bassoons and clarionets was phrased perfectly. The climaxes of the final movement also went admirably.

Mr Pugno was heard in the Schubert "Wanderer" fantasia, which in its modern and rearranged form, gives abundant opportunity for the expression of the player's technique, Liszt's elaboration of the work leaving but few traces of the pathos of the original. The difficult score seemed apparently simple to the big, bearded pianist who played with a grace of sentiment, a firm yet delicate touch and with a thorough appreciation of the score. His forte passages at times were a trifle hard and lacking in clarity; but his legato work was smooth and appealing, his runs were given with ease and rapidity and his whole performance was very enjoyable. His simplicity of manner at the piano wins immediate favor, for he is the personification of modesty and good nature. He was enthusiastically applauded at the close of his performance and recalled many times to the platform.

The program this week will introduce the young cellist, Miss Elsa Ruegger, as soloist in a Rubinstein concerto. The other numbers will be the Berlioz overture, "Carnaval Romain"; Saint-Saen's symphonic poem, "Le Rouet d'Omphale," and Hans Huber's E minor symphony.

BOSTON DAILY ADVERTISER
Established 1813.
Oct 20
The Official Paper of the State
The Official Paper of the City

## THE FIRST OF THE SEASON.

**Opening Concert by Symphony Orchestra Included Gems from Beethoven, Bach, Schubert and Tschaikowski.**

"Once more unto the breach, dear friends, once more," for the 22d season of the Boston Symphony has begun, the 2000th concert of the organization approaches, and the sound of the two-step of the hotel hop is gladly exchanged for the strains of Beethoven and Bach. The opening programme consisted of Beethoven's "Leonora Overture," No. 2; Bach's Overture, or Suite, in B minor; Schubert's "Wanderer Fantasie," for piano and orchestra; Tschaikowsky's Fifth Symphony, E minor.

Mr. Gericke was abundantly applauded as he came to the conductor's stand. The "Leonora No. 2" (which sounds more like the name of a fire engine than of an overture), went with splendid fervor, its dramatic contrasts being made the most of. Although "No. 3" is accepted as the best of the four overtures that Beethoven wrote for his single opera, yet this "No. 2" is not a whit inferior; one can be happy with either.

One ought to give a word of commendation to the trumpeter, whose solo was especially effective in this performance. This and the similar passage in the sister overture are the only prominent passages for trumpet that exist in the scores of Beethoven, who made very little out of the instrument, because there were few good trumpeters in Germany at the beginning of the 19th century. The delirious joy of the finale, with the theme in diminution, was finely given, considering that this was the first concert after a long vacation.

The second number was rather a large dose of Bach for any but an audience of musicians, but it served to display some excellent flute work by Mr. Maquarre, and the great ability of Robert Franz in restoring the faded tints of the old master without modernizing him. Even now the world does not recognize the self-abnegatory character of the task of this most careful "editor" of Bach and Handel. His painstaking was something marvellous; the reviewer can state from personal knowledge that sometimes Franz would make half-a-dozen arrangements of a Bach number before he was satisfied with one. But one must recognize the fact that some of Bach's music is old-fashioned and cannot appeal to the general public any more than Richardson's novels.

The final "Badinerie" (or "Badinage") was not a picture of playful coquetry to a modern auditor. The Sarabande, however, was delightful; all Bach's Sarabandes come close to the latter-day homophony; and the Bourrees had charming contrast and easily comprehended counterpoint. It would be a pity to turn auditors away from the greatest of composers by ill-judged or by too copious selections from his works.

---

Raoul Pugno next appeared as soloist in Schubert's "Wanderer Fantasie," made into a work half-solo, half-concerto, by Liszt. He played with exquisite expression and delicacy—at times; at other times he tried to live up to his name ("Pugno" means "fist" or "blow") and gave such fisticuffs to the instrument that it fairly roared. Nevertheless one could readily recognize the true artist in almost every part of his work, and he has plenty of celebrated company in the matter of assault and battery upon the piano. His playing of the theme of the song as a solo was entirely beautiful, and that startling counterpoint in octaves was given with surprising virtuosity.

He played from notes! This is something so unusual that one must chronicle it. It is a proceeding that may be commended. Why should an artist, who feels at all nervous about his memory, force himself to do a double task unnecessarily? It is ssurely better that the music, rather than the performer, should be on the rack. Mr. Pugno won a decided success and the recalls which followed the fantasie were of the most spontaneous and enthusiastic description.

After dress parade in the corridors came the symphony. There are some judges who prefer Tschaikowsky's Fifth Symphony to his "Pathetique." The works are, both made of dramatic material, but run an opposite course. In the "Pathetique" Tschaikowsky starts early with the pathos of glory and leads them to the grave; in this work he commences with a lugubrious theme which he leads to victory and triumph. But, whichever road he takes one must grow enthusiastic over his work for two reasons; first, he is sincere—and that we fear most of our modern musical pessimists and discord-makers are not; second, his tone-coloring is often phenomenal; he might almost be called the discoverer of the deep wood-wind.

The symphony is not new to Boston, therefore we need not speak at any great length about it. The clarinette deserves praise for its excellent work in the first movement. The transference of figures from the first movement to later ones, an effect invented by Beethoven, gives the symphony a continuity that seems to suggest a definite story, but it might be dangerous to guess at a composer's "intentions."

---

The romance of the second movement is built upon a theme so Gallic that Massenet might have invented it. For startling effects of tone-color the pizzicato effects here cannot be excelled. The horn, which had a very important part to play, did it very well. The interweaving of themes was brought out with excellent ensemble and balance.

The waltz which forms the next movement seems strange in this place, although Berloiz had previously taken up this dance as a symphonic movement. But one cannot help the query

Que diable venait-elle faire
Dans cette Galere?

A full-dress suit would not be more out of place in a monastery than a good waltz in a symphony. To be sure it was not much of a waltz (from the dancing standpoint) and no auditor was tempted to tap his feet or wag his head to the rhythm.

The wild orgie of the finale was most brilliantly interpreted. This movement has much to say for itself and deserves study. There is a good deal of Russia in its measures.

One sometimes feels that Tschaikowsky is like the bat which was decried by the birds as being too like a mouse and by the mice as being altogether too much of a bird. Had he been more thoroughly under German influence he would have had less of roughness and uncouthness; had he been pent up in Russia he would have had more savagery and yet more originality. For ourselves we lean to the Russian side of this musical question. We have possessed plenty of Germans who have wandered along the symphonic road, and their present successors seek for possible new effects in the brambles of metaphysics in music. When the new school of instrumental music starts (whatever that unborn thing may be) we believe that it will be cradled in Russia.

Louis C. Elson.

[35]

BOSTON POST,
The Representative Democratic Paper
OF NEW ENGLAND.

SUNDAY MORNING, OCTOBER 19, 1902.
(Copyright, 1902, Post Publishing Company.)

# SYMPHONY SEASON OPENS BRILLIANTLY

The 22d season of the Boston Symphony Orchestra was inaugurated last evening in Symphony Hall.

There was the usual brilliant audience present, among which were noticed many of the familiar faces seen in seasons past, together with many new ones.

Mr. Gericke was enthusiastically applauded when he appeared on the platform. The programme of the first concert presented no novelties, yet there was much of an interesting nature. The opening number was Beethoven's "Leonore" overture, No. 2, which of the four written by the composer for his only opera, "Fidelio," ranks in popularity only second to No. 3, which it closely resembles. The work was quite in advance of its day, and even after a lapse of nearly a century is still found in the repertory of all the great orchestras of the world and justly ranks among the best works of its kind.

Bach's B minor suite, for strings, flute and piano, is occasionally given, but does not possess the interest of the suite in D, even though some great contrapuntal writing is apparent. It was admirably given, the solo flute contributing a large share towards the successful performance.

The soloist of the evening was Raoul Pugno, the French pianist, who last evening appeared at these concerts for the first time. He is, however, not entirely a stranger to this city, for he appeared several seasons ago in joint recitals with Ysaye and Gerardy and many will recall with pleasure the fine ensemble of these recitals. Mr. Pugno chose for his solo number the Liszt adaptation for orchestra and piano of Schubert's "Wanderer Fantasie," Op. 15, which the composer originally composed for piano solo.

The Liszt adaptation was at one time quite a favorite with pianists, but today it shows unmistakably the effects of time, even though there is much showy orchestration and brilliant passage work for the solo instrument. Mr. Pugno played with notes, a rare sight in these days, though years ago it was a common occurrence. He has a fluent technic, his style is brilliant, though not profound, with a tone pleasing in quiet passages, but hard and metallic in more vigorous moments. The work hardly showed Mr. Pugno at his best and one would prefer to forego an opinion of his powers as a pianist until after hearing him in recital, an opporunity which will soon be offered.

Mr. Pugno's performance may be, however, considered vigorous and brilliant, and the audience rewarded his efforts with much applause and several recalls.

The final number was Tschaikowski's fifth symphony in E minor, Op. 64, a work only second to his great symphony, No. 6, the "Pathetic." Those who think that Tschaikowski's work is not lasting reckon apparently without true knowledge and understanding, for he is certainly up to date in all that pertains to brilliant instrumentation; elaboration and ingenuity are displayed on every page of his score and as for melodic invention in the best sense of the term, there is none today that can surpass or perhaps equal this greatest of Russian composers.

This wonderful symphony was superbly played and made a profound impression, as well it might, for there are beauties in the score that to describe adequately would fill many pages.

Miss Elsa Ruegger, 'cellist, will be the soloist at the rehearsal and concert this coming week, and Hans Huber's E minor symphony is promised for a first performance.

BOSTON HERALD.

PUBLISHED EVERY DAY IN THE YEAR.
VOL. CXII., NO. 116.

FRIDAY, OCT. 24, 1902.

## THE SYMPHONY PROGRAMME.

### Novelty This Week Is a Modern Composition by a Swiss Musician.

Mr. Gericke has put upon his programme for this week the first selection from his portfolio of novelties. This is a symphony in E minor, the composition of a Swiss musician, about 50 years of age, who wears the title of Ph. D., bestowed upon him by the university at Basel, of the music school in which city he was appointed director in 1896. He is not known as a performer, having devoted his life chiefly to teaching, his own instructors having been Wenzel, Reinecke and Richter. He has found disposition and time for a good many serious compositions, mostly of the chamber-music order, although he has written a few cantatas and some overtures and other orchestral pieces. This symphony—which is its author's 115th numbered work—is modern, but not ultra in any way. Its thought is free and untrammelled by conventional forms, although it is not impertinently regardless of them. It is original and independent, as it appears upon the printed page, and alert with fresh fancies. The opening allegro has many themes, and its movement constantly varies, to suit them and their color better, and it ends tranquilly, with hardly more than solo voices to sustain it. The scherzo is of almost a fantastic cast, swift and heated. The adagio, which depends largely for its cantilena upon the horns and wooden wind, adds the harp to the full orchestra, while in the finals the organ also appears. This finale, which bears the significant catch-word, "Metamorphoses," is a series of tone pictures, each of which takes its thematic material from the subject with which the movement begins. These variations are entitled, "Calm at Sea," "Prometheus," "Floating Nymphs," "Night," "Wave Play," "An Anchorite Playing Before a Shrine of Mary," "The Plains of the Blessed," "Love's Spring," and "A Bacchanele," this last taking on the form of a waltz.

The other numbers of the programme need no special introduction. They are the gay, bustling, "Roman Carnival" overture of Berlioz, with its hints of mischief, sprightly fun and peasant dances; Saint-Saen's picturesque "Omphale's Spinning Wheel," wherein Hercules groans and growls, while his capturer laughs merrily as he struggles in the net weaving around him; and a 'cello concerto of Rubinstein, which will be played by Miss Ella Ruegger, of whose previous visit pleasant memories remain.

Boston Transcript

MONDAY, OCTOBER 20, 1902

## MUSIC AND DRAMA

### Symphony Hall: Symphony Orchestra

The Boston Symphony Orchestra, Mr. Wilhelm Gericke conductor, began its twenty-second season in Symphony Hall last Saturday evening, the programme being as follows:

Ludwig van Beethoven: Overture to "Leonore" No. 2, opus 72.
Johann Sebastian Bach: Overture No. 2, in B minor, for Strings and Flute.
(The pianoforte accompaniment arranged by Robert Franz.)
I. Ouverture: Largo. Allegro. Lentement.
II. Rondeau: Allegro.
III. Sarabande: Andante.
IV. Bourrées I. and II.: Allegro.
V. Polonaise with Double: Moderato.
VII. Badinerie: Allegro.
Franz Schubert: Grand Fantasia in C major ("Wanderer"), opus 15.
(Symphonically rearranged for Pianoforte and Orchestra by Franz Liszt.)
I. Allegro con fuoco, ma non troppo.
II. Adagio.
III. Presto.
IV. Allegro.
Peter Ilyitch Tchaikovsky: Symphony No. 5, in E minor, opus 64.
I. Andante. Allegro con anima.
II. Andante cantabile, con alcuna licenza.
III. Valse: Allegro moderato.
IV. Finale: Andante maestoso. Allegro vivace.

Mr. Raoul Pugno was the pianist.

Beethoven's second "Leonore" overture is always interesting; were it not for the third, it would be a good deal more than that, but nothing so inexorably devitalizes a work as a better version of itself. Time was when some reputable judges preferred the No. 2, a preference which is rather a significant item in the history of musical feeling, by the way. Such men were Julius Rietz and Franz Lachner; when we reflect upon what they represented in the musical life of their day, this opinion of theirs becomes instructive of much!

Mr. Hale says truly in the Programme Book: "The 'Leonore' No. 2 was Beethoven's first grand overture; and in general scope and richness of development it was far in advance of its time." Yet it is none the less true that Beethoven took a longer stride ahead of his day in passing from this No. 2 to the No. 3 than in writing the former. In truth, the "Leonore" No. 2 is to be recognized as the culmination of a whole period of overture-writing; which period it logically closes, Beethoven entering upon a new era with the composition of No. 3. In the sense that Wagner (not entirely without truth) called Beethoven's ninth "the last symphony," can one call this "Leonore" No. 2 the last symphonic overture; the No. 3 shows it as already antiquated, puts the very "symphonic overture" itself out of reason—as the State put people out of law in old times.

Curiously enough, the No. 3 seems at first sight the more symphonic in form; there is at least a suggestion of a "recapitulation" in it, there being nothing of the sort in the No. 2. But this is a detail; the enormously extended contrapuntal development of the free fantasia in No. 2 makes it intrinsically the more symphonic, while the totally different sort of development in the No. 3 makes the latter the more dramatic. Note, by the way, that it is just this new development of the free fantasia in No. 3 that is the epoch-making element in the work!

But the superiority of the No. 3 does not reside in its dramatic quality alone; Beethoven could not rewrite a composition without improving it musically. His was no Zeus's brain, giving birth to full-grown Athenes; the longer he worked at a thing, the better he made it. Every change he made in the themes or instrumentation of the No. 2 was of the nature of an improvement. Take, for instance, the second theme in No. 2 (derived from Florestan's "In des Lebens Frühlingstagen"): the wish to get a good working theme for contrapuntal development led Beethoven to change it considerably from its original shape in the opera—and he got what he wanted, as usual. But, when it came to writing the No. 3, this conveniently workable theme no longer satisfied him; he accordingly brought it back nearer to its original shape, greatly enhancing its expressive beauty, if to the prejudice of its "thematic" value. And we see clearly enough that its "thematic value" was just what he had ceased to care about; for in the No. 3 he no longer works it up contrapuntally at all, but only dramatically. And so with much else in the overture. The performance of No. 2 on Saturday evening was thoroughly fine.

As for the Bach overture, it seemed to produce no effect whatever upon the audience in general; its most forcible effect upon me personally was to recall a saying of the late Otto Dresel (a pretty warm Bach-lover, if ever there was one!): "Of all the dreary and boresome things I know, listening to the whole of a Bach suite is the worst!" Oh, come now; a joke is a joke, but one can have too much of a good thing. Sebastian Bach was as great a genius as ever lived on this planet; he is today as modern (at heart) as anyone now alive. But he lived in the seventeenth and eighteenth centuries, and was in some things influenced by the habits and customs of his day. No one today except a person of feeble mind and no education, who is bitten with the ambition to be intellectual, wishes to listen to the whole of the most eloquent and stirring eighteenth-century three-hours' sermon at a sitting; no one in his senses wishes to hear the whole (nor even six movements) of a Bach suite, no matter how divinely beautiful. If anyone who was in Symphony Hall last Saturday evening will solemnly swear that he enjoyed that Bach suite, he will lay himself open to the legitimate suspicion of being a case de lunatico inquirendo. The faculty of enjoying that sort of dose became extinct with the late John Sullivan Dwight; it is no longer of our day.

[36]

...Tchaikovsky's E minor symphony becomes more and more patent with repeated hearings. It is a wondrous bit of musical workmanship, tremendously elaborated, and held together as with bands of steel. As yet, I have got only to the pitch of admiring it; in ten years more I may like it—but not yet. I do not object overmuch to that peculiar essence which those who dislike it call "pessimism," and those who like it would probably call "Samoeidic gloom;" with Tchaikovsky it seems so genuine and unforced that it becomes almost a source of power. What I like far less is Tchaikovsky's instrumentation, that besetting mania of his for making every conceivable combination of instruments sound as harshly as possible. With the exception of a passage for the wood-wind and horns, about four measures long, twice repeated in the first movement, the instrumentation of the symphony is simply icy; stridency, one would think, can no farther go. But, with and in spite of all this, I can admire heartily the first, third and fourth movements; the Andante cantabile is hard to take seriously; it sounds too much like Bülow saying the disagreeablest witty things about Raff.

It was good to hear Mr. Pugno again. There is a rumor afloat that he wished to play a Mozart concerto, but that Mr. Gericke thought the Bach overture enough of eighteenth-century classicism for one programme, and begged for the Schubert-Liszt fantasia instead. I cannot help wishing he had played the Mozart concerto. His playing is very beautiful indeed; those large, heavy men have a wonderful way of eliminating the percussive quality from their pianoforte tone, and retaining only the resonance! Mr. Pugno's rhythmic sense seems irrefragible; his phrasing is grace itself, and he has a fine instinct for variety without exaggeration. His sentiment is refined and very genuine, if not particularly poignant. In fine, he is everything but romantic; and the Schubert "Wanderer" fantasia is a romantic composition par excellence! Still it was rare enjoyment to hear a performance in every way so secure and masterly.

The next programme is: Berlioz, overture, "Le Carnaval romain"; Rubinstein, concerto for violoncello; Saint-Säens, symphonic poem, "Le Rouet d'Omphale"; Hans Huber, symphony in E minor (first time). Miss Elsa Ruegger will be the solo 'cellist.

W. F. A.

BOSTON POST,
The Representative Democratic Paper
OF NEW ENGLAND.

SUNDAY MORNING, OCTOBER 26, 1902.
(Copyright, 1902, Post Publishing Company.)

## SYMPHONY NIGHT

### A New Symphony by Hans Huber Produced for the First Time—Elsa Ruegger Was the Soloist

The programme of the second concert of the Symphony Orchestra last evening included the overture, "The Roman Carnival," by Berlioz; Saint-Saens's symphonic poem No. 1, "Omphale's Spinning Wheel"; Rubinstein's 'cello concerto No. 2, the solo part played by Elsa Ruegger, and Hans Huber's symphony No. 2, in E minor, Op. 115.

The Huber symphony was a novelty. It was played last evening for the first time in this city, and probably for the first time in the United States, as no record of any previous performance can be ascertained.

Hans Huber is a Swiss composer, 50 years of age, now living at Basle, where he has been director of the music school since 1896. He has been rather a prolific composer, though scarcely any of his works are known here, excepting a few piano pieces and songs. His symphony heard last evening was originally produced in Zurich at a music festival in July, 1900, and was written as a sort of musical eulogy of Arnold Bocklin, the Swiss painter, who died about a year ago in Florence, Italy.

The first three movements are in fairly regular symphonic form, the last movement in free style with eight subdivisions, suggested by the pictures of Bocklin. The composer shows throughout a good knowledge of orchestral resources, and in the last movement there is ingenious treatment and many surprising effects, in which the use of an organ is a special feature. It is the last movement with its variations that on a first hearing makes the impression. The first movement has one or two good themes, but the development, though elaborate, is often labored and is academic rather than the result of inspiration. The scherzo movement is more pleasing, and the slow movement that follows exhibits much effective instrumentation, and there is evidence of a spontaneity and depth of feeling less noticed in the preceding movements. A better understanding of the symphony could undoubtedly be obtained upon another hearing; as it is, the impressions suggest an erratic and uneven work that has fine moments interspersed with others that are exceedingly dull. The performance was admirable in every respect, the work being well received.

The other orchestral numbers are well known favorites. The Saint-Saens symphonic poem is one that helped many years ago to make the reputation of this French composer in America at least, and still shines as a superb bit of orchestral writing.

Berlioz's "Roman Carnival" overture made a brilliant opening number, and both these were admirably given. Miss Elsa Ruegger, who played Rubinstein's 'cello concerto last evening, is pleasantly remembered by many who heard her in the old Music Hall some three years ago for the first time. At that time her artistic abilities were much in evidence, though the Lalo concerto which she played was not a special thing of joy for the listener.

Last evening she appeared to better advantage in the Rubinstein concerto, a work which one does not remember hearing in this city on any previous occasion. She plays with the same finish in execution, producing a tone that is delightful, and she shows that advance in her art which made her performance of unquestioned merit and interest. As a result Miss Ruegger made an excellent impression upon the audience and she was much applauded and several times recalled.

DAILY ADVERTISER
Established 1813.
The Official Paper of the State
The Official Paper of the City

# SATURDAY NIGHT'S SYMPHONY LEANED TOWARDS SWITZERLAND.

The programme:—
Overture, "Carnaval Romain".....Bellioz
Concerto for violoncello,.....Rubinstein
Symphonic poem, "Le Rouet d'Omphale,"
Saint-Saens.
Symphony in E minor. (First time.).Hans Huber

A concert that leaned decidedly towards Switzerland. A Swiss painter was glorified by a Swiss musician in a Swiss symphony, and a Swiss violoncellist was the soloist of the occasion. Nevertheless the first scene was laid in Rome. The "Roman Carnival" overture wears well. Berlioz never achieved anything more genuinely rollicking than the Saltarello which portrays the revelry of the Roman populace. The contrasts, too, are very effective, and the tender English horn melody was given perfectly, with all its pensive character well brought out. The work was taken rather sedately at first (in the chromatic rushes, for example), but its final climax was splendidly wrought up.

Now came Miss Elsa Ruegger with Rubinstein's D minor violoncello concerto. It is not a very distinguished work. Rubinstein used to complain of his anomalous position in art and life, saying: "The Russians call me a German, the Germans call me a Russian; the Christians call me a Jew, the Jews call me a Christian!" The Germans admired the Russian character of this violoncello concerto, but the Muscovite scarcely peeps out at all save in the last movement. There is considerable "padding" in the work, as there is in too many of Rubinstein's compositions. The man could sometimes touch the heights of genius, but he was never a severe enough critic of his own work, and many a noble passage is spoiled by a prosaic context in his sonata forms. The "Ocean Symphony," for example, reaches a very high plane in its first, and sometimes in its second movement, but the work as a whole leaves the impression of mediocrity. Thus it is with this violoncello concerto; there are elegaic passages in the slow movement that are most impressive; the folksong character of the beginning of the finale is very attractive; but at the end one has lost all enthusiasm.

Elsa Ruegger played with artistic ease, and conquered many difficulties without seeming effort; she gave some broad C-string work, her intonation was excellent, double-stopping and scale passages were clean and pure, her cadenza-playing was brilliant, and, if she had the misfortune to break a string, the accident happened at the very best possible place, between two movements. There was, however, little of abandon in her work; one always felt a reserve and calmness that militated against any excitement on the part of the auditor. That there were no lapses of intonation after adding a new string to the 'cello speaks much for the surety of the artist. But, after all, it would take a phenomenon to astonish the Bostonian in a 'cello work, for we have an artist who is the peer of almost every visiting soloist on this instrument, in the ranks of our own symphony orchestra. Miss Ruegger had two recalls at the close of the concerto.

Now came "Omphale's Wheel" as symphonized by St. Saens. The wheel was not a chainless, as Hercules found out to his cost; Hercules, who resigned from his club and sat by the fireside, spinning yarns to the mocking oboe-laughter of Miss Omphale, afterwards Mme. Hercules. It was a pleasant number, not requiring deep thought, its pictures being recognizable without any effort. The salient points were remarkable shading (a final "ppppp" pushed to the invisible, or inaudible, point) and charming oboe playing by Mr. Longy. The revolving figures ("Oh, how the wheel becomes it!") were daintiness personified. No wonder then that the pretty number won the chief applause of the evening.

Less easily followed, because attempting a much more varied task, was Huber's symphony, which followed. There is a proverb about the hangman coming to be hanged; in this case the painter came to be tone-painted, for Huber has made his symphony into a portrayal of the Swiss artist, Arnold Boecklin; which is about as successful as if Reinecke should portray Whistler. The first movement of the work was as abstruse as Brahms, but without the coherency of the great symphonist. Development was there in all profusion, and so involved at times that the movement became a musico-mathematical problem. Some of the figures were not attractive, but that mattered little, since your true pedant can make a sonata-allegro out of figures taken from Schmitt's Five-Finger Exercises. There was, therefore, plenty of skill and little of inspiration apparent.

Matters improved with the succeeding movements. The eerie character of the scherzo was attractive in its restlessness and quaint syncopations. The adagio was serene and dignified, in good contrast with the preceding movement. It was a little too long, a fault that could be more strongly emphasized in connection with the first movement. Your modern orchestral composer requires as much room to turn round in as a seven-masted schooner.

The variations of the finale seemed the best part of the work. They gave a succession of moods inspired by various pictures of Boecklin. They did not actually represent these paintings, however; to turn music into a panorama would be impossible; we regarded the sub-titles (the titles of some of the painter's most famous works) as merely suggestive of the source of inspiration of the composer, and no more "programme music" than the finale of the "heroic" symphony; the work remained a subjective, rather than objective, piece of music.

The performance was excellent. One might say an especial word about the effective flute playing, the violin obligato, the massive effect of the organ; but where all was well done even this might be invidious. The symphony certainly deserved a hearing; if it was not at all thrilling, it certainly was interesting.

Louis C. Elson.

Boston Journal.
SUNDAY, OCTOBER 26, 1902.
VOLUME X.....NUMBER 474

## A NEW SYMPHONY.

### Hans Huber's Translation of Pictures by Arnold Boecklin Into Music—Miss Elsa Ruegger, an Admirable 'Cellist, Plays a Sorry Concerto by Rubinstein.

The program of the second Concert of the Boston Symphony Orchestra, Mr. Gericke, conductor, was as follows:
"Roman Carnival".....Berlioz
Concerto No. 2 in D minor for 'cello
Rubinstein
"Omphale's Spinning-Wheel"....Saint-Saëns
Symphony No. 2 in E minor.....Hans Huber

Hans Huber is at the head of a music school in Bâle, where he was born in 1852. His first symphony is entitled "William Tell," and his second is a eulogy in music of Arnold Boecklin, the painter, who, born at Bâle, knew, like Ulysses, many towns, and spent his later years in his villa at or near Florence, where he died.

The first three movements are supposed by ardent analysts and pamphleteers to describe Boecklin's character as an artist. The Finale is composed of a short introduction and a theme and variations. Each of these variations was suggested by a picture, and the title of the picture is prefixed to each variation in the score. The symphony was performed for the first time on July 2, 1900, at a Festival of the Society of Swiss Musicians, held at Zurich.

Boecklin was a painter of bold and daring imagination and he was a gorgeous colorist. He is probably best known to the world at large by his "Fields of the Blessed" and "Island of the Dead"; but the huge album of his works, in three volumes, would attract even the most indifferent visitor at the Public Library. His genius was fantastical. His subjects are often almost incredible; his treatment of them is audacious; yet where a man of talent would be only grotesque, Boecklin is impressive. You accept his strange women-of-the-sea, his Centaur at the blacksmith's, his Tritons, Nereids, and still stranger shapes that are half-beast, half-human. The old Grecian mythology was as real to the painter as were the scenes of bloodshed and terror he saw in the streets of Paris as a student. He painted the mysteries of plain, mountain and ocean, Prometheus bound to Caucasus and the Sleeping Diana watched by satyrs. Pan fishing for sea-nymphs, sporting nymphs. At times he was frankly symbolical, as in "The Spirit of Adventure"; "War"; but, as a rule, symbolism lurks, and dares not protrude.

And now comes Huber with his translation of Boecklin into music. He is not the first to write music suggested by pictures or music that attempts to preserve the spirit or the mood of a painting. Liszt was before him, and Liszt had a habit of anticipating many, even men of today.

But Huber and Boecklin! The industrious teacher and maker of music and the man of wild fancy and flaming imagination. No, Huber is not the man for this unnecessary task. For originality and individuality were also strong characteristics of Boecklin.

The symphony is well-made and Huber is evidently a sound and thoroughly grounded musician with no little fluency of expression, but the music is neither individual nor imaginative. The themes are not striking, and the second theme of the first movement, the theme announced first by the oboe, is decidedly Brahmsian. There are other passages which in melodic and rythmical structure recall Brahms. The Scherzo is at times entertaining; it is not distinguished. Portions of the Adagio are most agreeably sonorous, but the musical thought is rather commonplace. It may here be said that the symphony as a whole is effectively scored.

The Finale shows plainly inherent lack of imagination, and here the musician puts himself boldly in comparison with the painter. It is not necessary to ask the old question which foes of program-music delight in putting: "If there were no specific titles, only the headline 'Suggested by pictures by Boecklin,' could any one thoroughly acquainted with the pictures identify each of the nine?" The violin solo and the organ would probably suggest the hermit fiddling before the Madonna, and the last variation, a Bacchanale. But Huber has given the titles, and the question is this: "Is the mood of each picture reproduced?" Here, of course, the double personal equation enters in; the individuality of the composer and that of the hearer. To me not one variation suggested the accompanying picture. How trivial the musical agony of Prometheus in comparison with that giant figure, bound yet still defiant, on the rocky mount? And the Elysian Fields? This dance-tune might pass in the Elysian Fields of Paris, but Gluck with simplest means caught the classic spirit of that serene enjoyment which eludes the Swiss or is not understood by him. And "Night"? And "The Silence of the Oceans"? As the famous reviewer once remarked: "This will never do."

* * *

Miss Ruegger played admirably, nor was she disconcerted by the breaking of a string. Her tone was beautiful and pure; her technic, wholly adequate; her sentiment unimpeachable; her bravura, accurate and brilliant. But no wonder that the concerto is seldom played. It is sorry music, another instance of the weakness of a wonderful pianist who had the mania of composition.

It is always a pleasure to hear the overture of Berlioz and the symphonic-poem of Saint Saëns. How fresh, how modern the overture seems, and yet it was written nearly 60 years ago. And the symphonic-poem is a masterpiece with its daintiness and elegance, with its spirit of exquisite irony.

The performance of the orchestra was of a high order of excellence, although in the trio of the scherzo there was momentary unsteadiness. I doubt if this symphony ever sounded as well as it did last night. Nor should Mr. Longy's playing of Omphale's mocking solo be passed by without grateful recognition.

*Philip Hale.*

Amusements, Meetings, Lectures, Etc.

COURT SQUARE THEATER,
TUESDAY EVENING,
JANUARY 20, 1903, AT 8.15.

ONLY CONCERT THIS SEASON
BY THE
BOSTON
SYMPHONY
ORCHESTRA

WILHELM GERICKE, Conductor.

SOLOIST.
MISS MAUD MacCARTHY, Violinist.

Tickets at Taylor's Music Store, on and after Monday, January 12.

C. A. ELLIS, Manager.
F. R. COMEE, Ass't Manager.

BOSTON HERALD.
PUBLISHED EVERY DAY IN THE YEAR.
VOL. CXII., NO. 123.
FRIDAY, OCT. 31, 1902

## THE SYMPHONY PROGRAMME.

### Brahms' Third Symphony in F Major ---Frederick Larnard, Pianist, Will Be the Soloist.

Mr. Gericke's third programme is straightforward enough, surely. It includes no overture, but it admits for its final number the noisy and pompous, but neither dignified nor ceremonial, "Kaisermarsch" of Wagner. The symphony, which is put at the head of the programme, will be Brahms' third, in F major, and Richard Strauss' symphonic poem, "Don Juan," will also be performed. The symphony, from having been pronounced when first heard in Boston dry, dull, hard, laborious and ungenial, has come to be regarded with more friendly warmth than almost any of the others which Brahms wrote. It would not be his if it were not more logical than frank, more learned than melodious; but it is seldom abstruse or remote, and the character of each movement is easily grasped and held. The first is strong and broad, and not without a happy coloring; the andante, resting on an obvious contrast of themes and manners, is simple and endearing; the third is slender, light and sweet, with a touch of plaintiveness, and the finale inclines to be grandiose, but changes delicately as it closes from the minor to the major mode.

As for the "Don Juan," it is one of the most puzzling of what Mr. Henderson calls Strauss' "tone riddles." It sets out, apparently, from the chief thoughts of three passages in Lanau's poem, the wide and magical realm of femininity, the flight of the sated mortal from the cloying surfeit of pleasure, and the utter weariness of life when every wish is dead, when the spirit is exhausted and the flame is cold upon the heart's hearth. How much of those fancies is to be found in the extreme elaboration of the composer, and just where, the listener must guess for himself. The score was tremendously discussed when first produced, a decade ago, and it has been frequently heard in Boston since that time. The analysis generally conclude that it should represent a sensuous period succeeded by a sorrowful one, while some have endeavored to identify some special themes—two for Don Juan, one for Zerlina, one for Donna Anna, and one for a carnival of worldly pleasures.

There will be a soloist, but, although, according to the usual habit, this should be a vocalist, another pianist will be heard, the choice having fallen upon Mr. Frederick Larnard. This gentleman, born at Glasgow in 1868, began his musical career at home, his brother being his first teacher. He set out with the piano and organ, with the violin for a secondary interest. He then went to Germany and studied systematically in the Frankfort Conservatory and under private teachers Von Bulow and Liszt being among them. He took up concert work at Berlin in 1885, and has followed it since with distinguished success, having found peculiar favor in Russia and in France. For this Boston appearance he takes the "Emperor" concerto of Beethoven, in E flat, opus 73, which belongs to its composer's freest, happiest and richest period. It is great and grand, and is to be undertaken by no artist who does not feel himself masterful in the expression of deep, dignified emotion, as well as of stately, noble and worthily wrought art. The solo part presents itself in simple splendor, and never degenerates, even when most brilliant, while the orchestra is a combining and co-operative force, not a mere accompaniment or a purveyor to themes to be adorned and dallied with by the pianoforte.

[37]

SUNDAY HERALD.

PUBLISHED EVERY SUNDAY IN THE YEAR.

VOL. CXII, NO. 118.

SUNDAY, OCT. 26, 1902.

# THE SYMPHONY CONCERT.

## Its Important Number Is Huber's Boecklin Symphony.

**Miss Ruegger, a Swiss Artist, Plays Concerto of Rubinstein Keyed in D on 'Cello and Does It with Great Beauty at Second Concert of the Season.**

The important number of the second symphony concert was the Hans Huber symphony in E minor, hitherto unheard in Boston, in memory and laudation of the Swiss painter, Arnold Boecklin. He was born and spent many of his 74 years in Basle, of which city the composer, too, was long a resident, but he was also something of a cosmopolitan, and his pictures are known almost the world over. He was one who united German exactitude and emotion with German romance, fancy and reverie, and he loved to people landscapes fin-

Boston Transcript

### Symphony Hall: Symphony Orchestra

The programme of the second symphony concert, given in Symphony Hall last Saturday evening, was:

Hector Berlioz: Overture, "Le Carnaval romain," opus 9.
Anton Rubinstein: Concerto No. 2, in D minor, for Violoncello and Orchestra, opus 96.
Camille Saint-Saëns: Symphonic Poem No. 1, "Le Rouet d'Omphale," opus 31.
Hans Huber: Symphony No. 2, in E minor, opus 115. (First time in Boston.)
Mr. J. Wallace Goodrich, organist.
Miss Elsa Ruegger was the solo 'cellist.

Berlioz's "Roman Carnival" was played with exquisite finish, if at what one is forced to fancy a slower tempo than the composer's; at least, the tempo at which it was taken last Saturday evening does not give much color of probability to Berlioz's story of his experience with a military band in Paris, if it is really the right one. The story, as told by Berlioz, goes that the bandmaster had arranged the overture for wind instruments, and invited the composer to hear a final rehearsal of it; Berlioz told him that his tempo was too slow, to which the bandmaster replied that wind instruments could play it no faster. "Give me your baton," said Berlioz; and began to conduct the work himself at the right tempo. "There, that is what I want," said he, after it was over. The bandmaster said he could not have believed it possible, but, now that he had seen it done, he would always do it in the same way in future. Then, retaking his baton, he began to have the band play it over again. But the band absolutely could not play it at that rapid tempo under his conducting; every time Berlioz himself took the baton, they played it all right; but they could not do it for the bandmaster! It should be said, however, for Mr. Gericke that he made more effect with the composition at his tempo than anyone else I have heard who took it as slow as he; he did not let his moderate tempo pull the music to pieces.

But it would be stretching a point to call the performance of Saint-Saëns's "Omphale" effective. As an exhibition of deft and highly polished technique, it was wonderful; but there was no Omphale to it, and not overmuch Hercules!

Hans Huber's "Böcklin" symphony has been spoken of for some time as an important novelty. It is rather curious, though, that a work, written (or, at least, produced) when the composer was well over forty-five, should have been the first means of making his name known to most people; few composers of importance in history have made themselves known to the world at large by so mature works! No doubt Hans Huber has been known to musicians here for a good while; but I doubt if many "average music-lovers" had ever heard of him until they saw his name on the advance programme, week before last.

Now that the symphony has been heard here, one can say distinctly that no one would have mistaken it for anything but a mature work; young musicians do not write like that, the symphony shows none of the vices of youthfulness. There are some works about which one dares to speak quite plainly and unreservedly even after but a single hearing. This E-minor symphony of Huber's is one of them. To me the most striking thing about it is the orchestration; I cannot remember ever hearing a new orchestral composition before (except by Richard Wagner or Hector Berlioz) the instrumentation of which seemed at once so modern and so inveterately euphonious; there is a considerable variety of color in it, but not one harsh-sounding measure. There is no garishness, no glare to it; which may be, after all, but another way of saying that there are no high lights. Still, beautiful colors are beautiful colors, and that is something; to be sure, a kaleidoscopic arrangement of the most beautiful colors in the world does not necessarily constitute beautiful coloring, and I am by no means sure that Huber's skill in producing entrancing orchestral tints entitles him to the name of a great orchestral colorist—indeed, I rather fancy it does not. I found that, before the symphony was over, I began to get pretty tired of that perpetual richness of tone, in spite of its undeniable variety; it seemed to lack character, and I would have given something for a measure or two of Tchaikovsky's downright stridency.

As for the other characteristics of the symphony, the work seemed to me decidedly well written (although one cannot really judge of this sort of thing at a single dash), to bear the ear marks of musicianly parentage. It is certainly conceived and carried out in the modern spirit; it belongs unmistakably to the present. Yet one might suspect at moments that the composer paid more deference to the "amenities" of musical expression than most of his noteworthy contemporaries; such very nice consideration for the listener's feelings smacks just a wee bit of old-time manners. But, when one comes to consider the musical stuff out of which the work is made, the material of which it is built, then do one's eyes stare in astonishment! Excepting one or two phrases in the Scherzo and the Finale, I do not think there is a moment in the whole symphony which our excellent Mr. Napier Lothian could not match from his (presumably extant) collection of "incidental music" used to accompany more or less melodramatic plays for the last two or three decades at the Boston Theatre. Listening to the work, one soon found one's self longing for something to look at—a sunset, a prismatic fountain, some fireworks, anything bright and attractive to the eye—to furnish a hook whereon to hang all that ear-pleasing euphony. The music did not seem somehow able to stand alone. One understood the fine reports of the work that have come here from Germany, where critics evidently still keep up their old-time fondness for good boys, and overflow with praise of composers who do nothing shocking. Well, considering that the aristocracy of German musical criticism has done its best to lay out cold every new man who has had anything to say, for over a hundred years, it is comforting to reflect that this same aristocracy has a good word for somebody! And he who has its good word surely does not need mine. At all events, I do not think Mr. Huber himself could have wished for a finer performance of his symphony than it got last Saturday evening.

For once I have to thank a 'cellist for choosing one concerto rather than another. Fully as I am persuaded of the truth that every 'cello concerto belongs properly to a by-gone period, this one of Rubinstein's struck me last Saturday as peculiarly enjoyable. Nor do I think that Miss Ruegger's playing was the only reason. Anton Rubinstein has always been something of a puzzle. A man of most tremendous and almost arrogant individuality as a pianist, as a composer he had hardly any outline at all; he almost totally lacked musical profile. Moreover, he was one of those lazy hard workers from whom not very much is to be expected. He would cover reams and reams of music-paper with notes, and imagine himself uncomfortably busy; but, beyond the physical labor of writing noteheads and tails, the amount of real work he did was not overwhelming. A more slovenly composer never made a name for himself in this world! But he did have a talent for writing very lovely themes now and then; what he did with them afterwards was seldom remarkable, but he certainly could write pretty tunes. And this 'cello concerto of his is full of them. Now, it is generally pleasant to hear pretty tunes; especially is it pleasant when they come upon you as a welcome surprise in a composition which you have looked upon with dread, as sure to fill your soul full of dark despair. And nothing in the whole range of music (barring, perhaps, a "whole" Bach suite) looks so terrifying on a programme as a 'cello concerto. Imagine a man who has just screwed up his courage to drink a tumbler of extract of quassia, and finds that it tastes like lemonade! That is the way I felt on Saturday evening, when Miss Ruegger had led me half way through Rubinstein's concerto. Miss Ruegger's playing was certainly very beautiful indeed; her bravura is wonderfully secure and clean-cut; if it does not sound well, it may be a consolation to some listeners to remember that, ever since the violoncello came into use, virtuoso 'cellists have been trying their best to make bravura passages sound well on the instrument, and have invariably failed. Some persons might think the trick worth giving up, as impossible; but no, hope springs eternal in the etc., etc. Miss Ruegger's tone is warm beauty itself, and her phrasing exceedingly graceful and rational. In a word, she made a very fine impression indeed.

The next programme is: Brahms, symphony No. 3, in F major; Beethoven, concerto for pianoforte No. 5, in E-flat major; Richard Strauss, symphonic poem, "Don Juan"; Wagner, Kaisermarsch. Mr. Frederic Lamond will be the pianist.

W. F. A.

---

ished with Dusseldorf precision and faithful in archaeological respect for Grecian architecture and classic scenery with fauns, satyrs, nymphs and demigods, or else to place in an environment of modern sea or shore a mysterious, symbolic or eerie figure of his own imagining. The symphony's first three movements seem to recognize these oposing and yet blending elements of character, and the themes suggested in the first, one strong and one sweet, reappear influentially if not always formally through the whole work. The former has been taken to suggest the man himself, resolute and original in his chosen course, and the other the poetic and gently fantastic spirit which prevails in his art. The opening allegro deals with these variously, to intimate, perhaps, the diversity which flows from the painter's use of the twin characteristics of his art; the scherzo is rhapsodic and excited, as if to correspond with the revelry of the wilder creations of his brush, while the adagio, rich and smooth, in frequent horn color and dreamy wood-wind voices, may stand for the idyllic moods and tranquil scenes of other pictures.

The finale, introduced by the gentler of the original themes, owns a frank intention to make musical deductions from a number of Boecklin's most expressive pictures, each variation being designated by its name. Many phrases of the painter's art are illustrated, and the paintings themselves are known, in photographic reproductions at least, the world over. They range from the remote and melancholy beauty of "The Ocean's Stillness" and "The Night," to the airy lightness of "The Fleeting Nymph," the reflective strains of the "Hermit Playing at a Madonna Shrine," the strongly straining pulses of "Prometheus" and the eager restlessness of the "Bacchanale." All these sketches are short, but significant, and they typify the moods of their subjects perfectly and affectionately. The whole symphony was splendidly read, and its color and movement were appreciatively diversified. A softer touch, however, would have become some of the idyls well, and a longer suspension at the end of each variation would not have been amiss, as each represents an independent and isolated vision, and does not merely make one more in a string of thematic evolutions. The symphony was easy to follow and understand, and it was evidently much enjoyed.

The concert began cheerily with the "Roman Carnival" overture of "Berlioz, which tells its story well—the half-pastoral opening with its pipings, the long central scheme, mirth and mischief and masked love-making, and the final emphasis of the peasant Saltarello, which has been gradually rising assertively from the first. The orchestra also played the "Omphale's Spinning Wheel" of Saint-Saens, than which they do nothing of its picturesque kind better—never failing to bring out the busy, fine spun figure of the flax thinning away from the twirling distaff, the heavy rebellious grumbling of the enslaved Hercules, the piquant sarcasm of the oboe-comments of Omphale, and the finale dwindling away to nothingness of the thread as its last mite is drawn.

The only other number was the second violin-cello concerto by Rubinstein, keyed in D minor, and dexterously constructed to show both virtuosity and artistry. It runs straight on unbrokenly, but the conventional changes of movement are made and cadenzas indicative of tneir approach are set in the usual places. The allegros offer opportunity for executive display, while the andante makes the place for sentiment and long-drawn grace of tone and phrasing, so that the player only needs a few dramatic passages to be able to develop the whole range of his skill at a single sitting. Miss Elsa Ruegger, the young Swiss 'cellist who visited this country a couple of years ago, performed it beautifully. Her tone, which is sufficiently ample and searching, is happily free from the nasality too common in the 'cello, and her lowest registers are quietly firm and positive, with no smarting assertiveness. Her phrasing is distinguished and her execution almost as facile as a violinist's, and gratifyingly simple, effortless and refined. She had a warm double recall, which a little ad captandum exaggeration of her elegant reserve might easily have multiplied.

The next programme will be as follows:

Symphony No. 3, in F major.....Brahms
Concerto for pianoforte in E-flat.....Beethoven
Symphonic poem, "Don Juan"...Richard Strauss
Kaisermarch .....Wagner
Soloist: Mr. Frederic Lamond, the Scotch pianist, who is to make his debut.

---

Boston Journal.

SUNDAY, NOVEMBER 2, 1902.

The third concert of the Symphony Orchestra, Mr. Gericke, conductor, took place last night in Symphony Hall. The program was as follows:

Symphony, No. 3, F major.....Brahms
Concerto for piano No. 5.....Beethoven
"Don Juan".....R. Strauss
Kaisermarsch .....Wagner

Richard Strauss gives as an explanation of his tone poem, "After Nicolaus Lenau," three excerpts from the dramatic work of the morbid and unfortunate poet. Don Juan in these speeches shows his character. He pursues women, one by one, in the hope of finding at last one woman that will sum up in herself all the desirable qualities of womanhood. His life, then, is a constant pursuit of the ideal. It is needless to say that each of his victims, so eagerly desired, in turn bores and disgusts him. He drinks the cup of pleasure to the lees. At last he is bored beyond endurance by the mere fact of existence; before the end, at the feast, he exclaims to his friend:

"Exhausted is the fuel;
And on the hearth the cold is fiercely cruel."

The avenger fights with him, and although Don Juan has him in his power, this bores him, as does life itself, and the sensualist allows himself to be slain. Years before the birth of Richard Strauss and years before Lenau went to the mad-house, a poet by the name of Robert Burns wrote from the depths of his own experience:

And petrifies the feeling."
And petrifies the meeling."

And these excerpts from Lenau's poem are enough to furnish the key to Strauss's music. Some of his wild-eyed worshipers, not content with the quotations that serve as mottoes, have invented ingenious analyses, in which we are told the precise meaning of each theme; and how this section represents his passion for a widow and that for a maiden. But did not Strauss himself say the other day that the theme which represents, according to an anaylst, Don Juan rushing off to new triumphs, was intended as his drunken entrance into a ball room? And is it not possible that when Strauss wrote down this theme he attached no specific and minute significance to it?

No, there is no need of the showman with blackboard and rod while this music is playing. "Don Juan—after Lenau's poem" is enough; and merely "Don Juan" might serve.

Why should anyone say this tone-poem is formless, incoherent? Simply as a vain and impotent protest against a modern shape and condition and appearance of form; for there must be a certain form, or an impression of form, in deformity itself. But here is music that reminds you constantly of two contending moods: insolent rejoicing in the flush and pride of manhood, which struggles inevitably with loathing and as inevitably is overcome by it at last. There are passionate episodes that may well depict incidents in the tumultuous life of the hero. Nor does it require any gymnastic feat of the imagination to see in the close with that grimly dissonant trumpet thrust the end of Don Juan's, as of every man's, desire.

A daring, brilliant composition: one that paints the hero as might a master's brush on canvas.

How expressive the themes! How daring the treatment of them! What fascinating, irresistible insolence, glowing passion, and then the taste of Dead-Sea fruit!

The performance was superb in pervading spirit, in finesse of detail, in dash and in sonority.

The symphony by Brahms, perhaps the most thoroughly genial as well as most passionate work of that accomplished pessimist, gave much pleasure; and the Kaiser March brought a noisy close.

Mr. Frederic Lamond made his first appearance in this country as a pianist. Never judge a man by his performance of a concerto is a wise saw. He may be a Single-Speech Hamilton, or he may rise in his strength only when he is alone with his audience. Surely Mr. Lamond can play better than he did last night, or else foreign reputation is as the idle wind. His performance was not distinguished by rhythm, color, imagination or the grasp of a master. Seldom if ever was the anticipation of the Rondo first theme so ineffective, and the delivery of the theme itself was muddy. Whenever the pianist should have been leonine, he was platitudinous in a highly respectable and solemn manner. The performance when Mr. Lamond was at his best brought to mind the criticism of a Shakespearian reading in "Great Expectations": "It was massive and concrete." Mr. Lamond was applauded heartily.

*Philip Hale.*

---

COURT SQUARE THEATER,
Tuesday Evening,
JANUARY 20, 1903, AT 8.15.
ONLY CONCERT THIS SEASON
BY THE
BOSTON SYMPHONY ORCHESTRA
MR WILHELM GERICKE, Conductor.
SOLOIST,
MISS MAUD MacCARTHY, Violinist.
Tickets at Taylor's Music Store, on and after Monday, January 12.
C. A. ELLIS, Manager. F. R. COMEE, Ass't Manager.

[38]

Sunday Jan 11-18

BOSTON DAILY ADVERTISER
Established 1813.

# A NEW PIANO SOLOIST AT THE SYMPHONY CONCERT.

The programme:—

Brahms.....Symphony No. 3, in F major
Beethoven.....Concerto for Pianoforte in E-flat
Richard Strauss..Symphonic Poem, "Don Juan"
Wagner ..... Kaisermarsch

The Symphony programme divided itself into two sharply contrasted divisions, the first sedate and classical, the second noisy and sensational. The corridor promenade formed the dividing line between the two dissimilar parts. The works given had all been heard before, three of them over and over again. It was interesting therefore to note that the Brahms' symphony had faded least of all.

Brahms' third symphony, like Tschaikowsky's "Pathetique," does not fit at the end of a concert, because of its soft conclusion; instead of a powerful climax one finds here a solemn hush which would assort ill with the sound of departing auditors.

One may take keen delight in Mr. Gericke's reading of such a work; he gives every nuance, he balances every phrase against its neighbors, and one can follow the intricate interweaving with the minimum of effort. As already intimated, there seemed not a whit of falling off in interest in the noble work because of repeated hearing, but rather a keener pleasure on account of better acquaintance with the themes. Familiarity here breeds only greater enjoyment.

This was not entirely the case with the "Emperor" concerto; recognizing the symphonic character of the work, its superb development and striking contrasts, one nevertheless found symptoms of prolixity, and some of the grandeur seemed to have evaporated. The less ambitious concerto, in G major, seems to wear a little better.

It is difficult to pass judgment upon Mr. Frederic Lamond by a single hearing in this particular work. We have had so many great artists in the "Emperor" concerto that no newcomer can astonish us by anything that he can do with it. We have resident pianists who can make this their "cheval de bataille." Mr. Lamond certainly played conscientiously, with careful fidelity to the composer's intention; he did not individualize his work, but rather sank it, with commendable self-abnegation, in the ensemble. He evidently understood what he wanted to achieve and gave a sane and manly (and thoroughly intelligible) interpretation of the work, swerving neither to the mawkish nor to the pedantic side. He was recalled three times at the close, with abundant emphasis. Yet the work seemed rather cold and unexciting. It may have been because of its juxtaposition with the Brahms' symphony, or it may have been that it has been played too often. We should like to hear this pianist in the last five Beethoven sonatas, the programme that Rubenstein used to play so wonderfully, for we believe that these free and rather vague works would be made intelligible by such an interpreter.

We had now heard two of Bulow's "three great Bs of music," but instead of the third we were launched into a bath of mingled champagne and quassia in the shape of Richard Strauss' "Don Juan."

This is not the insouciant baritone of Da Ponte nor the softly sentimental hero of Byron, but a semi-philosophical lover, who experiments with amatory emotions a la Goethe, and is in search of all feminine attraction in a single (or even a married) woman. The result is naturally rather disastrous; one might call the work "Don Juan in Search of Paresis." The end is a picture of what a German student would call a "moralischer Katzenjammer."

The orchestration is wonderful, the ingenuity remarkable, the beauty of the work (once upon a time they demanded beauty in music!) almost nothing. A tender oboe theme, splendidly played, was probably all that the average auditor could carry home with him. The moderns who are doing so much in "guiding figure" development should try to make these leitmotiven expressive in themselves; there is more beauty and real meaning in the three chords of Wagner's "Fate-motive" than in the entire list of figures which his followers have evolved, and out of which they make their musical fricassees. But to the impressive tone-coloring of "Don Juan," to its strong contrasts, and to its one romantic bit of melody, we pay cheerful tribute, and the audience did yet more, and applauded until Mr. Gericke came back to bow his thanks.

Now came Wagner in one of his worst moods; and Richard I. (Voix de Lion) showed that he could, upon occasion, make quite as heavy a racket as Richard II. Rashers of "Ein Feste Burg" are served up with this dish of an Emperor march in a sauce piquante. Historically, this is correct enough, for Luther's hymn was the war cry of the Reformation, and might be called the voice of the German empire, if we slight Catholic Bavaria, but anyone who could march to the measures of this work would be a phenomenon. What a tremendous contrast, by the way, there is between the employment of the "Feste Burg" by Wagner and by Mendelssohn. Wagner thunders it out and in, and his march, with all the power of trombones and full orchestra; Mendelssohn, in his finale of the "Reformation Symphony," tootles it out as a flute solo from which he works up contrapuntally. In this case we certainly prefer Wagner's slices of the tune.

Louis C. Elson.

BOSTON POST,
The Representative Democratic Paper
OF NEW ENGLAND.

SUNDAY MORNING, NOVEMBER 2, 1902.
(Copyright, 1902, Post Publishing Company.)

## SYMPHONY NIGHT

### Frederic Lamond, the Pianist, Appears for the First Time in This City —An Interesting Orchestral Programme

**The programme of the third Symphony concert given last evening in Symphony Hall included Brahms's third symphony in F, Beethoven's concerto for pianoforte and orchestra in E-flat, No. 5, tone-poem, "Don Juan," by Richard Strauss, and Wagner's "Kaisermarch." Frederic Lamond, pianist, was the soloist.**

**Brahms's great symphony was superbly played and much enjoyed by the audience. It was a good idea placing the symphony first on the programme, for a work of this kind, to be appreciated, should be heard when the mind is not fatigued by a long programme.**

**Strauss's "Don Juan," the earliest of the composer's so-called tone-poems, has not been heard here since 1898. It has been twice heard at these concerts and once by the Thomas Chicago orchestra when it visited this city in March, 1898.**

**The work seems more intelligible than formerly, perhaps for the reason that it was played in an ideal manner. Sometimes Mr. Gericke "lets himself out," as it were, and then one hears a performance that is memorable in every way. Strauss has many peaceful moments in this earlier work that are poetic, refined and musical, though there are also many of the strenuous moments, when one hears much of the "sounding brass and tinkling cymbal." The work made a good impression and the performance was loudly applauded. The soloist, Mr. Frederic Lamond, the Scotch pianist, was heard here last evening for the first time. He is about 35 years of age and comes here with an excellent European reputation. His appearance does not suggest the typical virtuoso, and he is mostly free from mannerisms and sensationalism of any sort. He possesses technical proficiency to a high degree, his tone is pleasing and his general interpretation of the Beethoven concerto was intellectual and refined, especially in the first two movements. The final was less satisfactory, artistically considered.**

**Mr. Lamond showed little of the temperamental quality that works up an audience to great enthusiasm, but his performance was, for all that, received with favor, and the pianist was recalled several times at the close of the performance. He will be heard in recital this coming Saturday in Steinert Hall. The next rehearsal and concert will be Nov. 14 and 15, the orchestra being absent from the city this week. Miss Maud MacCarthy, violinist, will be the soloist, and the orchestral novelty will be the overture to Rimsky-Korakoff's opera "La Fiancee du Tsar."**

SUNDAY HERALD.
PUBLISHED EVERY SUNDAY IN THE YEAR
VOL. CXII., NO. 125.
SUNDAY, NOV. 2, 1902.

## THIRD SYMPHONY CONCERT.

### Long Programme Was Rather Trying for One Sitting.

**A Brahms Symphony, a Beethoven Concerto and a Strauss Tone-Complication Problem, Plus a Wagner March — Mr. Lamond a Master of the Keyboard.**

In performance the third symphony programme proved neither felicitous nor judicious. It extended to nearly two hours, and all that time attention was kept at stretch and strain, without any period of real relaxation, tending to a weary headache for conscientious listeners. A Brahms symphony, a Beethoven concerto and a Strauss tone-complication problem, plus a Wagner march, are altogether too much for one sitting. There was a certain approximate relief in the slow movement of the symphony; but, after all, one cannot repose contentedly and thoughtlessly upon its blandness; reflection and analysis must still be unremitted and the mind gets no actual rest. It might be thought that some new freshness and buoyancy must come into the rondo of the concerto, But this movement was not exhilarating—certainly it had no gay glitter—as Mr. Lamond played it, although it was cheery enough.

Indeed, that pianist, while evidently a master of the keyboard, appeared to be rather an artist of sterling sense than of quick sensibility. He has, like Pugno, rather the air of a doctor or professor than an artist. He is of medium height, stocky and sturdy, but with a pianistic shock of hair. He played—if it may be said without offence—as one might expect a Scotchman to play, intellectually and didactically, but not eloquently or emotionally. Charles Reade says in "Christie Johnstone": "The Scotch are icebergs, with volcanoes underneath; thaw the Scotch ice, which is very cold, and you shall get to the Scotch fire, warmer than any sun of Italy or Spain."

Well, Mr. Lamond did not chill with any obvious ice; but he did not thaw enough for one to feel fire.

His readings were broad and firm in the opening, smooth and steady in the andante, distinct and elegant in the rondo, while his ornamentation throughout the whole work, especially in his scales and trills, was bright, definite and easily swift. But he rarely passed beyond earnest emphasis into enthusiasm, and seldom arrived quite at the climax which the hearer craved and which he seemed to be preparing and promising. Yet the cadenza was well wrought.

It was intellectual, sincere, substantial, finely educated playing, but it was not ardent or persuasive. The choice of that great concerto—"The Emperor"—bespoke the true musicianly spirit, which aims at nothing less than the best; and the faithful, modest, consistent performance showed how truly the player honored the master. Yet, if a little rashness could now and then have broken in upon so much reason, how much better it would have been! Beethoven would have had it so, for in his day he was accused of playing so spiritedly and forcibly as to be even roughly vehement.

The orchestra did finely all the evening, their best work coming, naturally enough, in the symphony and concerts, while they were fresh and unperturbed by the scores with which they had yet to struggle. The Strauss "Don Juan" remains the same exciting, exasperating confusion of old. That commentators have evolved from it so many stated formulas is but a new exemplification of what human imagination can do. The whole thing seems only a wild, erratic revelry, as purposeless and devoid of fixed shape as a life tossed into a chaos of passions and distractions, drawn, controlled, delighted and afflicted from moment to moment, and ending profitless and hopeless when the inevitable crush of catastrophe comes. We cannot see the value or the use of such a composition. One may be curious to hear it as an "up-to-date" thing which must be talked about. But the closest study which the listener can give it brings no permanent good or pleasure; and one cannot trust himself to its tumultuous billows as he can to the strong, steady, though fast rising, surges of Wagner's music.

And this leads to the usual reflection upon the "Emperor's March," which ended the concert—that it is but bombest; swelling, stately, almost portentous and regal; but still bombast, and saved from descending yet lower by the splendid, opulent and grandiose instrumentation. Which leads one always to think further, what magnificent and unparalleled circus and spectacle music Wagner might have written if he would but have given his mind to it!

No concert next week, but for the following week this programme is set:

Rimsky-Korsakoff.....“La Fiancee du Tzar”
(First time.)
Brahms.....Concerto for violin

Bizet.....Suite, “L’Arlesienne,” No. 1
Beethoven.....Symphony No. 4
Soloist, Miss Maud MacCarthy.

Boston Sunday Globe.
SUNDAY, NOV 2, 1902.

THIRD SYMPHONY PROGRAM.

The program for the third Symphony rehearsal and concert had for soloist Mr Frederic Lamond, who played Beethoven's "Emperor" concerto for pianoforte. The other numbers were Brahms' third symphony, Richard Strauss' tone poem, "Don Juan," and Wagner's "Kaisermarsch." Beethoven's great piano concerto has had but two or three performances in this city in recent years, the work is of such noble proportions for the orchestra as well as the solo instrument that pianists as a rule "shy" at this composition and prefer to be heard in something less profound and more brilliant. Mr Lamond is credited with being an efficient interpeter of Beethoven, and his efforts in the concerto certainly indicated that the artist was a lover of the master's works, and in this one at least he reflected the composer's ideas simply and without exaggeration.

Mr Lamond is a serious musician who should appeal to the best musical public. He is entirely free from affectation and his interpreation is scholarly, rather than inspired. His reading of the concerto was wholly appreciative of the part the piano was assigned in the score, and at no time was the soloist unduly in evidence. His technique is of the highest order, he has a beautiful quality in cantibel passages, his style of playing is refined and very graceful and in all ways he appears to be thoroughly equipped for his work. Next week Mr Lamond will have wider scope in a recital program and the artist's abilities can then be better judged. Mr Lamond's reception was most cordial from the orchestra as well as auditors.

In the Brahms symphony the peculiar, and at times discordant, cross harmonies of the first movement were given smoothly by the contesting instruments, the tonal values being carefully preserved and the themes carried with just the right predominance as they rose or fell according to the composer's indications. Here the clarinet and oboe appeared advantageously and the setting forth of the so-called "device" was harmoniously accomplished by the brass and wood wind contingents.

In the second and third parts the elaborate variations and the ode syncopated measures, the latter played by the 'cellos, possibly call for special mention; the first for splendid ensemble work and the latter for the precision in execution. The finale, with its lighter ornamental character that gradually developes into fortissimo passages and then returns to the more joyous theme, was played very sympathetically. Mr Gericke controling the band perfectly through all the mazes of lights and shades of the closing movement.

The "Don Juan" poem by Richard Strauss admits of several interpretations, and which one of the series of pictures ascribed to the music is to be considered correct is yet an open question. The work is bold in treatment, chaotic, startling and original in many ways and it was played with due effect. The Wagner "Kaisermarsch" calls for no special mention, the performance being of the usual standard and the number isn't very interesting and hardly deserves its high-sounding title.

There will be no concerts this week. The young American violinist, Miss Maud MacCarthy, will make her appearance as soloist next week. The program will comprise "La Fiancee du Tzar," Rimsky-Korsakoff, first time here; concerto for violin, Brahms; suite, "L'Arlesienne," Bizet, and Beethoven's fourth symphony.

Boston Transcript

MONDAY, NOVEMBER 3, 1902.

## MUSIC AND DRAMA

### Symphony Hall: Symphony Orchestra

The programme of the third symphony concert, given in Symphony Hall last Saturday evening, was:

Johannes Brahms: Symphony No. 3, in F major, opus 90.
Ludwig von Beethoven: Concerto for Pianoforte, No. 5, in E-flat major, opus 73.
Richard Strauss: "Don Juan," tone-poem (after Lenau).
Richard Wagner: Kaisermarsch.
Mr. Frederic Lamond was the pianist.

That was a wonderful performance of the Brahms symphony! Such technical perfection throughout the orchestra, such invariable smoothness and beauty of tone, are rare. And by what means does Mr. Gericke bring out that "ghost of the first theme" so distinctly at the close of the fourth movement, yet without giving too much substance to its ghostliness? There must have been some trick—wholly legitimated by the result—but I could not make out what it was. If there had been just a thought more of elasticity in some places, the performance would have been ideal; I should like to hear the experiment tried some day of taking the third movement more passionately. It seems at times rather like carrying coals to Newcastle to exercise much self-restraint in playing Brahms; he does a good deal of that sort of thing himself, in his writing. But cannot that sudden burst from F minor into F major in the wood-wind, near the close of the last movement, be made to sound as dramatic as it looks? Undoubtedly it can, and it is hard to see what harm can be done by following so seemingly evident an intention; because a composer has shown himself as hardly ever in the dramatic mood there is no need of tamely slurring over what dramatic moments may be found in his scores—especially as a man so inveterately "querständig" as Brahms can hardly be supposed to be much of a stickler for "propriety." Still, a finer academic performance of a work which, after all, has indubitably a strong academic side, were hard to imagine.

Richard Strauss's "Don Juan" was also splendidly played. Mr. Gericke's well-known fondness for having things "sound well" is by no means wasted on a colorist like Richard Strauss; moreover, there is so much dash and passionate life in the music itself that one can well afford to sacrifice an ounce of fury in the playing to impeccable beauty of sonority. And in this instance full justice was done the dramatic element in the work; the place where it grows "kalt und dunkel . . . auf dem Herd" could not have been made chillier! That is an astonishing stroke of the composer's; to paint in lifelike tone-colors a man of flesh and blood, and then, with one blow, to knock *all* the flesh and blood out of him, and *leave* nothing but shivering bones and a vacantly staring skull! How Mozart's Commendatore would have delighted to witness the operation!

[illegible] and a worthy performance of Wagner's Kaisermarsch!—from my point of view. Most conductors take the thing too slow; they take all the chivalric life out of it, and make it turgid. A more skilful bit of working-up than Mr. Gericke's treatment of that strange contrapuntal counter-theme which accompanies the second apparition of "Ein' feste Burg"—from its first timid appearance against the working-out of the first march-theme up to where it monopolizes the whole orchestra, except trumpets and trombones—has surely not been heard in Symphony Hall for a good while. Moreover, the march was so played as to sound rich and puissant, but never noisy. It was shown as the work of a master, not as a mere vulgar holiday show-piece. One more remark concerning Mr. Gericke's tempo. The marking in the score is "Mässiges Marsch-tempo" (or words to that effect; I quote from memory), which would correspond to what used to be known in our army in the days of Hardee's tactics (and may be still, for aught I know) as "common time." Now, most conductors who have given the march here have apparently tried to get something like this "common time" at the rate of four beats to the measure; which proceeding drags out the music to the most doleful (and bombastic) slowness. Moreover, they never got nearer than "something like" common time; their four-beat tempo was somewhere between common time and ordinary quick time. Mr. Gericke pushes the tempo to a rate at which the ear gets the "common time" impression in allabreve (two beats to the masure); perhaps even a thought slower than the military "common time," but more nearly like it than the old way. The musical effect is very much finer, while Wagner's prescribed "mässiges Marsch-tempo" is sufficiently respected.

Mr. Lamond made his first bow before a Boston audience at this concert. I hesitate to say much about him yet, especially as he is soon to give a recital here, the programme of which contains nearly all the familiar old concert hacks——beg pardon, favorites—of robust players. My reason for hesitating is that Mr. Lamond comes to this country armed with a copious set of press-notices from the other side of the Atlantic, compared to which those brought by all other pianists who have visited this country simply fade into insignificance. Neither Rubinstein, Bülow, D'Albert, nor Paderewski—not to mention others—were spoken of in such sun-outglowing terms by transatlantic critics, as reported by passionate press-agents. Especially is Mr. Lamond heralded as an interpreter of Beethoven, in which line he is reported to do things as new as they are marvellous. Now, no pianist in the world, let alone a Beethoven-player, could wish for a finer chance for shining than is afforded by Beethoven's E-flat major concerto—the most brilliant piece for pianoforte and orchestra ever written by anybody. But, after all the tremendous heralding the pianist had had, it was, to say the least, a surprise to hear him play every page of the concerto in just the most obvious way—which, as is often the case with Beethoven, is by no means always the most distinguished way—with the single exception of the first two measures of the theme of the last movement, which by some magic or other he made quite unrecognizable. It is no particular compliment to Mr. Lamond to say that he knows how to play the pianoforte; undoubtedly he does. He shows, too, now and then a certain vehemence of temperament, which has only the fault of seeming a little too voluntary at times. But in his playing of the concerto last Saturday evening I could find nothing whatever to put him in the class claimed for him by his press notices. Do not mistake my meaning; I have heard the "Emperor" concerto played much worse, more vulgarly; but this is not the sort of implied praise by richochet that one expects to give a man whom one has been led to look to for something like a new era in Beethoven-playing. Perhaps Mr. Lamond may not know what has been circulated about him by his agents; if so, it is high time for him to see to it that the public at large be not led to expect such Titanic things of him. Why, Rubinstein himself could hardly have played up to the reputation that has been made beforehand for Mr. Lamond.

The next programme, for Friday afternoon, Nov. 14, and Saturday evening, Nov. 15 (there will be neither rehearsal nor concert this week), is: Rimsky-Korsakoff, "La Fiancée du Tsar" (first time); Brahms, concerto for violin; Bizet, suite "L'Arlésienne" No. 1; Beethoven, symphony No. 4, in B-flat major. Miss Maud MacCarthy will be the solo violinist. W. F. A.

THE WORLD: FRIDAY

, NOVEMBER 7, 1902.

## MASTER MUSICIANS PLAY.

The Boston Symphony Orchestra, the master musicians of this country, gave its first concert of the present season in this city last evening. Carnegie Hall was crowded.

As the familiar faces among the first violins—Kneisel, Laeffler, Adamowski, Roth, Kunz (the latter after a year's absence)—were noticed, and as Mr. William Gericke appeared and mounted the conductor's stand, there was a burst of welcoming applause.

The programe was not as well arranged as might have been the case. First came Brahms's third symphony, a healthy work, full of vigorous themes elaborately developed, but heavy nevertheless. Then Beethoven's fifth concerto for pianoforte, too familiar to need description.

Following this was Richard Strauss's "Don Juan," passionate, fiery, vibrant with life, gorgeous in orchestral color. And then, as a finale to harmonize with the beginning, Beethoven's Leonore No. 2 overture. The Strauss opus in its classic environment seemed like a bull in a china shop.

The orchestra played with its usual perfection of technical work. The pianist was Frederic Lamond, a Scotch virtuoso, new to New York. He has high technical abilities.

THE SUN, FRIDAY,

NOVEMBER 7, 1902.

## BOSTON'S FINE ORCHESTRA.

### *A BRILLIANT AUDIENCE AT THE FIRST CONCERT.*

**Brahms, Beethoven and Richard Strauss on the Programme—The Debut of Frederic Lamond, a Scotch Pianist.**

He was an irreverent disturber of harmony who once described the Boston Symphony Orchestra and its conductor as "Fräulein Gericke und die Weiner Damen Kapelle." That was of old time, when it was regarded as good form to scoff at all musical performance that did not thunder in the preface like a Tschaikowsky dream of 1812. It was not so long after Theodore Thomas fell asleep in Bach. It was about the epoch when hirsute Anton Seidl began to loose the tonal torrents of *Isolde's* immolation to the dicomfiture of all sopranos to whom nature had denied the vocal trumpet peals of Lilli Lehmann or Amalia Materna.

We have ideals somewhat different from those we had of old. We know now that orchestras need not fire continual broadsides nor conductors say, like Lear in the storm, "Blow, winds, and crack your cheeks." We have learned—and we learned not a little of it from Seidl—that the message of an orchestra may be read in natural tones and yet be more eloquent than the whirlwind. We have learned that the airy level of an ethereal art is the true home of instrumentation, and that when the thunder is called for, it strikes downward from that level like the bolt of the heavens themselves.

Refinement, polish, mosaics in nuancing, clearly outlined tonal architecture are our aesthetic food now at orchestral concerts, and where are these served in such goodly measure as at the entertainments of the Boston Symphony Orchestra? Therefore the town filled Carnegie Hall last night, when the first Boston Symphony Orchestra? of the season took place. It was an audience of brilliant garb and representative musical taste, the best musical audience that Gotham has. It was made up of the people who know what is new and what is good and who reverence what is old when it does not fray out in years of wear.

The programme, except in one number, was classical in school. It consisted of the F major symphony of Brahms (No. 3), Beethoven's E-flat piano concerto, known as the "Emperor," Richard Strauss's tone poem, "Don Juan," and Beethoven's overture, "Leonore," No. 2. The pianist, who was heard for the first time in New York, was Frederic Lamond.

There was nothing unknown in this list. The second "Leonore" overture, the one in C major, is seldom played, but most music lovers have heard it occasionally. It was the first of the four overtures which the composer wrote for his opera "Fidelio." No. 3 was really the second, No. 1 the third and the "Fidelio" overture in E major the fourth. The No. 2 was rewritten because certain passages troubled the wind instrument players of Beethoven's day. Those of to-day can play almost anything, for they have a more highly developed technique and instruments, with a better system of fingering.

The "Emperor" concerto is sure to make its appearance whenever a pianist desires to subject himself to one of the severest of all tests, that of playing a piece of music in which there is almost no opportunity for brilliant technical exhibition, but the largest demand for breadth of conception and depth of feeling. Brahms's F major symphony is heard often and cannot be made wearisome by repetition. It is music of the highest, purest kind, beautiful in its thematic material, rich and profound in its development.

As for the Strauss number, that has come to be one of the things expected in these days. It is founded on Lenau's poem, and is one of those tremendous orgies of orchestration with which the Munich composer made his amazing mood pictures. It has its moments of disheartening ugliness, for when Strauss endeavors to delineate disgust in music he creates it in his hearers. Thus is the power of music to communicate emotion again demonstrated. Disgust, however, is hardly the sort of feeling that most artists would wish to arouse. But there are passages of extraordinary beauty in this tone poem, and if you read Lenau's verses first and thus know what it is all about, it is all as clear as a prism.

Of Mr. Lamond's performance of the Beethoven concerto many pleasant things may be said. It was a reading founded on spotless rectitude and distinguished by rigid integrity of purpose. It was paved with noble intentions and reared upon a sound respect for the traditions, both good and bad. Mr. Lamond is not torn by conflicting emotions when he plays the piano; at least he was not last night. He was calm and collected, and there never was a moment when he did not know just where he was. For him Beethoven was mortal and to be examined in the light of cool, dispassionate judgment. There was no cause for excitement, and so Mr. Lamond excited neither himself nor the audience.

He played the notes as they were set down for him, seldom striking any that were not on the printed page and omitting few. He played with a touch born in the glacial period of technique and with a heavenly monotone of pale blue tint. He raged not, neither did he weep. He made neither thunders nor whispers of sound, but just lingered comfortably in the midst of things and uttered the themes gently. Occasionally, by way of variety he made Beethoven acquainted with a little of Chopin's *tempo rubato* and so astonished some phrases of the concerto that they hardly knew themselves.

Hardly any [illegible] But Mr. Lamond [illegible] in no other particular. He sailed serenely over the surface of the music and never disturbed the slumber of the great Behomoth Beethoven that lay beneath. It was a thoroughly gentlemanlike performance, suggestive of nothing whatever that was Scotch. It was English, and very early English at that.

As for Mr. Gericke and his men, they were in fine fettle. They played the Brahms symphony with wondrous beauty of tone, with exquisite balance of parts, with delicious voicing of the inner parts, and with an understanding and a feeling that left nothing to be desired. When they came to the Strauss music they played with magnificent spirit, with a brilliant virtuosity that was dazzling, and with a warmth of color and mood seldom shown by this refined and generally repressed orchestra. It was a superb performance, ushering in the seventeenth season in this city in a most inspiriting manner.

NEW YORK AMERICAN

AND JOURNAL SUNDAY,

NOVEMBER 9, 1902.

## BOSTON ORCHESTRA CAPTIVATES AT MATINEE.

### Concert at Carnegie Hall Draws Great Crowd of Music Lovers to the Performance, Which Is Very Warmly Applauded

### Raoul Pugno, as the Soloist, Renders the Schubert-Liszt "Wanderer-Fantasia" That Was Positively Rousing

It was the first matinee of the Boston Symphony Orchestra yesterday afternoon and Carnegie Hall was fluffy with femininity.

After Thursday night's concert the pessimists expected that the novel beauty of this orchestra's playing would be a thing to take for granted; but that magnificent tone and the perfect balance left one gasping in admiration again. For exquisite beauty of tone this Boston orchestra is undoubtedly without an equal.

The first number of the afternon was Berlioz's well-known "Roman Carnival" overture. It goes very much without saying that it was played perfectly. What one longed for most of all was a bit more swing of recklessness in the saltarello; the mood was not quite irresponsible enough to convince the hearer that it was the music of a holiday crowd dancing on the Piazza Colonno. But to make amends for this, there were places in the performance in which the tonal shimmer was simply bewildering in its wealth and fickleness of color.

Saint-Saens's symphonic poem, "Omphale's Spinning Wheel," had just passed a careful musical consideration. This happens to be only the second time within a week that New York has heard in tones of Omphale's mean trick. If the groans of Hercules were not so desperate it is probably because this was only a Boston Hercules after all and that he probably wore horn-rimmed glasses.

**New Work in the Afternoon.**

There was a new work in the list of the afternoon. It was Hans Huber's Symphony in E minor. In it the composer has tried to glorify in music the painting of the German painter Bocklin. A curious artistic conceit, it seems at first glance. The work was something of a disappointment to those who had towered their expectations.

Huber is unquestionably an extremely good musician; he knows his orchestra and knows how to write for it; his themes are musicianly and his moods interesting. But there is not a wealth of inspiration in the work, the second movement weakest of all. The last movement is devoted to a row of eight variations, and the introduction to this is probably the most attractive bit in the entire composition. It is short-lived, however, and then Huber starts in with the variations. These are simply mood pictures—each one suggested by some painting of Bocklin, and of then "The Silence of the Ocean" and "Sport of the Waves" are most interesting bits.

The compjoser has not the daring of Richard Strauss in theme or application, and frequently one longs that he would chuck musical prudence to the winds and give us something more spirited. The big throb of life is entirely missing, and that is exactly the quality Bocklin has to a startling degree.

**Pugno's Rousing Performance.**

Raoul Pugno was the soloist, and this pianist gave a performance of the Schubert-Liszt "Wanderer Fantasia" that was positively rousing.

His playing, to begin with, was extremely even and full to the brim with energy; his dynamic shadings most effective, and his modesty of performance truly admirable. It was taken at a telling pace, that last part, and the close was magnificent. He earned every bit of the enormous applause that was showered on him.

[40]

...ening Sun.
WILLIAM M. LAFFAN.
FRIDAY, NOVEMBER 7, 1902.

# MUSIC AND MUSICIANS

## ROYAL WELCOME FOR GERICKE AND HIS MEN.

**First-Night Audience for Boston's Virtuoso Orchestra Gets Its Programme Upside Down, with the Symphony First, an Unhappy Family of Overtures and a Beatified "Don Juan"—Frederic Lamond Is Clinging Vine of Pianoforte**

So splendid an audience as welcomed the Boston Symphony Orchestra back to Carnegie Hall last night deserves to mark an epoch in local orchestral history. Outside the doors, long lines of carriages blocked the way. Quality street gave of its best. Between courses of a musical feast, the house was very much interested in looking itself over at the start of a new season. As far as eye could see, the last chair was filled. It was "a perfectly lovely party" of the first parterre and the last top gallery and all between. And this was the reward to our Boston friends for those sixteen long years, sometimes "lean" years, too, of patient visitation. The band this fall has celebrated its twenty-first birthday, and its concerts, given at first in the Hub of the Universe exclusively, and now from Boston to Baltimore and back, will next week reach a total of 2,000.

Like music's image mirrored in a placid pool was last night's entertainment. The very programme looked upside down, for the symphony, Brahms's No. 3, began it at "8:15 o'clock precisely," and it closed a brief two hours later with a Beethoven overture. The time has come to speak plainly of those overtures of the great symphonist. Three "Leonore's" and one "Fidelio," did you say? Nonsense! Their name is legion. They are everlastingly bobbing up in programmes that need a little starch of mighty names. The audience is asked to re-read words, words, words, pages of words, all to no purpose beyond telling again how "Leonore No. 1" was really the third one written, while "Fidelio," the fourth, is generally prefixed to the opera, and "Leonore No. 3" played between the acts of that work. Poor little "Leonore No. 2," written first of all, has Weingartner for its champion in Germany, and Gericke here. We opine that this first one is quite as like to have been the inspired product as any other. But a plague upon them all for the company they keep in one another's society. Where one "Leonore" might have lived forever, the only way to deal with four such ladies is old Bluebeard's way. Hang 'em!

For such crumbs of Richard Strauss as we are about to receive in this coming season, the town will need to be mighty thankful. It isn't a Strauss year, the oracles say. Therefore thanks are due to Gericke for playing the "Don Juan," op. 20, which only escapes being the first of the tone poems because, as again Mr. Philip Hale insists on telling his defenceless programme-audience, the "Macbeth" was published later, but composed before. And now an end of these statistics.

"Don Juan" may be roughly described as the point of departure at which Richard Strauss, the most "alive" composer of today, began to be different from other men. Its budding prodigies of technique were only play for America's virtuoso orchestra. The echoed love scenes of the Don were last night more ravishing to present sense than to any absentee heroine, and that's saying a good deal, for scores of the most respectable auditory nerves in this city were among those present. This "Don Juan" was as one who gathers roses while he may, and, if he gets talked about for so doing, is probably a much maligned person. His musical career only showed what redeeming force the friendship of a band of men like Gericke's might have had, long years ago, in soothing the savage breast of the real Don Juan with music.

In spite of a warm June fog in November, the orchestra was keyed up to concert pitch of enthusiasm. Its unanimity was again comparable to the harmony of the spheres or an uncontested Mississippi election. The sweet, tuneful quality of brass and wood-wind was on a par with all those wedded violins and the prima donna bass viols. A noble instrument is the Boston Symphony Orchestra. Its respect for Gericke as leader is catching at last with the local public.

Frederic Lamond, the pianist, by and for whom Beethoven's familiar concerto No. 5, op. 73, in E flat, was played, made an interesting début. In his native Scotland, this man was organist of a parish kirk and gave organ recitals there when but 12 years old. He looks like a little man whose shoulders and whose brain had been developed at the expense of all the life and muscular fibre and animal spirits there were in him. Yet we cannot believe that such was the actual result of long years in Germany. Mr. Lamond, at 34 years, likes to be known, as a player of Beethoven. And wisely so. It is in modern tone color and virtuoso thunder that he is lacking. He is not a master of broad effects to stir a mob to violence. But take him as he is, and there is something to learn and to

His touch is velvety, almost [illegible] approaching by imperceptible degrees to the intangible. Supple wrist and clinging fingers knit his frame to the piano structure until it is as if he swept the bare strings with supernatural paws. The same clinging, twining, tendril quality applies to his pedalling. Never a blur, but always an afterthought of what has passed, seems to follow his tones as limelight's shadow follows the singer on the stage. It is a fine effect of overtones, bridged chords and comet-tailed, trailing scales. Now these things are worth hearing. As Mr. Lamond plays a solo programme all of Beethoven at Mendelssohn Hall next Tuesday afternoon, some other features of his art may be left out of consideration now.

The orchestra plays to-night in Brooklyn, with Elsa Ruegger, and gives a first matinée at Carnegie Hall to-morrow afternoon, when the soloist is to be Raoul Pugno. The symphony for to-morrow is a novelty and a curiosity, if nothing more. It is a German's attempt to put into sound the Germanic paintings of Arnold Böcklin. "The Isle of Death," "Elysian Fields" and other well-known picture names, are attached as labels to different episodes of this proposed music.

NEW YORK AMERICAN,—FRIDAY, NOVEMBER 7, 1902.

# BOSTON ORCHESTRA MOST PERFECT IN THE WORLD.

## "American's" Critic Feels Like Flinging His Cap in the Air for Sheer Joy at Hearing Its Luscious Quality

After all it makes the other orchestras sound weak-kneed, this Boston Symphony Orchestra, this superb collection of players. With last night's concert at Carnegie Hall the aggregation began the twenty-second season of its existence and the seventeenth year of its journeyings from Boston Town to what Henry James calls "loud, longitudinal New York."

After the season has struck its pace and we have heard this magnificent orchestra several times we grow to take much of its beauty for granted; but at the first of every season's concerts one's enthusiasm leaps the barriers of discretion and the critical cap is flung high in the air for sheer joy at hearing this luscious quality of instrumental sound.

Last night this orchestra was, to use a racing term, in particularly fine fettle. The strings sang with a warmth that was unusual and with a precision that would have been tantalizing had it not been so unaffected. In the woodwind there was most decent regard for pitch and in the brass none or few slips.

### Opens with Brahms.

The concert opened with Brahms's third symphony, the work of a master who had matured on Beethoven, had revelled in Schumann and had acquired the intimacy of Schubert. The very opening theme, with its upward tendency, is full to the brim with the will to live; there is no hesitation in this joy; its frankness is straight from the heart and from the shoulders—a mixture of deliberation and romance.

In the second movement Brahms is at his sentimental best—never maudlin, but sympathetically tender. The mood veers with the following movement, and continues so restless until the end of the work. That Brahms should have detractors at this day is rather amazing, since he has all the elements of popularity—rhythmic life and tunefulness.

The next orchestral number was Richard Strauss's tone poem, "Don Juan." Here Strauss has sketched in color the prinking philanderer after the Lenau poem. It is nothing less than a remarkable bit of tone delineation. The capriciousness of this amative hero, the moods of satiety and inevitable disgust, the recognizable characteristics of his several victims—all are in this tonal tapestry. Frequently the outline swims suggestively and the abundance of color is almost blinding. Strauss's use of the individual instruments, his combinations and his climaxes stamp him master of his forces. There may be madness in his method, but it is the madness of genius.

### Closes with Beethoven.

The last orchestral number was the Beethoven "Leonore Overture No. 2," well known to concert goers.

The pianist of the evening was a new comer, Frederic Lamond, a Scotchman by birth, but German by education. He played the Beethoven "Emperor" concerto. Some pianists have dawdled so over this work that it had been christened the "Empress," but Lamond played it so as to leave no doubt in the minds of the listeners that it was of the sex masculine. The first movement was played much better than the following ones. Then the player attacked clearly and got more life into the composition than was discoverable afterward.

His phrasing was particularly clean and his periods were finely articulated. Everything was crisp, with a pronounced tendency to staccato. He gave a conventional and rather unemotional reading of this famous work. In parts it was so dry that it creaked, but never did it offend. He made no effort at modernizing Beethoven or even at sentimentalizing him. And the purists were delighted.

Mr. Gericke conducted with a greater show of warmth than is the every-day order of things with him, particularly in the Strauss number did he warm gratefully to his work, and the playing of the orchestra was superb. There was a very large audience present.

THE MAIL AND EXPRESS, FRIDAY EVENING, NOVEMBER 7,

# MUSIC.

## Boston Symphony Orchestra Gives Its First New York Concert of the Present Season—A New Scotch Pianist Heard.

The Boston Symphony Orchestra began last night its seventeenth season in New York, and Carnegie Hall was literally filled with auditors. Not Wilhelm Gericke, skilled musician that he is, had drawn this throng; it was not a conductor's occasion. Nor had the soloist, Frederic Lamond, a Scotch pianist new to this city, been responsible for the assembling of the great audience. It was the orchestra itself, that multifold personage of strings and wood, wind, of brass and sheepskin and metal bars and tubes, that focussed last night at Fifty-seventh street nearly three thousand souls.

Mr. Gericke was welcomed with the respect and esteem due him—he is not a conductor to inspire emotional demonstrations. Mr. Lamond was cordially received, and, although he failed to impress himself as a pianist of the first rank, he, too, was pleasantly and sincerely applauded. But the real star of the evening was the band itself—a veritable milky way—for is it not an aggregation of real artists? It was good to hear once more those brilliant, vibrant strings, those sensitive flutes and oboes, those mellow horns and the militant trumpet of the "Leonore" overture. Here is an orchestra in which all the energy applied through bow or mouthpiece seems turned into pure tone. The hum and buzz, the mechanical rasping and scraping, the substratum of mere noise that often defile the tone of the ordinary band of commerce have little place in this orchestral apostle of musical art.

The conductor fortunate enough to command the Boston organization has in it a noble instrument on which to play; and there is a poetic justice in Mr. Gericke's holding this post, for it is to him that credit is usually given for putting the orchestra at its present level. When he first took charge of it, in 1884, it was a local band, attuned to high ideals by three years of Georg Henschel's administration but not overrich in promising material. Mr. Gericke brought over, among others, Franz Kneisel to be concert master, and in five years he had transformed the Boston ochestra into one of the first rank.

Then came Arthur Nikisch, to give it the benefit of his undeniable magnetism and intuition: next, Emil Paur infused into it some part of his tremendous vigor and energy, and for the past four years, Mr. Gericke has maintained it at the virtuoso level. In spite of Mr. Gericke's leaning toward the academic and his occasional conspicuous refusals to be swayed by the emotional demands of Wagner, Tschaikowsky, Richard Strauss or other moderns, he is a veritable tower of strength.

The Brahms F major symphony, third of the composer's works in this form, began the programme, and it was played in masterly fashion. The score was closely detailed, and every subordinate enrichment was brought into view, though never with disproportionate insistence. Subtle touches, which the composer probably knew would not always be heeded, were made to count at their full value. The second and third movements, especially the former, gave delightful opportunities to contrast the choir of wooden wind with that of the strings. The subdued loveliness of the orchestral coloring is simply memorable in this symphony, and the audience last night was treated to an exquisitely graduated realization of the composer's intentions.

Moreover, in the "Don Juan" tone poem of Richard Strauss the band seemed to subdivide itself into two or three complete groups, each of a strength and individuality hardly inferior to the original body; the last five minutes of this musical glorification of the sensuous and the sensual were absolutely gorgeous. Strauss may rely on this score as one of the bulwarks of his fame, and he could hardly wish for it a more brilliantly analytic performance than Mr. Gericke and the band gave, though it is possible that he would himself have conducted it with more abandon, more passion, more contrast between the heat of desire and the impotence of satiety.

Orchestra, conductor and audience were never more wholly in accord last evening than in the final number, Beethoven's "Leonore" overture, No. 2, in C major. This was really a culmination as well as an ending.

The three works already named would have sufficed for the programme, but there was interpolated after the symphony Beethoven's "Emperor" piano concerto, with Frederic Lamond as soloist. Mr. Lamond was evidently nervous, and that was doubtless responsible for a good many false notes; perhaps, too, it caused some of the rigidity and inertia that marked parts of his performance. It is fair to assume, however, that the pianist's heavy touch and his frequent forcing of the tone of his instrument were normal factors. He was emphatic, but his energy seemed diffused upon details rather than concentrated upon a broad exposition of the subject. Occasionally he made the piano sing, as in the final passages of the cadenza, against the orchestral accompaniment. On the whole, however, it was not an interesting interpretation of the concerto. Perhaps at Mr. Lamond's recital, next Tuesday, he will reveal other phases of his art.

THE NEW YORK TIMES, FRIDAY, NOVEMBER 7, 1902.

# THE BOSTON ORCHESTRA.

## A Brilliant Concert Opens Its New York Season—Frederic Lamond the Soloist.

There was rejoicing among the lovers of orchestral music last night—rejoicing that had very substantial manifestation, if not always completely expressed in the conventional methods, but sufficiently shown in the great audience that gathered at Carnegie Hall to hear the first performance of the Boston Symphony Orchestra this season. It is the seventeenth year of this incomparable organization's participation in the musical activities of this city, and it is a tale, many times repeated, how firmly it has rooted itself here, and how highly it is esteemed by the musical public, as affording a pleasure distinct in degree and kind from any other that is offered to New York in the way of music. Some measure of that esteem was visible last evening in the size of the audience—one of the largest, as it seemed, that has ever listened to its playing here, and giving promise of the most successful season it has ever had in New York.

The orchestra and its conductor seemed altogether in their best mood last evening. The programme was such as to show forth the most admirable qualities of both. It included Brahms's third symphony, Richard Strauss's tone poem, "Don Juan," and Beethoven's "Leonore," Overture No. 2. Mr. Frederic Lamond was the soloist, and he played Beethoven's E flat concerto. Mr. Gericke summoned his men to their most exalted pitch of fervor and eloquence and freed them from his restraining influence as he not always does.

Brahms's F major symphony is one of the master's works that, notwithstanding its mature and finished workmanship, is most glowing and youthful in its spirit. This spirit was completely realized in last night's performance, which was superbly spontaneous yet showing in every section and phrase the perfect adjustment of the part to the whole, and a consummate proportion in the larger outline. Mr. Gericke's entire understanding of Brahms and his sympathy with his purposes were never more triumphantly disclosed than in this remarkable performance.

It was, one would think, a bad night for the tone of orchestral instruments—muggy outside, intolerably warm in the hall—yet there was a marvelous brilliancy in the sound; the strings never seemed finer or more searching and poignant in their quality, or more certain, more leonine in their sweep; the woodwind never more mellow and harmonious, the brass, especially the horns, more warm and rich.

The virtuoso quality of the orchestra was still more dazzling in Richard Strauss's tone poem, "Don Juan." It has been repeatedly given here before by Mr. Gericke and others. This early product of the young revolutionist's present symphonic ideals, one of the first of his programmatic tone poems, illustrating a definite poetic idea, can be listened to now without any of the doubts and misgivings that assail us in the presence of his later ones of philosophic and introspective tendencies.

It is music that can speak for itself, and though the composer has prefaced his score with extracts from Lenau's poem, "Don Juan," as indicating the significance of the music and the dramatic idea underlying it, nothing of what Mr. Philip Hall calls "prying interpretation" is needed to support it. Strauss has given us in this piece extraordinarily vivid and vital music—music with a distinctly human and sympathetic quality. The wonderful technique of the later tone poems is already developed in "Don Juan," and for sheer sensuous beauty and glow of orchestration he has scarcely surpassed it.

Mr. Frederic Lamond comes to this country with a considerable reputation gained in England and Germany, as well, no doubt, as in his native Scotland; but he will have to display powers that were not displayed last evening in his performance of the Beethoven concerto if he is to justify that reputation to American audiences. It was a matter of fact, prosaic, square-cut performance, honest, sincere, and conscientious, but with few and faint gleams of the poetry of the piece. Mr. Lamond seems sadly lacking in temperament. He is well equipped in technique, though not remarkably so; but his touch is monotonous, with little elasticity and vitality, and his tone is without color and charm. It is not enough to play this concerto with vigor and precision, for it is not so dry a work as Mr. Lamond made it out to be. He will have an opportunity to show this public soon if there are sides to his art that were not revealed in his playing last evening.

[41]

THE NEW YORK TIMES
SUNDAY, NOVEMBER

# THE BOSTON ORCHESTRA

## A Symphony by Hans Huber Heard Here for the First Time.

### A Programme That the Composer Thought Better Of—Mr. Pugno in Schubert's Fantasy.

The second concert of the Boston Symphony Orchestra was given yesterday afternoon in Carnegie Hall before an audience as large and as entirely sympathetic as that which heard the concert on Thursday night. That the musical public of New York has unreservedly given itself over to the intelligent appreciation of Mr. Gericke's organization, and relies upon it for some of the most stimulating enjoyment of the musical season, is happily shown by the size of these audiences, which were as numerous as the hall could contain. Their numbers have greatly increased over those of last year, as last year marked a large gain over those of the year before. These facts are significant because of the public understanding they imply of the supreme excellences of the Boston Orchestra, which are unique. The attitude observable at these concerts is not one of indiscriminating surrender, nor of unreserved acceptance of everything that is done, but of candid appraisal, for it is an audience of as fine critical taste as any that listens to orchestral playing anywhere.

The programme yesterday was notable as containing a symphony entirely new to this public, the work of Hans Huber. He is a composer and director living in Basel, Switzerland, from whom nothing of importance has ever been heard here, although this is the third published work in the symphonic form. It is serious music, of ambitious striving, and contains much to interest and, in a few places, really to stir the listener. That it will ever keep a place high among the works of modern composers may be doubted, for with all its ingenuity and fine workmanship, its effectiveness, and formal beauty, it lacks the spark of genius.

As Mr. Philip Hale, in his interesting description of it in the programme book informs us, it was the composer's original intention to make this music a celebration of the genius of the Swiss artist, Arnold Böcklin, who delighted to paint the open air scenes peopled by the Greeks with strange, half-seen beings, and let his imagination run riot in fantasies of natural beauty and the golden myths of Greece, seen through the eyes of the modern romantic spirit. The symphony was to picture moods summoned up by the pictures of this master, and was thus, so to speak, to be a glorification of his work in tones.

Herr Huber has thought better of it, however, and of all this scheme has left no trace on the printed score, but the inscription of the series of variations which forms the finale, as "Metamorphoses, suggested by pictures by Böcklin." No pictures are specified, but before the composer changed his mind evidently, the industrious analysts gained access more or less accurately to his intentions and have put on record for the benefit of those who set store by verbal interpretation of music, just what pictures the different movements, sections and even some of the themes represent.

It is a little annoying to find that these doctors do not agree; as, for instance, whether one theme of the first movement is the "Böcklin" theme or the "meadow" theme. There would seem to be a difference—at any rate, if musical ideas were really as definitely representative of external things as the programme musicians would have us believe.

Herr Huber has done the wise thing in sweeping away this structure of definite and detailed interpretation—a structure that could in the nature of things be little more than a scaffolding upon which the builder worked—and presenting his symphony, with the exception noted, for what it is as music, and not as an expression of something else that has already been expressed otherwise. There is embarrassment enough when a composer tracks a purely poetic idea along devious paths that the listener must follow to understand him.

When he insists upon a knowledge and appreciation of paintings that are scattered through the public and private galleries of Europe he is really going a step beyond the limits of reason. Must the general audience, who cannot be expected to know all or many of a particular artist's works —especially a cis-Atlantic audience to whom, as a whole, they are quite unfamiliar—first visualize the commentator's descriptions of the pictures, and then turn its attention to fitting this second-hand impression to the music as it is unfolded to the ear?

It was doubtless some such consideration that influenced the composer of the "Böcklin" symphony to let it be, finally, a symphony merely, with but a hint. If the pictures of Böcklin have been serviceable to him in creating moods leading him to self-expression in terms of music, their work is done. The symphony is quite able to stand by itself, and as music it is admirable. It is especially interesting to the student for its ingenious utilization of many technical devices in the elaboration and development of the themes and for the skillful and effective scoring for the orchestra. As we have said, there is something lacking that no technical mastery can compensate for—the touch of sacred fire.

Such, with all the admiration that the symphony can command, is the impression of the whole. It is derived more specifically from the character of some of the thematic material. A considerable part of it is employed to a certain degree in common through the various movements, though with modification and amplification. Much of it is vague in outline and without pregnant significance; the first movement, most elaborate of the four, suffers from this especially. Some of it, as in the scherzo, approaches dangerously near the trivial. The adagio is impressive with a certain largeness of style; in the variations the composer's fancy is delightfully and ingeniously employed.

M. [illegible] amplification [illegible] called "Wanderer" fantasy for pianoforte and orchestral accompaniment. It is one of the pieces that has served before to give the most satisfactory display of M. Pugno's powers. He plays it with poetry, with a fund of romantic feeling, yet without sentimental exaggeration, and gives a tempestuous and powerfully wrought climax in the last movement. We still miss in this performance one of the most important resources of the pianist's art that is not at M. Pugno's disposition, the graduated scale of dynamic nuance; but there is much to be forgiven him, first for playing this beautiful composition that other pianists neglect unduly, and second for entering so sincerely into its spirit.

The orchestra played Berlioz's "Roman Carnival" overture with an effulgent brilliancy that did much to beguile the mind as to the essential poverty and vulgarity of the musical ideas of the composition. Yet even such a performance cannot conceal the further fact that even the instrumentation no longer seems what it once did—that its flitter is beginning to show tinsel and its keenness to rasp with a wire edge. There was also Saint-Saëns's ingenious symphonic poem, "Omphale's Spinning Wheel," exquisitely set forth.

THE EVENING POST:
NEW YORK, FRIDAY
NOVEMBER 7, 1902.

## MUSIC AND DRAMA.

### Boston Symphony Orchestra.

Boston is very proud, and justly so, of its Symphony Orchestra; the seats for its two dozen home concerts are nearly all sold in advance, by auction. Apparently, Carnegie Hall will soon be similarly preëmpted for the ten Manhattan concerts of the Boston band. Last night, at any rate, there were hardly any vacant seats, although there was nothing specially novel or attractive about the programme. The night, too, was of a forbidding kind. The air inside the hall was heavy and sultry, as if a midsummer shower were impending; women fanned themselves with their programmes, and strings snapped angrily on the stage. But all this did not prevent the Bostonians from playing most admirably.

Brahms's third symphony, which was the opening number, has the merit of comparative brevity. It was well played, and respectfully applauded. Perhaps it was brought forward on this occasion because its broad allusions to the chorus of Sirens in "Tannhäuser" and to the prayer in "Zampa" made it a timely contribution to the current topic of musical borrowings. Philip Hale cites the quaint opinion of Dr. Riemann that the reminiscence of the Venusberg scene in the first movement was an intentional tribute on the part of Brahms to Wagner, who died in the period during which this symphony was written. As it is known that Brahms sent a wreath to be placed on Wagner's bier, it is of course possible that he also intended to flatter him sincerely by way of imitation. If so, he discovered a new use for musical quotation. But how about "Zampa"?

Beethoven was represented by two compositions last night—the second "Leonora" overture at the close, and the fifth concerto, which brought forward Mr. Frederic Lamond, a native of Glasgow, one of the Weimar pupils of Liszt and Hans von Bülow. He is well-known throughout Germany as a Beethoven specialist, and also as a composer. He plays, however, more like a pianist than like a composer. That is, he has no dominating individuality, does not allow his feelings to color other men's compositions, but renders the music literally, academically, reverently. Yet he is not one of the dry academicians. He plays Beethoven interestingly, as well as correctly and beautifully. Following the example of Hans von Bülow, he will play five of Beethoven's sonatas at Mendelssohn Hall next Tuesday afternoon, the five being op. 106, B-flat major; op. 111, C minor; op. 110, A-flat major; op. 53, C major; op. 57, F minor.

Richard Strauss's tone poem "Don Juan" gave the spice of modernity to the concert. It is exquisitely beautiful in parts, but like most of Strauss's works, it makes one sigh that this truly gifted orchestra lacks the gift of spontaneous melodic utterance. If Rubinstein were living, and went into partnership with Strauss, what splendid results might follow! But imagine Rubinstein collaborating with Strauss! He would have either committed suicide or murder.

[illegible] YORK DAILY
NEWS, FRIDAY, NOVEMBER 7, 1902

# BOSTON SYMPHONY ORCHESTRA OPENS

*It Is Heard in Carnegie Hall for the First Time This Season, Giving Selections from Brahms, Beethoven and Strauss.*

The Boston Symphony Orchestra was heard in Carnegie Hall last evening for the first time this season. Mr. Gericke led his band through a programme of Brahms, Beethoven and Strauss. Brahms's third symphony, the clearest in expressing the composer's mind and the most popular of his series, was given with great effect.

Beethoven's fifth piano concerto and the second "Leonora" overture, and the first of Strauss's remarkable tone pictures, "Don Juan," based on Nicolas Lenau's dramatic poem of that name, were favorite features of the concert.

Of all modern symphonic writers Brahms is the most conservative—Strauss the most bizarre. Both are poetic, imaginative and dramatic, but Brahams's poesy, imagery and dramatic intensity even are expressed in such scholastic dress that they seem prim and pedantic by the side of others of his day and school, while Strauss, delighting in all things sensationally new, in the psychic thoughts in "Don Juan," has given his would-be expounders many a hard esoteric problem to solve.

Sandwiched in between these two extremes came the Beethoven concerto, played by the newly arrived and much advertised Scotch pianist, Frederic Lamond.

It is hoped that Mr. Lamond was suffering from nervousness last night. He comes heralded as a player of Beethoven, and naturally selected a Beethoven concerto for his first hearing. But, alas! poor Beethoven! His noble "Emperor" concerto suffered direly at the hands of the Scot, who showed neither poetic feeling nor heroic power in its reading, and who even floundered at times among the notes themselves.

As if to make amends for the ill-treatment given the master in his concerto, Mr. Gericke played his overture heroically well.

At the matinee concert to-morrow a novelty will be presented in Hans Huber's new Symphony, in which are musically pictured eight of the masterpieces of the painter, Anton Boecklin, who died in Florence last year.

FREDERIC LAMOND

Pianist who performed at the opening concert of the Boston Symphony Orchestra.

4

The Evening Telegram

*Once Again, the Boston Symphony.*

After the awe inspiring orchestral deeds perpetrated in New York in these days, the return of the Boston Symphony Orchestra is a veritable balm of Gilead. Last evening at Carnegie Hall we sat down to feast upon Brahm's symphony No. 3, Beethoven's concerto for pianoforte No. 5, Richard Strauss' tone poem, "Don Juan," and Beethoven's No. 2 "Leonore" overture. Mr. Gericke is a king among programme makers, and while he introduced no actual novelties, he did his best to enhance our love for old friends. In America, Boston is the home of Brahms, made so by Mr. Gericke's appreciation of this too little understood composer, and last night we had one of his typical interpretations of the symphony. There are many features of his conducting antipathetic to me, but this is a free country. I always imagine that were he a painter his specialties would be foggy marines in January, for this is the cold, monotonous note which dominates very nearly all he touches. The allegro con brio of Brahms was considerably otherwise, but the andante and poco allegretto were delightfully clear. The orchestra itself is retrograding, and it would be neither kind nor veracious to ignore this.

But, in spite of apathy from which the men are only occasionally aroused, indifferent attack, and those peculiar lapses from strict pitch, hitherto the chief possession of the Philharmonic Society, this orchestra is monumentally grand. Such quality of tone, sonority, balance and poise excite constant admiration. All that a body of "solo" musicians possessed of the best of instruments, who have rehearsed and played together for years, can do these men accomplish, but the true spark of inspiration is not there, because their director cannot impart it. Conscientious conducting, intelligent conducting, precise conducting, classical conducting, yes; all that Mr. Gericke gives to perfection; but how we long for one vigorous, virile moment where the men are worked into mighty climaxes which make those pianissimo moments so thrilling! We like and need color and passion, but these attributes are possibly undesirable in Boston. In interpreting the "Don Juan" tone poem, Mr. Gericke had his teeth set to do his full duty to a composer with whom he is cosmically not en rapport, and we had a faithful picture of this colossal orchestra setting of Nikolaus Lenau's dramatic poem. He brought out the characteristic and suggestive episodes with strict attention to detail, and it was in all a felicitous introduction of a great work to New York. The scoring is another Strauss marvel and defies description.

The soloist of the evening was Frederic Lamond, who played the concerto along very individual lines. He does not belong to the few pianistic gods of Olympus, but there is something very honest and straightforward about him. I liked his treatment of the Gadagio, because it was technically clear at least. I wish the Boston Symphony Orchestra would double its visits this year, for it is all the good orchestral music we shall have, and Mr. Gericke stands to-day the only director in America worthy the consideration of the elect, for he is a solid, accomplished, routined musician. Orchestrally, New York has occasion to be exceedingly ashamed of herself. EMILY GRANT VON TETZEL.

[42]

NOVEMBER 9, 1902.

# BOSTON SYMPHONY MATINEE.

## *FIRST AFTERNOON CONCERT OF MR. GERICKE'S PLAYERS.*

**Production of a New Symphony by a Swiss Composer—Mr. Pugno Plays Schubert's "Wanderer" Fantasia Delightfully.**

The first afternoon concert of the seventeenth season in this city of the Boston Symphony Orchestra was attended by a large audience yesterday afternoon at Carnegie Hall. The steady growth of public interest in the concerts of this admirable orchestra is a strong evidence of the advance in taste. The subscription this season is larger than ever before and the prospects are that there will be very few seats to spare at any concert.

The programme of yesterday's entertainment consisted of Berlioz's "Carnaval Romain" overture, Liszt's arrangement of Schubert's "Wanderer" fantasia, Saint-Saëns's symphonic poem, "Le Rouet d'Omphale," and Hans Huber's second symphony, E minor, opus 115. The soloist in the Schubert music was the French pianist, Raoul Pugno. The Huber symphony was played for the first time in this city. It had already been given at the home concerts of the orchestra.

The composer is a native of Switzerland and is still living at the age of 50. His symphony is a thoroughly modern work, having nothing of the classic form except the employment of contrasting themes and certain lines of musical development. But Huber's purpose is ultra-romantic. His object is to treat of matters lying entirely outside of the world of music. He does not content himself with broad mood pictures, but asks the hearer to find definite images, and those, too, of symbolical creations in another field of art.

The symphony is intended to glorify the genius of the Swiss painter, Böcklin. This might readily be done by means of a symphony, for other composers have tried the experiment, not without success. But in the very first movement of this work the composer asks us to find in the cantabile theme a reproduction of the mood of Böcklin's picture, "See, the Meadow Laughs."

Of course, since the programme book tells us to do it we do it. But how would it be if we had no guide? We should discern the grace and amiability of the theme and recognize the sunny mood of this part of the music; but we should hardly realize that it was a tonal translation of the thought of a painting. The lack of perfect clearness of form in this first movement adds to the confusion of the hearer.

The second movement is better, for here we have a Bacchic scherzo, intended to suggest the fauns and satyrs which Böcklin loved to paint. Good; so long as the work is dedicated to the honor of Bocklin, the mood of the scherzo explains itself fairly well. The same thing may be said of the slow movement. It is a mood picture, and the hearer is free to connect it with any of Böcklin's pictures which it suits; or, better still, with the artistic tempers of the painter himself.

The last movement consists of a theme and variations. Here the composer has made heavy draughts on our imaginations. He asks us to regard each variation as the musical representation of a particular picture, and he names the pictures for us. It is rather hard on those of us who have not seen the pictures to reconstruct their feeling from Huber's music, but with the aid of the programme book we may possibly see the matter as through a glass darkly. The variations are so skilfully made that it takes some perception to discover that they are variations at all.

The symphony as a whole makes an indeterminate impression. It is palpably laboring to express ideas antecedent to the moods of the music; and that is something which, with all due deference to Mr. Huber, music cannot do. Music can imitate nature within certain limits, and it can express moods and arouse emotions, but it cannot tell the cause of the emotions nor reproduce a painting's thought so eloquently that we can identify the painting. The work was played with high finish and had evidently been prepared with all of Mr. Gericke's unfailing conscientiousness.

Mr. Pugno made his first impression in America with the "Wanderer" fantasia five years ago. He played it yesterday more beautifully than he did at the Waldorf-Astoria concerts. There were more continence in his dynamics, less tendency to burst the bonds of artistic restraint, a finer feeling for tonal values. Again, he read the slow movement with exquisite finish and with most poetic sentiment. In coloring alone he achieved delightful things in this part of the composition. In the finale he exhibited delicious daintiness of touch, perfect smoothness in scale playing and a satisfying appreciation of the mood of the music.

In short, it was a very lovely piece of piano playing, adequate in its technical details and artistic in its exposition of the content of the work. Mr. Pugno was called out half a dozen times, and some misguided enthusiasts tried hard for an encore. They had yet to learn that encores are not permitted at the concerts of the Boston Symphony Orchestra. It needs only to be added that the orchestra played the other two numbers on the programme with surpassing beauty of tone and with that perfection of ensemble for which the organization is famous.

---

THE COMMERCIAL ADVERTISER, NEW YORK, FRIDAY, NOVEMBER 7,

# MUSIC AND OPERA.

**The Boston Symphony Orchestra.**

The first concert of the Boston Symphony Orchestra last night was a signal for the assembling of all that is best in New York's musical public, and Carnegie Hall was filled to its capacity. For the opening of his season Mr. Gericke arranged a programme which, in its way, may well stand as a model for serious concerts. But three composers were represented—Brahms, Beethoven and Richard Strauss—the first by his F major symphony, No. 3; the second by his E-flat "Emperor" concerto for the pianoforte and his *Leonore* overture, No. 2; and the last by his *Don Juan* tone poem.

Few, if any, changes have been made in the orchestra since last spring, and it is still the same magnificent instrument which responds instantly and beautifully to the slightest wish of its conductor. The day is too late to go into ecstasies over the tone and discipline of this organization—those qualities long since became apparent to the most unheeding—and if one is not able to record an improvement it is simply because there has been for years past room for none. The atmosphere in Carnegie Hall was altogether unfavorable to the instruments. It was warm and damp outside and muggy and stifling inside, yet the strings have never seemed to be more brilliant, the woodwinds more mellow and the brass more rotund. In the seven lean months of spring and summer one is apt to forget what a great orchestra really is, and the rediscovery of the fact every fall always brings with it the shock of pleasant surprise. All concerts of the Boston band are welcome, but the first is particularly so.

A glance at the programme shows that the prevailing tone of the concert was classical, for Brahms is always reckoned among those who carry that formidable title. Yet there are few symphonies which contain more genuinely romantic beauty than than this one in F major. Mr. Hale quotes the patriarchal Brahmsian, Hanslick, to the effect that this symphony might appropriately be calle the "Eroica," its fundamental note being proud strength which rejoices in deeds. This is peculiarly true of the last movement, which proclaims with full voice the happiness of conscious power; but the other three movements seem not to be so easily characterized. The first has strength, yet is marked with the introspective meditation of the dreamer. The calm beauty of the second movement and the melancholy of the third seem to tell little of the heroic. Romance and poetry, they are the messages borne by these. The whole symphony is a work of impressive beauty and is well worthy of its place as the companion of the momentous work in C minor and the lovely one in D.

Strauss's *Don Juan* is better known to the New York public than any other work of this interesting composer, for it has been played the most frequently. It presents in a mild form—because it is one of his early works—nearly all the problems which have set the wheels of controversy in motion during the past few years. Yet because these are set forth in a mild form this particular work has come to be accepted as nothing very greatly out of the ordinary. It is unmistakably characteristic of the master in melody, form and treatment, yet because he has not pushed his theories to the extremities of later days there is hardly a measure of it which cannot find lodgment in the appreciation of the average lover of music. Based on Lenau's poem, it is necessary to know what the composer seeks to illustrate if one is to feel the whole force of the composition. One must know this if one is to accept the many dissonances which shock the ear. On the other hand, there are in it pages of music which for sheer beauty have rarely been equalled. It was superbly played, with a splendid spirit and yet with a lucidity which led one almost to lose sight of the great and complicated difficulties with which the score is filled.

The other orchestra number, the second *Leonore* overture, is the least familiar of the four which Beethoven wrote for his opera; and justly so, because it is the least interesting. Historically, so to say, it is a valuable document, and perhaps if the others had not been written, particularly No. 3, it would stand out among the great overtures; but it has been so overshadowed by its companion work that perhaps it does not get the credit really due it.

The soloist was Mr. Frederick Lamond, a Scottish pianist, who has gained an enviable reputation in Germany, where most of his work has been done. It will be fairer to speak of him at length after his recital next week. The impression he made last night in the Beethoven concerto was that of a pianist of solid attainments, not particularly rich in temperament or in those qualities which go to make a really great artist. His playing of the first movement was scholarly and accurate. The second movement was undeniably dry and hard, while rather too much pounding marred the *rondo*. From a single hearing one would say that Mr. Lamond was a good pianist but slenderly endowed with such gifts as raise artists from the ranks of the many into the chosen few.

---

ORANGE WOMEN'S CONCERT.

---

...mage her bow at this house yesterday and was

THE PHILADELPHIA

INQUIRER, TUESDAY

MORNING, NOVEMBER 4,

# MUSIC AT THE ACADEMY

## The Boston Symphony Orchestra Opens Its Eighteenth Local Season

The Boston Symphony Orchestra, under the direction of Mr. Wilhelm Gericke, opened its eighteenth local season at the Academy of Music last evening in the presence of the crowded and brilliant audience which these recurrent occasions never fail to attract. There were very few vacant seats to be seen in the spacious auditorium and the house presented that gala appearance which is reserved for entertainments more than ordinarily pleasurable or important. Mr. Gericke received a hearty welcome as he stepped upon the stage, and in every way the assemblage testified to the high regard in which it held the concert-giving organization and to the enjoyment which it anticipated from the performance which was to come.

The symphony was that by Brahms, in F major, No. 3. This is a severe, profound and complicated work which does not usually unfold its beauties at a single hearing. It is marked to an exceptional degree by that strict economy in the employment of thematic material, by that extreme sobriety of coloring and reticence of expression, by that conciseness of statement which sometimes approaches aridity, which are characteristic of Brahms when he is most himself, and when it is played as it was played last night, with a maximum of reserve, with a careful correctness, with a sedulous attention to every detail, with a perfect refinement of execution, but with some lack of appreciation for its possibilities along the line of the larger and broader effects, it is apt to impress the average listener who is not quite familiar with the score with a sense of paleness and sameness and flatness and monotony. As a matter of fact, it is a beautiful composition, but perhaps its beauties need to be made a little plainer than Mr. Gericke last night thought necessary. He disdained to emphasize what he doubtless thought was clearly apparent, but then not ever concert goer is an educated musician, and Brahms' music must be studied to be understood and enjoyed.

The other orchestral selections were Richard Strauss' tone-poem of "Don Juan" and Beethoven's overture to "Leonora" in C major No. 2, and in these the playing of Mr. Gericke's men was distinctly more satisfying and effective. The tone-poem of Strauss is a work of immense difficulty, written quite in the modern manner, but it is distinguished by a coherence of form and a lucidity of exposition which modern music in general, and the music of Richard Strauss in particular, often lacks, while it is replete with the most poetic and pathetic melodies. The "Leonora" overture No. 2 is not such a great piece of music as the better known No. 3, but it is wonderfully fine all the same, and to hear it was a rare, because an infrequent, pleasure. It was delivered with splendid eloquence and power. The soloist was Miss Elsa Ruegger, the 'cello-player, who has been heard with approval at these concerts before. She had chosen as her medium the D minor concerto of Rubinstein, and if she wished to make a display of her technique the selection was judicious, for Rubinstein's music was evidently intended to exhibit all the possibilities of the instrument. Miss Ruegger got through them all right, but not without some suggestion of effort, and when she had finished the listener was reminded of the well-known comment made under similar circumstances by Dr. Samuel Johnson.

When he confessed to not being entertained he was asked to remember how difficult the thing had been. "Difficult," said the big bear, "it is not difficult enough. It ought to be impossible." And so with a large part of Rubinstein's concerto. But Miss Ruegger has a brilliant technique even though she has not much volume of tone, and she deserved the hearty applause which she elicited.

The orchestra will give another concert tomorrow evening, when the program will include Tschaikowsky's symphony No. 5 and Mr. Frederic Lamond will play Beethoven's concerto for the pianoforte in E flat major.

---

...E PHILADELPHIA

PRESS, THURSDAY

NOVEMBER 6, 1902

## THE BOSTON ORCHESTRA

**First Concert of the Second Series. Mr. Lamond the Soloist.**

The most delightful orchestral program yet heard this season was that interpreted last evening by the Boston Orchestra, under Mr. Gericke, at the first of the second series of concerts at the Academy of Music. It was as follows:—

Berlioz, Overture, "The Roman Carnival," Op. 9
Beethoven, Concerto for Pianoforte, No. 5, in E flat major, Op. 73.
Saint-Saens, Symphonic Poem No. 1, "Omphale's Spinningwheel," Op. 31.
Tschaikowsky, Symphony No. 5, in E minor, Op. 64.
Soloist ..... Mr. Frederic Lamond

When one considers that the "Emperor" concerto of Beethoven, the Tschaikowsky symphony and the lighter numbers represented the most characteristic examples of the work of each composer at his best it is easily to be seen that read by a virtuoso organization the results as a whole were something to be remembered.

The soloist of the evening, Mr. Lamond, was heard in a work that is the battle horse of many famous pianists. The Scotch pianist, for so Mr. Lamond is, though his looks belie him, possesses many points that command attention. But in order that interest may be stimulated and emotions aroused there must be a certain plastic treatment of the work, so while not overshadowing the idea of the composer still permits the projection of the subjective or interpretative element. Where these conditions are present plus technical accomplishment to the degree of virtuosity, then the stamp of the hierophant is evident and cannot be questioned.

Mr. Lamond, while having a technique that can meet all the demands in a pianistic tour de force, did not, at least by his performance last evening, seem to meet the requirements of the proposition for the artist's full qualifications. That he played the Beethoven concerto in a scholarly and, in a sense, felicitous manner is to be taken for granted when the fact is recalled that his training was received under Von Bulow and Liszt. But Mr. Lamond as a Celt aroused expectations of an expression of the poetic qualities that constitute the rightful heritage of a descendant of the race of Ossian and did not meet them.

His tone, it is true, is resonant sonority. He is conscious of the fact that his instrument is of the percussive class, and while he obtains an effect that is truly orchestral the tone is not forced, worked only to the limit of the true voice of the instrument. In runs, trills and arpeggios his playing is of transparent clarity. His attack of the cadenza, following the chords of the orchestra in the first movement, was commanding, and his announcement and development of the themes of the second movement held the attention of his audience, and in the finale he took the descending series of chords in the coherent style that their diminishing force demands, but there is little in Mr. Lamond's personality that lifts him above the casual equipped pianist who comes from abroad to seek pastures newer, supposedly without standards, in the "new world."

The Tschaikowsky symphony was interpreted in a superb manner. Mr. Gericke has given us many readings, but none finer than that of last evening. And the lighter numbers were given with that grace and sensuous beauty of tone familiar factors in the work of this orchestra.

---

...and the Saturday evening concert of the

NORTH AMERICAN,

PHILADELPHIA, TH

NOVEMBER 6, 1902.

## *BOSTON ORCHESTRA'S SYMPHONY PLEASES*

### First of Season's Wednesday Evening Concerts at Academy of Music.

The Boston Symphony Orchestra last night gave the first of its Wednesday evening concerts at the Academy of Music. The programme contained Berlioz's overture, Carnaval Romain, "Le Rouet d'Omphale," by St. Saens, and Tschaikowsky's fifth symphony.

In the overture it was a pleasure to listen to the beautiful sonority of English horn and violas. Had Mr. Gericke taken the tempo of the Saltarillo a trifle faster, the lively character of the piece would have come out better. The symphony proved to be a very interesting work, although it might have been an orchestral suite the audience was listening to.

The soloist of the evening was Mr. Frederic Lamond, who played Beethoven's Pianoforte Concerto in E flat. Mr. Lamond has an enviable European reputation, but his performance last night was anything but acceptable. His conception of the work was very uninteresting, his technique insufficient, his tone very small, and, to make matters worse, the piano was badly tuned.

[43]

NEW-YORK DAILY TRIBUNE.
SUNDAY, NOVEMBER 9.

## MUSICAL COMMENT.

### SECOND CONCERT OF THE BOSTON SYMPHONY ORCHESTRA—AN INTERESTING NOVELTY—PICTURES TRANSLATED INTO MUSIC—COMMUNAL THEMES AND THE LAW OF PERMUTATION.

The first of this season's visits of the Boston Symphony Orchestra to New-York is over, and has left a feeling of admiration and gratitude in the minds of the lovers of high class music greater, keener, more tender and more fragrant than ever before. The concert of yesterday afternoon in Carnegie Hall brought a new symphony to local notice, but it was not that fact which warmed the emotions of the audience so much as the manner in which familiar music was played. The amazed delight excited by the performance of Brahms's third symphony on Tuesday evening had its parallel yesterday afternoon in the performance of Berlioz's overture, "Carnaval Romain." But this has always been a show piece of the band and its conductors, and needed not to have caused special wonder. Its special effectiveness yesterday was doubtless due, to some extent, to the peculiar susceptibility of the listeners, who brought fresh, unjaded faculties and unprejudiced minds into the concert room. It was also due—and this is a fact which has never received adequate recognition here—to the fine sense of euphony, symmetry, balance, reposefulness, logic and all the other factors which enter into the sum of musical beauty possessed by Mr. Gericke. On Thursday it was the romantic breeze stirring in Brahms's beautiful work which gave it a lilt that wooed and charmed the senses and the fancy at the same time. There was the buoyancy of young and happy life in every phase, and all the instrumental voices sang together as if inspired by a common joy in utterance. Berlioz's music is not of the emotional order, except in the beginning, when it draws its sentiment from one of the love scenes of the opera, but it is amazingly dashing, scintillant and gay, and becomes fairly intoxicating when played as the Boston virtuosi played it yesterday.

The overture was captivating, and Saint-Saëns's "Rouet d'Omphale" iridescent and alluring. With them was associated a new composition which might furnish forth texts for a dozen artistic homilies. It was Hans Huber's Symphony No. 2 in E minor, a work which has occupied the attention of the orchestras of Germany more than anything of its kind during the last twelve months. The name of the composer is not wholly strange to our programmes, but almost so. Mr. Thomas played a piece entitled "A Roman Carnival" at one of his concerts as long ago as 1887, but neither in that work nor in a few organ and vocal pieces which have found places upon our lists did the Swiss composer loom up as he does in this symphony. It is a work of high imagination, full of subjective feeling, yet consistently, proudly proclamant of its allegiance to esthetic law and order. It was the purpose of its composer with it to pay tribute to the genius of Arnold Böcklin, the painter, and he has done so in a manner peculiarly beautiful and appropriate, by disclosing the same spirit in his music that the painter disclosed in his pictures—a pious reverence for the principles of classic beauty and an ardent devotion to modern methods of expression. The antique world and the new live in Huber as they lived in Böcklin; they meet, embrace, laugh and weep together in sheer enjoyment of their own elements. Romanticism and classicism, the generative, creative, regulative and conservative principles are blended together in this symphony as in none of the works of the would-be revolutionaries of Germany and France. Here is learning; here is fancy; here is proportion; here form and color, thought and expression. Poverty of idea is not concealed by pompousness of rhetoric, color is not relied upon to hide bad drawing. Yet the score glows radiantly and pulsates with life.

The last movement is a daring experiment, but a successful one. Huber's friends say that all the movements give out in music impressions created by Böcklin's pictures, and that he at first contemplated proclaiming the fact in the title of the symphony; but he refrained and affixed a programme only to the finale, which he called "Metamorphoses, suggested by Böcklin's pictures." It is a theme with variations, which by reference and quotations recall the principal thematic material of the first movement, and thus conserve the principle of unity and establish the significance of the whole. The variations are freely rhapsodic, and publish the moods of the pictures which form their programmes with marvellous fidelity. They are kaleidoscopic, prismatic, alluring in their rapid changes of form, sentiment and color. Huber's exuberant fancy and mastery of expression would have done wonders with such a conceit as lies at the base of Vincent d'Indy's "Istar" variations—variations which proceed retrogressively from ornate elaborateness to the nude simplicity of the theme. However, there was no such ingeniously fantastic conceit at Huber's service. His variations are picturesquely contrasted moods—the silence of the ocean; the vain writhings of Prometheus; the mellifluous piping of a nymph; nocturnal gloom—a darkness that can be felt; the sportive dalliance of nalads and mermen with the waves; a pious canticle before a figure of the Madonna (organ harmonies and soft wood wind chords buoying up a violin solo); a passionate song of love, and antique bacchanale, with its wild "Evoe!" ringing out ever and anon until all the instruments and the pealing organ unite in a finale acclaim to the object of the composer's tribute. Delightful and profitable to the work was the collaboration of Mr. Kneisel, solo violin, and Mr. Wallace Goodrich, organ, in the performance, though the latter was handicapped by the instrument which he was compelled to play, and which was not designed for such use.

Mr. Raoul Pugno played the solo part in Liszt's transcription for pianoforte and orchestra of Schubert's "Wanderer" fantasia. He played with masterly effect in the first and second movements, but became a bit uncouth at the close. A fine audience showed itself keenly and warmly appreciative of his skill.

INQUIRER, THURSDAY
MORNING, NOVEMBER 6,

## THE MUSICAL SEASON

### Second Concert at the Academy of the Boston Symphony Orchestra

The Boston Symphony Orchestra, under the direction of Mr. Wilhelm Gericke, reappeared at the Academy of Music last evening, and gave the first in the second series of concerts announced for the current season. Its program upon this occasion comprised Berlioz' "Roman Carnival," overture, Saint-Saens' well known symphonic poem, "Le Rouet d'Omphale," and Tschaikowsky's symphony in E minor, No. 5, op. 64. It will be observed that these numbers are all representative of the modern romantic school, but a welcome contrast was furnished by the presentation of Beethoven's pianoforte concerto in E flat major, op. 73, which served to introduce a pianist who had not previously been heard here, in the person of Mr. Frederic Lamond.

It was an enjoyable evening. The fifth of Tschaikowsky's symphonies, which was the one included in the program, is less familiar to the concert-going public than either the "Manfred" symphony, by which it was preceded and which was so well given by the Philadelphia Orchestra last week, or than that splendid composition, the "Pathetic" symphony, which followed it. This, perhaps, is not surprising, as it is a work which contains fewer of the elements of popularity than either of the other two. It is as gloomy and pessimistic, without being anything like as passionate and powerful, as the sixth, and while it is by no means devoid of thematic beauty, it lacks the haunting, fascinating, eloquently emotional melody which renders the later so irresistible in its appeal. Yet it is a noble composition, with something tragic in the tone of it, and much that is truly and deeply poetic in its sentiment, and when it is interpreted in a way that does it justice, that triumphs over the immense difficulties with which its score is crowded and that makes its meaning clear, the consequent impression must always be profound. It was interpreted in that way last night, with intelligence and sympathetic insight and an absolute mastery of the intricacies of the orchestration, and there was no mistaking the pleasure which it afforded, or the sincerity of the hearty applause which the performance elicited.

Mr. Frederic Lamond, the soloist, was satisfactory, but hardly satisfying. He is a good pianist, of course. He would not otherwise be playing with the Boston Symphony Orchestra. But he does not appear to be an artist of exceptional stature or marked distinction. He has a good touch, his cantabile has much of that singing quality by which the best piano-forte playing is distinguished, his technique is ample and there is a liquid limpidity in his scale passages, especially in the upper registers, which is distinctly agreeable. What he seems to lack so far as can be judged from a single hearing is breadth and power and that indefinable something by which the sense of grandeur is imparted. The E-flat concerto is great music, belonging to Beethoven's best or middle period. Why, as Mr. Lamond played it, did it sound like Mozart? Yet Mozart is good too, and the audience was delighted. It must have been, for it compelled the performer to come forward again and again to bow his acknowledgments.

The date of the next of these concerts is December 8.

PUBLIC LEDGER—
PHILADELPHIA,
NOVEMBER 6, 1902.

### BOSTON SYMPHONY ORCHESTRA CONCERT.

The Wednesday evening concerts of the Boston Symphony Orchestra do not attract such large audiences as those given on Monday evenings, which are regarded by very many as the correct thing to go to, but they are quite frequently of greater musical interest. The feature of last evening's concert was Tschaikowsky's fine fifth symphony, in E minor.

This closely followed the "Manfred," which was played by the Philadelphia Orchestra last week, and while a much more coherent and symmetrical composition than that tremendous panoramic work, it recalls it in many of its moods. It is, indeed, almost regular in symphonic form, though the form is followed with characteristic freedom and bound together by a bold treatment of contrasting themes, and if less forcefully compelling than the sixth, the more familiar "Pathetique," it has scarcely less depth of emotional appeal. Tschaikowsky admits of a much more flexible rhythm and more variety in light and shade than Mr. Gericke generally approves, but there was much of brilliancy as well as precision in the performance of the orchestra, particularly in the climax of the first and the last movements, and no one could fail to perceive the bigness and the power as well as the strange beauty of the work.

The other important number in the programme was Beethoven's piano concerto in E flat, in which the solo part was played clearly and unobtrusively by Frederic Lamond, the Scottish pianist. It is one of the great concertos, in which the piano and the orchestral ensemble are of equal significance and beauty, and it is always a delight to listen to it. The concerto was preceded by the "Roman Carnival" overture of Berlioz, and followed by Saint-Saens's "Rouet d'Omphale," which used to be a favorite but sounded rather trivial last night, though its execution was very skillful. All this made a needlessly long introduction to the symphony, which was nevertheless worth waiting for.

E PHILADELPHIA
RECORD, THURSDA
NOVEMBER 6, 1902

## THE BOSTON SYMPHONY.

### The Opening Concert of the Second Series Played.

With an admirably balanced program, in which the classical school of music represented by Berlioz and Beethoven, and the modern by Saint-Saens and Tschaikowsky, were happily blended, the Boston Symphony Orchestra last evening gave its opening concert of the second series at the Academy of Music. The merits of this splendid organization are so well established, and its reputation as an almost flawless orchestra so well deserved, that criticism becomes almost superfluous. Suffice it to say that in last night's concert there was no falling off from its customary high standard, and that under the direction of Mr. Gericke each number on the program was interpreted with both technical correctness and poetic feeling.

Frederick Lamond, the Scotch pianist and composer, was the soloist, and the medium chosen for the display of his powers was Beethoven's Concerto for Pianoforte, No. 5. It was in some ways an unfortunate selection, for, while possessing many undeniable beauties, it partakes so largely of the nature of a symphony that it affords but little opportunity for a display of virtuostic abilities. So far, therefore, as any judgment could be passed upon his merits Mr. Lamond appears to be a thoroughly capable performer, without possessing any exceptional or extraordinary ability. His technique is wholly admirable, and he interpreted the pianissimo passages of the concerto with much delicacy and charm.

The symphony of the evening was Tschaikowsky's No. 5 in E minor. It is a work of exceptional power and well-nigh as tragically sombre in tone as the great "Symphony Pathetique." Its rendition by Mr. Gericke's band last night could scarcely be improved upon. The same may be written of the other two numbers on the program, Berlioz's "Roman Carnival" Overture and Saint-Saens' filmy and delicate symphonic poem, "The Wheel of Omphale."

NEW YORK HERALD,
SUNDAY, NOVEMBER 9.

# BOSTON MUSICIANS IN A FINE CONCERT

### Symphony Orchestra Spreads a Feast for Music Lovers at Carnegie Hall.

### M. PUGNO THE SOLOIST

### Pianist Renders Schubert-Liszt "Wanderer" Fantasia in Masterly Style.

That virtuoso organization the Boston Symphony Orchestra and its conductor, Mr. Gericke, spread a noble feast in Carnegie Hall, yesterday afternoon, and the musically judicious were there in force, greedy to swallow it all and ask for more. It was a remarkable occasion, on every count. The programme, both in the subject of the numbers and their sequence, clearly spelled "romance"—a fine foil for the classical atmosphere of Thursday night.

There was to begin with the "Roman Carnival Overture" of Berlioz; this followed by the Schubert-Liszt "Wanderer," fantasia for pianoforte and orchestra; Saint-Saens' symphonic poem. "Omphale's Spinning Wheel," and a new symphony by Hans Huber in E minor. The soloist was M. Pugno.

Mr. Gericke gave to the Berlioz overture a most spirited reading, and by a microscopic attention to each instrument's accent he disclosed things in Saint-Saens' dainty tone-poem which have not been heard before; but the chief interest of the afternoon centred in M. Pugno's playing and in the Huber symphony.

It was noticed of M. Pugno at his recent concert that he dealt overmuch in the extremes of tone force, almost wholly neglecting the middle tints in his liking for massed shadow or lacelike outline. This was not so true of him yesterday. Proportion and perspective were better preserved. Only at one point, the "fugato" of the final allegro was he seriously at fault, and here he offended by an explosiveness of utterance and an injudicious use of the forte pedal.

The Hans Huber symphony, heard yesterday for the first time in New York, is another of those strivings toward representative music which signalize the young German school, being intended as a eulogy of the painter Arnold Böklin and suggested by his canvasses. The last movement, in fact, seeks definitely to represent certain of these, and they are specified at points through the score.

Its language is that of the most recent chapter in instrumentation; its material is fresh and vigorous; its workmanship is sound; its manner poetic. A purpose to transliterate color into tone is felt in all its parts and is more than once signally realized. It received moderate appreciation.

THE WORLD:
SUNDAY, NOVEMBER 9, 1902.

THE first active week of the musical season may be taken as fairly illustrative of what is to be expected by music-lovers during the winter. There were good things and indifferent things, concerts of genuine merit and functions in which personality extenuated crudity.

First and foremost were the two concerts of the Boston Symphony Orchestra. The second took place too late in the week to be reviewed here. The first, while interesting, did not give the highest degree of absolute satisfaction which is expected from the master musicians over which Mr. Gericke presides.

To commence with, the programme was one of rude contrasts. The sandwiching of one of Richard Strauss's glowing tone poems, with its ultra-modern flings at musical conventionalism, between the severely classical works of Brahms and Beethoven was a curious notion on the part of Mr. Gericke. It was certainly disturbing to what may be called the atmosphere of the concert.

* * *

OF the playing of the orchestra nothing new can be said. Praise, the highest possible praise, becomes the common form of comment when the technical achievements of this body of musicians are under consideration. On this occasion it was simply superb, flawless in its ensemble, giving out a rich, beautiful tone, animated by a common spirit, playing like one man, executing the most difficult passages with ease, absolutely certain in its gradations and its shadings. As it always does, the orchestra, irrespective of the domination and control of its leader, seemed to enter into the very spirit of the composer it was interpreting. And above all there was ever present the suggestion of refinement, which in all forms of art is a crowning glory.

* * *

FREDERIC LAMOND, the Scotch pianist, who made his debut here on this occasion, is a player of intelligence who lacks imagination. His technique is of a high order, and he uses it simply and academically. There is a class of music-lovers who believe that Beethoven was human—very human, in fact—and that his music, while dignified or majestic or severe, as the case may be, was always laden with the composer's emotions. There were no emotions in Mr. Lamond's reading of the "Emperor" concerto. It was not exactly pedantic or puritanical, but it was rigid and inflexible.

NEW-YORK DAILY TRIBUNE.
FRIDAY. NOVEMBER 7.

### THE BOSTON SYMPHONY ORCHESTRA.

For the first time in its history, the Boston Symphony Orchestra was confronted by as numerous an audience as Carnegie Hall can contain (yielding to the law its rights) when it gave its first concert for the season last night. Not the size of audiences, but their character, is usually considered worthy of attention in this journal's reviews of musical affairs, but when numbers and character meet, as was the case on this occasion, the fact belongs in a way to musical history as being something beautifully significant. There was nothing new to attract musical curiosity seekers at the concert, except the solo performer, and he killed all idle interest by choosing Beethoven's E flat concerto as his card of introduction. The newcomer was Mr. Frederic Lamond, whose name, if it lived at all in the minds of New-Yorkers, lived as a memory of some years agone, when an overture of his composition was performed at a concert of the Philharmonic Society, under the direction of Mr. Seidl. On the surface of printed things Mr. Lamond introduced himself in person last night as a pianoforte player merely, but in point of fact he presented himself as a musician in the noble sense, and promptly won recognition as such. His performance of the familiar concerto was not pianoforte playing so much as it was creative reproduction, an eloquent and convincing proclamation of the large chapter of the gospel of musical beauty which Beethoven wrote down in his splendid composition. Never for a moment did the pianist forget his beautiful mission; never did his powers forsake him; never did he fall short of the composer's demands; never did he indulge in mere prettinesses of performance or seek to force himself upon the attention of his hearers by indulgence in glittering generalities. It was all solid, dignified music making—illuminative, reposeful and full, withal, of the noble sentiment of the composer. The orchestra and its conductor were in an elevated mood from the beginning of the evening, and Mr. Lamond came in on the flood-tide of the lofty sentiment and helped to maintain it. And his achievements found recognition.

Mr. Gericke made no adventitious appeals with his scheme. There were only four numbers, and all of them familiar—Brahms's symphony in F, the Beethoven concerto, Richard Strauss's "Don Juan," and the second of Beethoven's "Leonore" overtures. Admirable, thrice admirable, were all the performances, and when they were over it was difficult to say whether more praise was due to the symphony (in which, despite the unusual slowness of tempo in the first movement, there was an elasticity and buoyancy that compelled wonderment), or the Strauss number, in which there was a marvellous demonstration of what can be accomplished in the way of orchestral song—myriad-voiced, yet all chanting an eager, impassioned, pulsating melos. Every feature of the evening's music was rewarded with enthusiastic applause.

# REDUCTION RATIO

# 14x

2.5 mm

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

2.0 mm

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz1234567890

1.5 mm

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz1234567890

# PM-MGP 13″x18″
# METRIC GENERAL PURPOSE TARGET
# PHOTOGRAPHIC

150 mm

100 mm

A5

A4

1.0

1.1

1.25

1.4

1.6

1.8

2.0

2.2

2.5

2.8

3.2

3.6

4.0

4.5

5.0

5.6

6.3

1.0 mm

1.5 mm

2.0 mm

2.5 mm

## PRECISION℠ RESOLUTION TARGETS

Century

1303 Geneva Avenue
St. Paul, MN 55119

4.5 mm

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

3.5 mm

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz1234567890

3.0 mm

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz1234567890

The Hartford Post

ESTABLISHED 1856.

## THE BOSTON SYMPHONY.

The opening of another local season of music is at hand, and a more auspicious one could not be wished for than that afforded in the welcome to the Boston Symphony Orchestra in its return to this city, with its glorious music which was presented to the Hartford public last evening. The status of music intelligence in this city today is high, and an understanding and appreciation of the works produced by this great company of musicians, is worthy of the magnificent presentation given last evening under Conductor Gericke. The capabilities of this body of artists are well known, and unlike other music of a similar nature, it may be listened to without a thought of perfections or imperfections in the technical rendition. One comprehends and assimilates the music with a satisfaction that he is receiving the greatest of all illustrations of a master-mind that technical skill is able to produce, and the thought of criticism is out of place in this atmosphere of poetry and harmony. Beethoven, Rubinstein, Brahms and Wagner are ever-present and program music is not for an instant to be considered. The number of devotees to musical art is increased in Hartford by every appearance of this celebrated orchestra. Such revelations, such inspirations, such pleasures as are afforded by the occasional hearing of this orchestra, are to be treasured and not to be slighted. There is no music so pure, so full of all that is noble and good, as that produced by Mr. Gericke's musicians, and his personal interpretive ability and masterly skill with orchestral effects are ideals par excellence. It requires no effort from the auditor to appreciate the various compositions of this classical music, for one is carried to oblivion involuntarily: theme and form are secondary to the inspiration and grandeur of a poetic and artistic effect. What instruments these are—section by section, collectively and in unison the various strains and themes are elaborated and simplified until the musical intent and ideas are brought forth in the most uplifting and entrancing manner. The Overture, the Symphony and the Wagner Triumphal March are separate and distinct in form, but alike perfect in rendition and interpretation. Of Beethoven much is known by the casual listener on account of his eccentricities and surprises in instrumentality and in style. Rubinstein's melodies are widely known and the modern ideas and peculiarities of Brahms are not altogether unfamiliar. Of Wagner it may be said that no student of music should be without a complete knowledge of his great and masterful compositions. These all were presented to us last evening afresh and as a study and gratification they were most greatly appreciated. To aid in a full appreciation of these great works auditors were furnished, as is customary, with a brief summary of each on the printed programs, the information having been carefully compiled and presented in detail.

The first number to be considered on the program is the beautiful "Leonore" Overture No. 3, which is practically the same as the Overture No. 2, from the opera "Fidelio," which was revised and improved. To fully appreciate the beauties of this wonderful overture, the handiwork of Ludwig van Beethoven, it is advisable to know something of the inspiration and the story from which it was created. It is a tone picture of dramatic force and wonderful harmonic beauties. It is not so much a work of incidence as of emotions. The story tells of Leonora, who is the beautiful wife of a noble Spaniard who has had the misfortune to arouse the love of Pizzaro, the great and noble governor of a fortress. This Spaniard was the cause of a sudden disappearance of the husband, and his unfortunate wife in male disguise and under the name of "Fidelio" visits the Spanish prison in search of where he is concealed. A general search is instigated by friends and their efforts are at last rewarded by the finding of a secret prisoner who proves to be the object of their search. By gaining the confidence of an attendant of the prison, the wife is in hopes of securing his escape. The governor learns of her intent and is determined upon the death of the prisoner. Under his direction his grave is dug and the miserable man is chained to the wall. The moment comes for the killing of the prisoner and this is the climax of the situation. Fidelio throws herself in front of her husband and cries, "Kill first his wife." At this moment trumpets are heard that announce the arrival of the official inspector, relief is at hand, and a tragedy is averted.

The various scenes of this illustration are carefully depicted through the various musical effects, none of which can be mistaken and all of which are most beautiful and entrancing in their reality. The picture is more or less dramatic and is put forth with great strength and emotion. Waves sweep thither and yon through the different sections of this great orchestra. mixed emotions of anger and pathos, jubilation and delirium find their proper tone illustrations in the minutest details even to the muted trumpet calls behind the scenes, announcing the arrival of relief at the critical moment. The celebrated opera from which this overture is created has been and is to-day one of the most popular of the great opera repertoire, and those who have heard its many presentations on the New York stage are familiar with its inspiring melodies. It is hardly necessary to mention the marvelously complete manner in which the Boston Symphony orchestra impressed this picture upon its hearers last evening, and it surfeeth to say that it pleased exceedingly and the songs of the woodwinds, the strings and brasses, won the admiration of all and lingered in the memory even to the beginning of the second number.

Following the order of the program, the delightful concerto for the 'cello must receive its due praise. The soloist, Miss Elsa Ruegger, is an artist of uncommon ability and the hand-shake of Conductor Gericke at the close of her solo was sufficient evidence of her ability to set at rest all minds that may have been in doubt previous to the close of her number. The Boston Symphony orchestra has amongst its number Alwin Schroeder, without doubt one of the greatest 'cellists of the present day, and for a young woman to attempt the Rubinstein concerto before such a body of men and before Mr. Schroeder, to say nothing of the public to whom she was catering, and to receive the plaudits of Mr. Gericke and her auditors, is an undertaking of no mean artist. This concerto like all of Rubinstein's compositions, is one of great beauty, and of great display. Many technical difficulties arise at intervals, which were accepted and overcome in the most masterful manner by Miss Ruegger, which in addition to pleasing from the musical viewpoint, won her admiration from a professional standpoint. Her command of the fingerboard in rapid execution, intricate arpeggio work, beautiful harmonics and the richest of chords, was greatly to be admired as it was attained with an artistic determination and exquisite tone color which are notable in the greatest of 'cellists. The Concerto is exceptionally well scored for the accompaniment and the delicate subdued passages were given the most careful attention by Mr. Gericke. The Concerto contains several exquisite cadenzas for the 'cello, the last of which leading to the allegro vivace was the most intricate and gave the greatest opportunity for technical display.

A brief intermission was allowed previous to the starting of the symphony, as is noted on the program. This symphony was given its first performance by the Boston Symphony orchestra under the same conductor, Mr. Gericke, in 1884. It has been played many times since then by the Boston orchestra and those who have heard them play it before, were more than satisfied with last evening's rendition. This symphony, which has been called Brahms's "Eroica" is one full of originality, such as characterizes all of the works of this modern composer. Wagner once said "Brahms is a composer whose importance is in not wishing to create any striking effect." This we have come to believe, for while he does not hesitate to deviate from the conventional lines to attain his artistic purpose, and while he is an idealist of the highest and purest type, yet it cannot be said that in this so-called modern music, he has in any way attained any striking efforts, such as we find in the symphonies of Beethoven. This symphony may properly be called one of his larger tone pictures and while Brahms is known more particularly for his smaller works, it is nevertheless interesting to note the peculiarities and finger-marks to be found in this symphony. Its beauties are many, though in some cases obscured by mazes of intricacies in the peculiarities of his instrumentation. Brahms is no doubt a lineal successor of Beethoven in his treatment of theamatic rhythm. He is one of the grandest and most virile, as well as original symphonists of the lesser forms of the modern times, and he has many admirers of his symphonies. The performance of his F Major symphony last evening was a delight to all who heard it, and it was carefully followed from movement to movement, from theme to theme, from the first allegro movement through the andante and the allegretto, to the last allegro. The peculiarity of the work is the absence of the traditional Scherzo movement in the third number, which is supplemented with a slow allegro in a minor key. The themes throughout this symphony are especially beautiful. The unusual harmonies which are distinctly of the Brahms nature are found in the last of the third movement, given first by the wood-winds and horns and afterwards with contrapuntal passages between the 'cellos and violins with a final repetition in flute and oboe played doubly strange and beautiful by the syncopated harmonies in an accompaniment by the 'cellos. These are the distinctive features which make this number so beautiful. The Finale is an allegro movement with a theme sotto voce by the strings and bassoons. It is solemn and sombre in make-up but the subsequent theme in C Major is slightly more jubilant in nature. The rhythm is particularly complicated and the development which leads to the final climax is one of the most elaborate and difficult of execution. The pleasing effect of the return to the original first theme in the major key is extremely original and leaves one with a pleasant impression of the symphony.

The "Kaiser March," by Richard Wagner, which was used for the closing of the evening's music, was of that beautiful grand Wagnerian style, which is always most uplifting and inspiring, reminding one of the great Wagnerian operas with their clash of cymbals, beat of drums, blare of brasses and general tremendous effects. This march as was indicated on the program, is a triumphal march and its musical illustration is of the same character, containing passages which remind one at times of similar passages contained in the famous Grieg marches, the Huldigung's march from "Sigurd Jorsalfar," for instance. The climax of this march is grand in the extreme and one can almost hear the "Battle cry which rises from all the din of battle, 'Hail, Hail, the Kaiser.'"

How pleasant it would have been to have heard some attractive string number, such as Hayden's Kaiser quartet, or some of the numerous Tchaikowsky string numbers, as a supplementary number to the fixed program. The familiar face of Franz Kneisel was noticed as was also that of Alwin Schroeder and the other members of the Kneisel quartet. We longed for a few strains from this most excellent string section. Once again, the Hartford public is greatly indebted to the Teachers' Annuity Guild for their effort in bringing this wonderful orchestra to Hartford, and the second concert on Monday evening, January 19, will be greatly anticipated.

The Hartford Times.

WEDNESDAY, NOV. 12, 1902.

## THE SYMPHONY CONCERT.

An exceedingly large and brilliant audience attended at Foot Guard hall, Tuesday night, and sat entranced for nearly two hours. The organization is certainly a model one, which in the east has no equal. How the western orchestras, Thomas's and Victor Herbert's, compare we can hardly estimate. But the Boston Symphony grows upon one, so that with understanding of the methods of the performers, their manner of expression, their special excellences, one gets a deeper appreciation and a stronger veneration for their work. It is a sort of fatuity, which probably originated in large families, that the last is always the best. But it surely seemed last night that at no time a more rounded production had been offered, one that was so full of valuable import, so balanced in expression, so rich in tonal wealth, so easy of production, and so clear and intelligent. Moreover it was of a single cast, a unity of performance, that never let one think what the brasses did, or the violins, or the basses. It was the grand voice of one close musical body always, a voice that, in complexity of tone and unity of result, addressed itself strongly to the senses. And one that, in poetic expression and color of sentiment, was as lucid and charming as it was measureful and of careful artistic proportion. And this addressed itself to the feelings. The great conductor at the head evolved a rendition that appealed to every musical instinct and to every emotional receptivity.

The first number of the programme was the Leonora Overture No. 2, which appeared last season in the Philharmonic concerts, and which counts with the three great introductions that Beethoven composed for his opera "Fidelio." As stated in the printed explanation, it was the original overture played at the first performance of the work. Now the third is esteemed highest, the grandest symphonic tone picture. But the second is a wonderful work, full of the master's superb style, closely linked to the dramatic action by themes from the opera, and developed with a warmth and force of feeling that seize upon the hearer irresistibly. It rises to a tremendous climax followed by the famous trumpet calls that decide the fate of the prisoner, and concludes with a passage of exceeding jubilation. The orchestra more than deserved the enthusiastic applause at conclusion. It was a rendition of powerful dramatic effect. From mighty fortissimos to the delicacy of the distant trumpet note, from the warm and joyous intonation of the earlier themes to the dramatic storm or to the songlike harmonies of later, it was perfect. Nor is it possible to say that strings or wood winds or brasses were better, the production was so much in one, the tactful measurement of emotional demonstration was kept so firmly in balance by virility of expression and dramatic force. With the concerto by Rubinstein, the solo violoncellist, Miss Elsa Ruegger, appeared. She has been heralded much, and great things were expected. To say that she satisfied fully is not enough. One should also add that her work was as free from mere virtuosity as possible in a modern composition, and as strongly and truly artistic as the composition required. She moved the audience strongly by the rare beauties of her play. Miss Ruegger's performance has well nigh masculine qualities, it is so firm, so clearly outlined, so calmly intelligent, so emotional without sentimentality, and of sweetness without sugary elements. She displays a tone of rare firmness, roundness and musical quality, and a technic that is equal to high concert standards. Her precision, her masterful intonation, her exquisite finish, and the dazzling quality of her virtuoso work, aroused the highest admiration, and in the melodious number by Rubinstein there was no lack of opportunity. With the orchestra she moved at the head. Without she filled the space with music. The brilliant and rather odd figuration near the close, which she plays solo, moved the audience very strongly, and after the rapidly moving finale, there was no end of applause, many recalls and a bouquet of golden chrysanthemums. Miss Ruegger is one of the most sincere artists on this instrument. There have been with us lady virtuosi on the cello, since Madame de Katow, the Russian, appeared nearly thirty years ago. But hardly any who with such simple and direct methods produced such admirable artistic results, whose technic, finish, tone and expression were so satisfying.

And now came the great number of the evening, the Brahms Symphony in F major. Even at first hearing it is a work of exceeding beauty, though those that have placed it with the Beethoven nine, especially the "Eroica," were carried away by enthusiasm. To the fresh and unsophisticated hearer it does not seem to rank so high. And yet one listened in rapt fascination to the original but strikingly harmonious developments, to lovely themes that rise in peculiar forms, to novel transitions, and to a free and sweeping flow of composition. The second movement was full of grace and song. And the third afforded a playful motif which captivated every ear. The entire composition is alive with songful tendencies. The sentiment of the whole is restful, as of conscious strength, and the movements are broad and of abundant melody. It is a work of brilliantly modern conception and of masterly construction. The great orchestra played this with an evident love for it, and thus made plain its complex beauties and rendered emotionally accessible what was finely wrought and of dainty inspiration. In the second movement and the closing Allegro there were parts which were rendered with surpassing skill and strongly poetic effects. The finale was a masterpiece of orchestral work.

The last number was Wagner's "Kaisermarch," admired by very many, but which, in some humble opinions, has never risen to the dignity of the occasion. It was to mark the surpassing victory of Germany and the reestablishment of the empire. One hears in it many things, but nothing of the mighty struggle, the wonderful victory, the splendid triumph. Above all it has neither local color nor national character. In the "Kaiser" idea was inearnated Germany's dream of three hundred years of a new-born, strong, holy German empire. In the empire the return to the dignity of a nation. In the triumph the prayerful result of years of training and a pouring out of blood as water. What is there in the march of this? But it is a fine piece of music, and, as played by the Boston Symphony people last night, proved of strong color and impressive movement. That goes without saying. Wagner could not write a feeble thing, nor the orchestra play it feebly. But, for the triumphal expression of the newly-born nation it wants a color of patriotism which is not felt in the score. Mere drum and trombone do not carry that. One admires but is not thrilled.

The teachers, in bringing about this musical entertainment, have acted in their regular fashion, they have instructed. Two more concerts are in the series, to come later in the season. May they be as fruitful as this. But, when we have symphonies, why not Beethovens? And why not the "Eroica," which has been heard but once, by the Thomas people, next?

Boston Journal.

SUNDAY, NOVEMBER 16, 1902.

## YESTERDAY'S MUSIC.

### Fifth Concert of the Boston Symphony Orchestra—First Appearance Here of Miss Maud MacCarthy, Violinist—Mascagni and His Men in Concert.

The fifth concert of the Boston Symphony Orhcestra, Mr. Gericke conductor, was given last night in Symphony Hall. The program was as follows:

Overture, "The Betrothal of the Tsar".....Rimsky-Korsakoff
Violin concerto.....Brahms
Suite, "L'Arlésienne" No. 1.....Bizet
Symphony No. 4.....Beethoven

The overture of Rimski-Korsakoff is a prelude to an opera which was produced at Moscow in 1899. The Russian critics told us at the time that the overture did not correspond to the dramatic quality of the opera itself. It is frankly a theatre overture, and as such it is not to be ranked among the important or the characteristic works of this Russian, who is first of all a colorist. He needs a fantastical subject to quicken his imagination, as Berlioz demanded a great one. Give him Antar in the desert, Sadko fiddling to the dwellers in the palace under the waters of the sea, Scheherazade telling her wondrous and immortal tales; or ask him to put into music the brilliance and rhythm of Spain (as in his Spanish Caprice which richly deserves a performance at these concerts) and he will paint gorgeous orchestral pictures. But here we have something that comes merely before the rise of a curtain which does not rise for us. It is sparkling, entertaining music, deftly put together and agreeably scored; a light overture for once without wet wings.

The suite from "L'Arlesienne" is always welcome, for it is in its way a masterpiece, and it deserves thoughtful and painstaking consideration in the performance.

The Minuetto and the Adagietto were played with exquisite finish and fitting sentiment. The opening theme of the Prelude and the Variations were also admirably played; but the remarkable section of the Prelude that introduces the theme of the poor Innocent, the boy with the sleeping soul, who awakens to intelligence only at the catastrophe, when his brother Fréderi kills himself for love, was without mystery; there was no expression of the twilight of a soul. The music was too much in the open, too much in noon light. I do not refer merely to the absence of saxophone color. I am speaking of the whole effect. Where was that recurring sigh of the clarinet, that should haunt the hearer? Where was the sombre, spectral melody, as the voice of a lamenting ghost? And in the Finale of the Prelude, which is developed from the typical theme of Fréderi there should have been more restlessness, more fever in the pace. But as a whole the Suite gave much pleasure.

Miss Maud MacCarthy made her first appearance in Boston. She is a talented young violinist, who evidently has not the fear of Brahms before her eyes, for she played his concerto as though it were really music of flesh and blood, and not cryptic, not something that is only for the elect. She played with an individual warmth that was soon contagious; she played with power, beauty of tone and phrasing, and with a mixture of mature judgment and youthful enthusiasm. If it be true that lost souls who in this world found an unhallowed joy in the music of Richard Strauss, Tschaikowsky and the ultra-modern French and Russian composers will be forced in the next to hear endless repetitions of the violin concerto of Johannes Brahms, then Miss MacCarthy may well be the compassionate spirit who will make the punishment as light as possible. Last night she was recalled again and again.

There is little to be said about a performance of a Beethoven Symphony by this orchestra. Yet when one of these symphonies is not heard too often, there is always something to say about the work itself. Last night one of the chief impressions was that of the supreme power of Beethoven in awakening anticipation, and this by apparently simple means, as in the first movement during the long crescendo that leads to the re-establishment of the chief tonality. No one with all the audacity of modern harmony or legions of instruments has so paralleled in music the uneasy hush before some perturbation of nature.

* * *

The program of next Saturday will include Mendelssohn's "Italian" Symphony; aria from "Hans Heiling," sung by Mr. Van Rooy; Dvorak's Symphonic Variations; Wotan's Farewell and the Fire Charm from "Die Walkuere," with Mr. Van Rooy as Wotan.

*Philip Hale.*

THE Boston Symphony Orchestra gave its 2000th concert last week at Hartford, Conn., Footguard Hall, Nov. 11. This event should have been celebrated with pomp and circumstance in Boston, for it is rare if not unique in the history of orchestras of such rank.

I was present at the 3000th Blise concert in the Concert-Haus, Berlin, on Dec. 12, 1882, and that anniversary was the cause of much eating and drinking as well as music. About 850 of the 3000 concerts corresponded to what we know as Symphony concerts of the most serious nature; 2000 were of a more popular nature; there were 130 "Composers and virtuosos evenings," 10 "monster" concerts; five "Court" concerts, and there was one performance of an oratorio.

* * *

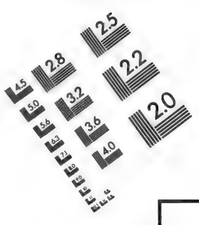
[45]

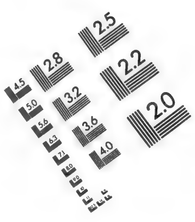
# REDUCTION RATIO 12x

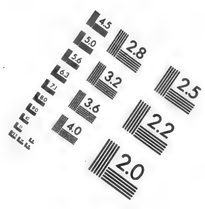
2.0 mm ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz1234567890

1.5 mm ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz1234567890

# PM-MGP 13″x18″
# METRIC GENERAL PURPOSE TARGET
# PHOTOGRAPHIC

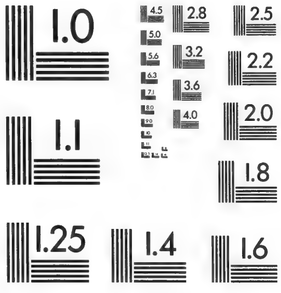






150 mm

100 mm




ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz1234567890

ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz 1234567890

ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz 1234567890

1.0 mm

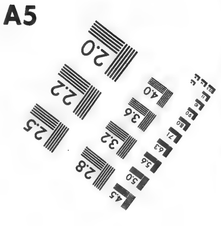
1.5 mm

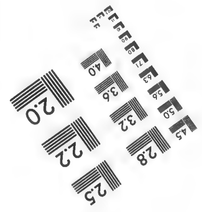
2.0 mm

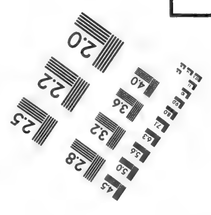
2.5 mm

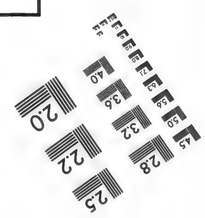
A5

A4









## PRECISION℠ RESOLUTION TARGETS

Century

A&P

1303 Geneva Avenue
St. Paul, MN 55119

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

4.5 mm

ABCDEFGHIJKLMNOPQRSTUVWXYZ
3.5 mm abcdefghijklmnopqrstuvwxyz1234567890

3.0 mm ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz1234567890

4

BOSTON DAILY ADVERTISER
Established 1813.

# INTEREST AT THE SYMPHONY CENTERED IN VIOLIN SOLOIST.

The concert began with our weekly Russian. Almost each symphony concert now presents something worth while from the land of the Muscovite. Taken as a whole the Russian orchestral school is superior to the new German, for what it lacks in supreme mastership of scoring it makes up for by better coherency and more tangible melody. The Russian composers are so steeped in their wealth of folk-song that they do not discard melody in their advanced orchestral works, and where a Strauss or a Bruckner gives us a glittering array of fragments, a Glazounow or a Rimsky-Korsakoff presents clear themes and something of melodic beauty. This was emphatically the case with the overture which began the concert, "The betrothed of the Tzar," by Rimsky-Korsakoff, which won applause almost to the encore point, and deserved it for its pomp and splendor, its brusquerie, and its neat development.

The programme was as follows:

"La Fiancee du Tzar".....Rimsky-Korsakoff
(First time.)
Concerto for Violin.....Brahms
Suite, "L'Arlesienne," No. 1.....Bizet
Symphony No. 4.....Beethoven

Interest centered in the new violinist. Miss Maud MacCarthy is certainly a great artist, although yet very young. One might deem it impossible for a girl not yet 20 to play such a broad work as Brahms' violin concerto; it used to be believed that only veterans could storm those musical heights. But Miss MacCarthy played the ascetic work with something more than mere correctness: she gave breadth and meaning to some of its abstruse points, there was artistic intelligence back of her phenomenal technique. The cadenza of the first movement was full of quaint surprises, but was not as brilliant as the cadenza we have heard in the work in its recent Boston performances. A word of praise is due to the performance of the charming oboe melody of the Adagio, the most directly pleasing part of the whole work. The finale was brilliantly interpreted, but even Miss MacCarthy could not give piquancy where it did not exist; the "Allegro Giocoso" is about as Jocose as Hamilton's essay on "Quaternions," or Kant on "Axiomatic Principles."

At the close of the work the wildest enthusiasm burst forth, and the young artist was called and recalled over and over again. She certainly deserved the tribute, although we would rather have heard her in some less phenomenal and more agreeable concertos. The number of great violin concertos, however, is about as restricted as that of great oratorios, there is the Beethoven, that tapers off like a mermaid into a rather inconsequential ending; there is the Medelssohn concerto, the visiting card of many a young violinist; there is the Bruch G-minor, and this sober work of Brahms.—"et volla tout!" Therefore, we must expect ("faute de mieux") to hear the last-named long and complex work more often than we care for. The Brahms symphonies and the two piano-concertos seem to us infinitely more interesting.

The ascetic quality of the concerto was emphasized by bringing the juicy Bizet directly after Brahms,—a busy B of totally different character. Bulow spoke of only three great Bs in music (Bach, Beethoven and Brahms), but Nietzsche made exaggerated amends by placing Bizet at the head of the entire modern school. Without going to such hazardous lengths one must confess that Bizet is always thoroughly enjoyable, and if one has read "L'Arlesienne," and remembers the scenes which are illumined by the beautiful music, one recognizes that the Suite is quite as graphic as it is charming.

The March and its variations were given with astonishing vigor. One may remember that this does not exhaust the treatment of the opening theme, for in another part of the work (not given in this first suite) there is an ingenious canon in the octave made out of the melody, and it is also combined with a Farandole very skillfully. The entire suite was played with a heartiness that suited its rustic side perfectly. Would that we might have the tender Idyl given in Boston some time, in French (it never ought to be upset into any other tongue), with the Boston symphony orchestra giving the incidental music!

Now came Beethoven (another of the Bs) in the shape of the fourth symphony, the work which caused Weber to suggest that the composer ought to be confined in a lunatic asylum. One need not chronicle the well-known effects here, but one can praise the canon between clarinette and bassoon (subordinate theme of first movement), the great crescendo at the end of the development with its duet of kettle-drums and violins, the perfect accenting of the syncopations of the minuet, and the clear playing of the contrabasses in the final coda.

This last passage is something phenomenally difficult and one seldom hears it well done. It was this passage that caused Weber to write a sarcastic screed in the "Cecilia" (a musical journal of that time), wherein he pictured the musical instruments coming to life and holding an indignation meeting against the "new composer;" the rioters were finally awed into silence by the threat, spoken by the janitor of the music hall, that if they made any more fuss Mr. Beethoven would write another symphony! Poor Beethoven could not fight, in the Weber style, with a rapier; his only weapon was a club. He responded with oaths and Billingsgate—and went on writing symphonies; giving an equally difficult passage to the contrabasses in his very next work of this form.

Louis C. Elson.

---

Boston Sunday Globe.
SUNDAY, NOV 16, 1902.

## FOURTH SYMPHONY PROGRAM.

The fourth Symphony program opened with a novelty, the overture to "The Betrothed to the Tsar," an opera by Reinsky-Korsakoff. The other selections were Brahms' D major concerto for violin, with Miss Maud MacCarthy as soloist; Bizert's suite, "L'Arlesienne" and Beethoven's fourth symphony. Miss MacCarthy proved to be an artist of splendid ability, almost a child in appearance, self-possessed, modest and very earnest in her work, and her performance aroused about as spontaneous enthusiasm as one ever hears at a Symphony concert. She thoroughly delighted audience and players by her personal grace as well as by her great skill as a violinist, and though the Brahms concerto is not considered a "display piece," the brilliancy of the cadenza and the musical pyrotechnics in the finale were such vivid examples of technical dexterity that the young artist was fairly showered with applause.

**Her tone is of a beautiful quality, all** the chord passages were harmonious, her bowing was easy and graceful and there seemingly are no combinations in finger work too difficult for Miss MacCarthy's nimble hand. In the broader passages she is sometimes deficient in power, as was shown near the close of the first movement, but that amounts to little when compared to her great gifts in expression and execution. All in all her serious and conscientious interpretation of the great work was of a high order of merit, especially in so young an artist, and the fair virtuoso was richly entitled to the hearty greetings bestowed upon her as she was called again and again to the platform at the close of her performance.

The Reinsky-Korsakoff overture is a pleasing program piece with dramatic contrasts cleverly arranged in instrumentation and less harsh in general than is usual with the Russian composer. Aside from noting a smooth performance by Mr Gericke's men comment is hardly necessary. The charming Bizet number was delightfully given, from the opening staccato themes to the odd reiterated figure in the "carillon." The variations gave each orchestral contingent a chance for friendly rivalry in the prelude and "honors were even" there. The dainty minuetto was very attractive with its varying figures of ornamentation and the queer festival music at the close was quaintly and precisely set forth. The interpretation of the Beethoven symphony was in the orchestra's happiest and most sympathetic mood.

The program for this week's concerts is as follows: Mendelssohn's "Scotch" symphony, aria from "Han Heiling," Marschner; variations, Dvorak, and "Wotan's Farewell" and "Fire Charm" from "Die Walkure," Wagner. Mr Anton von Rooy will be the soloist.

---

SUNDAY HERALD.
PUBLISHED EVERY SUNDAY IN THE YEAR.
VOL. CXII., NO. 139.
SUNDAY, NOV. 16, 1902.

# THE SYMPHONY CONCERT.

## Miss MacCarthy, Irish Violinist, Wins High Favor.

**The "Czar's Betrothed" Overture Half Threatens to Be Gloomy, but in the End Proves Encouraging and Bright—Mascagni Concert Makes Fine Showing.**

The "Czar's Betrothed" overture, written about three years ago by Rimsky-Korsakoff, and introduced here last night at the Symphony concert, proved to be just what was expected—a vigorous, substantial preparation for a lyric drama. This, however, in a general way only, for the Russian critics are reported to have said that it does not set exactly the key of the opera. When it begins it half threatens to be gloomy or sad. It open with some sparse chords in D minor, having a mere thread of connection, and suggesting a sombre mood to come. But the minor tonality means no more than it does in some of the merry peasant songs of the Abruzzi; for a brisk and energetic pace is set at once, and the quality of the music becomes bright, nervous and encouraging. It went well and was liked.

After the overture was placed the great, serious and dignified D major violin concerto of Brahms, the solo player being a most personable Irish girl of 18 years, Miss Maud MacCarthy. What her calibre and her courage might be, was intimated by her choosing this work, so long reserved, as one might say, for Joachim, and only undertaken in Boston heretofore by a few men of established command as violinists. But her confidence and her true-aiming ambition were justified by the performance of this slight girl, unaffected, gentle and quiet almost to reserve in manner, soft and serene, but certain and strong in feeling. She was soon recognized as one who needs no minor commendations, but whose self, with her instrument and her art, would win her acceptance and establish her position. She evidently has not merely a disposition toward musical art; she has talent for it and can exercise power through it.

How the world moves! Today, young folk who half a century ago would have been still bound to technical tutelage in music are executants and interpreters of the great classics. How comes it about? Has there been a change in human fibre and temperament, or does modern study develop them better and facilitate earlier their exercise? Miss MacCarthy has ample technical equipment in ease, breadth and elasticity of bowing, and swiftness, clearness and accuracy of fingering. Her tone is pellucid, but warm, and not coldly clear. She has force, too, although her absolute strength has yet to grow. She makes no apparent effort, she resorts to no trickish display, and she seems bent upon devoting herself and her acquirements to their best uses. There are scores of honorable and beautiful violin writings, every one of which is worth a Symphony place, and would have been far more favorable to virtuosity, but she was ready to waive all their opportunities and to ask consideration only for her artistry, subordinating herself—as Brahms meant his player should—to the service of the concerto as a unified whole. This she did, showing in every page that the music had a meaning for her and making that meaning clear, strong and warm to all good listeners. It was spiritual, no less than intellectual, interpretation, and the form was shapely, symmetrical, elegant and polished. The audience were captivated and gratified, and recalled her five times, while the orchestra, who had been most earnest in praise after the rehearsal, applauded with unanimous enthusiasm.

The "Arlesienne" suite of Bizet, performed with high spirit, brilliant color and romantic expression, followed, and the concert (which was of bearable, but still too protracted length) ended with a full and free reading of Beethoven's fourth symphony, wherein its hearty happiness, noble cheer, tranquil, deep-felt tenderness and wholesome vitality were all made manifest.

This will be the next programme:

Symphony in A major (Scotch).....Mendelssohn
Aria from "Hans Heiling".....Marschner
Variations.....Dvorak
"Wotan's Farewell" and "Fire-Charm," from "Die Walkure".....Wagner
Soloist, Mr. Anton von Rooy.

---

BOSTON HERALD.
PUBLISHED EVERY DAY IN THE YEAR.
VOL. CXII., NO. 144.
FRIDAY, NOV. 21, 1902.

# SYMPHONY PROGRAMME.

## It Includes the First Vocal Music of the Season, Mr. Van Rooy Being the Singer.

For the first time this season, a Symphony programme includes vocal music, two opera selections being promised for Mr. Van Rooy, the distinguished baritone of the Metropolitan company. These selections are of quite opposite character. One is taken from Wagner, as might be expected, and is "Wotan's Farewell," with the relative fine music from the finale of "The Valkyrie." The other was to come from the old-fashioned, but still popular romantic opera of Marschner, "Hans Heiling," and show that gnome-king pleading for the love and faith of the mortal maiden with whom he had fallen in love. But, although Mr. Van Rooy picked out his songs for himself some months ago, he has just decided to withdraw this air and to substitute for it Beethoven's "Au die Hoffnung."

The programme begins with Mendelssohn's "Scotch" symphony, which is a familiar friend to all concert-goers, and the set of symphonic variations by Dvorak will constitute the fourth number.

---

NEW YORK ON BOSTON.

An exception-proving comment upon Mr. Apthorp's recent remark that New York would not have at any price what Boston has approved, stands in this extract from the Tribune anent the second Symphony band concert in that city:

"The first of this season's visits of the Boston Symphony orchestra to New York is over, and has left a feeling of admiration and gratitude in the minds of the lovers of high class music greater, keener, more tender and more fragrant than ever before. The concert of yesterday afternoon in Carnegie Hall brought a new symphony to local notice, but it was not that fact which warmed the emotions of the audience so much as the manner in which familiar music was played. The amazed delight excited by the performance of Brahms' third symphony on Tuesday evering had its parallel yesterday afternoon in the performance of Berlioz's overture, 'Carnaval Romain.' But this has always been a show piece of the band and its conductors, and needed not to have caused special wonder. Its special effectiveness yesterday was doubtless due, to some extent, to the peculiar susceptibility of the listeners, who brought fresh, unjaded faculties and unprejudiced minds into the concert room. It was also due—and this is a fact which has never received adequate recognition here—to the fine sense of euphony, symmetry, balance, reposefulness, logic and all the other factors which enter into the sum of musical beauty possessed by Mr. Gericke. On Thursday it was the romantic breeze stirring in Brahms' beautiful work which gave it a lilt that wooed and charmed the senses and the fancy at the same time. There was the buoyancy of young and happy life in every phase, and all the instrumental voices sang together as if inspired by a common joy in utterance. Berlioz's music is not of the emotional order, except in the beginning, when it draws its sentiment from one of the love scenes of the opera, but it is amazingly dashing, scintillant and gay, and becomes fairly intoxicating when played as the Boston virtuosi played it yesterday."

Count several for our side!

---

18

BOSTON POST
*The Representative Democratic Paper of New England*

# SYMPHONY NIGHT

## An Overture by Rimsky-Korsakoff a Feature—Maud MacCarthy Was the Solo Violinist

At the fourth Symphony concert last evening was heard as the initial number of the programme Rimsky-Korsakoff's overture of his opera, "The Betrothed of the Czar," which was the first performance in this city and also in this country, so far as can be learned.

Since the death of Tschaikowsky, the greatest Russian of them all, several composers of that nationality have risen into prominence. Among them is Rimsky-Borsakoff, who has thus far apparently proved himself to be the equal of any whose works have had a hearing in this country. The great impression that his symphonic suite "Scheherazade" made here some few seasons ago is well remembered, for it is one of the most brilliant examples of orchestral music of the present day and in some respects unsurpassed by any of the so-called musical impressionists. His "Antar" symphony has also had a hearing, as well as "La Grande Paque Russe" overture on Russian church themes. The overture heard last evening, though a lesser work in size than any of those mentioned, is nevertheless of great interest. There are some very pleasing themes and the orchestral treatment, though not lengthy, is elaborate and highly ingenious. After hearing the overture one is apt to wonder what the opera itself would be. The overture made a fine impression and was superbly played.

Another interesting number was the "Suite Arlesienne," No. 1, by Bizet, the well-known composer of "Carmen." This suite has been given here several times and is deservedly popular. In its four movements there is dainty instrumentation, sensuous melody and the adagietto is a stroke of genius. It is certainly a thing of joy; and thinking of the work, the thought always occurs as to what great things Bizet would undoubtedly have accomplished had he lived.

The soloist was Maud MacCarthy, a young Irish violinist, who appeared at these concerts for the first time. She is said to have been heard in this city about three years ago in a private musical function.

Last evening she played Brahms's violin concerto in D major, op. 77. The work has been played several times here by Mr. Kneisel, and is fairly well known. It is one that only the mature artist can interpret, although ambitious young artists sometimes attempt it, as was the case last evening. And it must be said that Miss MacCarthy played the work exceedingly well in most respects. She possesses artistic abilities of a high order in one under 20, her command over technical difficulties is astonishing and she plays with a beautiful tone and ease of manner that is worthy of great praise.

There was a lack of mature breadth of thought and that authority in interpretation natural in one not of mature years, but all things considered, the performance was of exceeding merit. Miss MacCarthy was enthusiastically applauded and several times recalled. She certainly has a promising artistic future, and even now can compare favorably with most of the younger violinists of note. The final number was Beethoven's fourth symphony in B flat, op. 60, which is so well known that comment is unnecessary, except the statement that it was finely played and gave the usual amount of enjoyment to the numerous lovers of the classics who were present.

[46]

[illegible] 17, 1902

## MUSIC AND DRAMA

Symphony Hall: Symphony Orchestra.

[illegible] Saturday evening came the fourth [illegible] concert at Symphony Hall, the [illegible] being as follows:

[illegible] Rimsky-Korsakoff: Overture to "Zarskaia [illegible]" (first time in Boston.)
[illegible] Brahms: Concerto for Violin, in D major, opus 77.
[illegible] Bizet: Suite, "L'Arlésienne," No. 1.
[illegible] van Beethoven: Symphony No. 4, in B-flat major, opus 60.

Miss Maud MacCarthy was the solo violinist.

A capital programme, one to be enjoyed all through. Rimsky-Korsakoff's new overture to the opera, "The Betrothed of the Czar," is a brilliant, characteristic comedy overture; not revealing great emotional [illegible], not even emotional vehemence, but [illegible] charm, elaborate enough to be interesting, spontaneous enough to be sympathetic. The composer is one of the few out-and-out Russians who distil something [illegible] gloom from the national cast of melody, and show us Samoeidic music without her scowl. No Frenchman could be more charming than he, when in the mood, and few Frenchmen so unself-consciously [illegible]. Beauty of coloring may be taken as a matter of course; Rimsky-Korsakoff is a tone-painter who has not only a brilliant palette but is a born and bred colorist to boot. The piece was excellently played.

Bizet's first "Arlésienne" suite was exceedingly beautifully played, except in the Andante molto in A-flat major in the Prelude—the "Innocent" theme. Since Mr. Theodore Thomas gave it here, years ago, no one has given this movement quite the acrid-sweet tuberose aroma he did. To my mind, Mr. Gericke does not take it quite [illegible] enough; then, the clarinetist who [illegible] the ever-recurring "sigh" found no [illegible] in it, but merely a succession of [illegible]. The main melody was played on a clarinet instead of a saxophone, which took most of the ghostliness out of it; neither do I think it was wise to give this melody to the first player, and the "sigh" to the second; secondary as the "sigh" may seem, it needs the better playing, the more poetic feeling of the two. As for the saxophone, it is somewhat curious that its tone [illegible], its peculiar clang-tint, connects the music with the idiot boy in the play; there is nothing in the music itself to express, or suggest, vacancy of any sort. Play the saxophone melody on a clarinet and the movement seems to express, more than anything else, what Mephistopheles says in Gounod's "Faust" (I have only the Italian copy with me to quote from): "E voi fior' d'olezzo sottil, tutti vi faccia aprir la mia man meledetta!" I cannot help saying all this about the little movement, for it has always seemed to me one of the most original and altogether wonderful things Bizet, or anyone, ever wrote.

But all the rest of the suite was admirably played. Never has the tricksy little "waltz-minuet" sounded more deftly nimble; beautiful, too, was the phrasing, the whole expression, in the Adagietto. The Carillon, as usual, carried everything before it.

Beethoven's B-flat symphony, too, was superbly given; a wee bit magisterially, perhaps, in the Adagio—there were moments when one could have wished for a little less of self-restraint—but with the finest clearness and grace of phrasing, with due recognition of the high poetic plane on which the music moves.

When I first saw Miss MacCarthy's name down for the Brahms concerto, I felt rather like repeating mentally what a noted young violinist of her sex once said about Beethoven's violin concerto: "Oh! to play the Beethoven concerto you must have gray hair!" And this was pretty much the state of mind in which I awaited Miss MacCarthy's performance last Saturday evening. Not at all the right state of mind, as the young violinist triumphantly proved to me before she had done. Even after the first movement, instead of thinking of gray hair, I could not but recall what a certain noted American musician once said of a performance of Brahms's "Ernste Lieder" by a famous baritone: "If he had not sung them with such tremendous expression, there would not have been a dry eye in the house!" To come down to a definite point, there is a vast essential difference between Beethoven and Brahms—although both names begin with B, and both composers join hands with Bach in the late Hans von Bülow's "musical creed." Of course, when I say that there is a vast essential difference between Beethoven and Brahms, I do not mean to emphasize a truism which any conservatory pupil could have enunciated as well as I. I wish to point out a certain psychological difference between the two men, both of whom were exceedingly profound intellectually as well as emotionally, a difference which is revealed by the curious fact that, the profounder Beethoven becomes, the more difficult is his music to conceive and perform aright, whereas, the profounder Brahms gets, the more does his music play itself—that is, the less does it need in the way of interpretation. When Brahms is at his greatest, the best that can be done for him is to play the notes right, with good phrasing and tone, with a certain general fervor, but without any highly specialized emotion; he has this in common with Palestrina, the Gabrielis, Orlando Lasso, and the great sixteenth century contrapuntists in general, that his scores pretty nearly express themselves, and leave comparatively little to be read between the lines. In playing Brahms there is far greater danger of doing too much than too little. With Beethoven, on the other hand, you are beset by the double difficulty of doing enough and doing the right thing, at that. All of which means that Brahms's violin concerto is much more playable by a girl of eighteen than I had at first supposed. Of course, you can say that Miss MacCarthy is a very remarkable girl of eighteen, in which you will be perfectly [illegible], but no girl of eighteen in this world [illegible] extraordinariness to the pitch [illegible] eighteen and forty-five at the same [illegible] does Miss MacCarthy give [illegible] of discontent with her eigh[illegible] does not aim at [illegible] she plays the [illegible] it is among [illegible] [illegible] if the composer [illegible] you must probably [illegible] him; then comes better understanding, and, with it, liking; with still greater familiarity comes better liking [illegible] stages it is a question of innate sympathy between yourself and him, of spiritual affinity, whether you get any closer to him or not, whether you sound him to his depths or not. As far as concerns Brahms, I am free to admit that it took me six good years to get from the first stage of hating to the second of better understanding and liking; and I may as well admit also that just now I am in the stage of clean daftness, of irresistible and unreasoning infatuation. I cannot see Brahms now otherwise than in an aureola of can-do-no-wrongness; he puts me straight back at sweet sixteen, and then appears to me as the perfectly beautiful prince on a coal-black steed, and all the rest of it. Personally I should be loth to think this late calf-love a sign of senility; but there it is, and I must make the best of it. For the nonce I am Brahms mad, and what I write about him has only the value of enthusiasm; of course I believe fully in my own feelings, but I am not so unconscionable as to ask anyone else to.

Enough: that Brahms's violin concerto seemed to me last Saturday evening to take the curse off from its kind as only a work of perfect beauty can. I listened to it with nothing but delight, from beginning to end. And surely the young violinist who played it must have been for something in all this! I never played the violin myself, and know exceedingly little about its technique; I cannot listen to violin playing with the ears of an expert. But I can say that Miss MacCarthy's playing seemed to me exceedingly musicianlike, full of soul, grace, force and beauty. Until someone else shows me the contrary, I shall believe that she played the wondrous concerto just right. If I may venture at all upon a technical point, it is that her tone strikes me as superlatively fine, a tone of luscious richness and warmth produced with an exceptionally light bow-arm (if you don't know what I mean, I can't make it any plainer). The audience rose to her as if by magic; it seemed as if the applause would never cease.

The next programme is: Mendelssohn, symphony in A major ("Scotch"); Marschner, aria from "Hans Helling;" Dvorak, variations; Wagner, **Wotan's** Farewell and Fire-charm from "Die Walküre." Mr. Anton von Rooy will be the singer.

W. F. A.

HARPER'S WEEKLY

## Picture and Poem in Music

We have lately heard from the Boston Symphony Orchestra—which returns to us this season as incomparably fine an instrument as ever—two works, one of them quite new, whose juxtaposition on the Orchestra's programmes suggests comparisons which seem to us to furnish a highly profitable subject for meditation.

Mr. Gericke had chosen for performance, with what was, for our immediate purpose, a singular aptness of contrast, a new symphony by the Swiss composer, Hans Huber,—in which he has imagined a tonal translation of the artistic personality and the paintings of his late compatriot, Arnold Böcklin,—and Richard Strauss's familiar tone-poem, "Don Juan" (after Lenau). We have long been upon fairly intimate terms with Strauss's profound and impassioned conception—an intimacy which breeds only wonder and delight in its ardor of inspiration, its superlative eloquence, its revealing verity and strength. The Huber symphony is fresh out of Europe, the one-hundred-and-fifteenth work of its author. In its intention, we have said, it is an impressionistic musical paraphrase, a glorification in tone, of the work of Arnold Böcklin. The finale—a "Metamorphosis, suggested by pictures by Böcklin"—is a group of variations, each one of which bears the title of a particular painting: thus we are to hear in the orchestra "The Silence of the Ocean"; "Prometheus Chained"; "A Hermit fiddling before the Statue of the Madonna"; "The Elysian Fields"; "The Dawn of Love." No one, surely, would quarrel with so amiable and right an application of the programmatic idea: the intention, *quâ* intention, is unimpeachable. Our objection, however, is that it is all intention—the thing quite fails to come off. The music proceeds with dignity, with sensitiveness—and wholly without eloquence: wherewith we come to our point: Herr Huber has forgotten that, in translating musically a pictorial or poetic or dramatic conception, you may be as apt, as vivid in imagery, but you must also be, in the most obviously abstract sense, musically eloquent. Lacking that mere magic of phrase, all else is barrenness.

as you please,

BOSTON HERALD.
PUBLISHED EVERY DAY IN THE YEAR.
VOL. CXII., NO. 142.
WEDNESDAY, NOV. 19, 1902.

## MRS. AGASSIZ'S BIRTHDAY.

### Concert to Be Given by Symphony Orchestra and Choral Art Society in Honor of the Anniversary.

A concert will be given in Sanders Theatre, Friday, Dec. 5, in honor of the 80th birthday of Mrs. Louis Agassiz. The programme will be rendered by the Boston Symphony orchestra and the Choral Art Society.

BOSTON DAILY ADVERTISER
Established 1813.

## A TRIUMPH FOR VAN ROOY AT THE SYMPHONY CONCERT.

Symphony in A major, "Italian," op. 90.... Mendelssohn
Recitative and Song, "To Hope," op. 94.... Beethoven
Symphonic Variations on an original Theme, op. 78.................. Dvorak
"Wotan's Farewell" and "Fire-Charm," from "Die Walkure"............. Wagner

A dull programme, for once, and one which left the musician unmoved until its very last number. One might also find fault with the changes made from the announcement of the previous week; many auditors were expecting Mendelssohn's Scotch symphony and an aria from Marschner's seldom heard, "Hans Heiling." As many students "coach up" on the works that they expect to hear at these concerts, it is unfair to these young musicians to make changes unless because of urgent necessity. Perhaps, in this case, a clerical error took place in the announcement, for the preceding programmes had announced Mendelssohn's symphony in A major, but miscalled it the "Scotch."

The "Italian" symphony is not nearly so great a work as the "Scotch"; in the latter there is true local color, and the clarinette theme of the scherzo is the most truly Gaelic touch ever achieved by a German composer (and Beethoven, Schumann, Bruch and Robert Franz, have all attempted Scottish effects), while the virility and contrast of the finale outweighs anything to be found in the Italian symphony.

The work is not characteristically Italian, in spite of its final saltarello; it is elegant music, which never becomes great. Richard Strauss, Charpentier and other moderns have given us an Italy that is much more interesting and a good deal warmer than this polite portrayal of Mendelssohn's. Only three points of the work made any impression upon the reviewer at this concert,—the beautiful viola color in the andante, the fine shorn passages in the scherzo, and the brilliancy of the strings in the finale. Perhaps we ought to add a word of tribute to the well-balanced character of the kettle-drum playing in the finale, for this humble instrument could spoil a good many passages in the saltarello if it became too ambitious. The splendid effect of the string playing in this movement caused the finale to receive much applause; it may have been Mendelssohn's music which won the tribute, but we doubt it.

After this elegance came over-swollen sentiment (not very far removed from bathos) in the shape of Beethoven's hopelessly antiquated song—"To Hope." In this case Hope told a flattering tale that became rather tiresome before its close. Beethoven once declared to his friend Rochlitz that he did not like to compose songs, and the result of this dislike is very apparent in his works in this direction. Outside of "Adelaide" and "An die ferne Geliebte" (and even these are fading a little) there are few songs of the great instrumental master that one cares to hear. We cordially agree with Mr. H. T. Finck that at least two-thirds of Beethoven's songs are unworthy of their composer and that some of them are "poor, childish, empty and mediocre."

Mr. Van Rooy gave a good deal more to the deadly-lively work than there was in it; he sang with magnificent voice and with an earnestness as if he were really moved by the bombastic sentiments of the weak poetry. It was a long-drawn out version of the thought that "Hope springs eternal in the human breast," and Mr. Van Rooy made such an effect with it that we believe that he could put up expression—longing, yearning, sorrow and joy—into one of Jordan & Marsh's advertisements if any one would kindly set it to music.

After this came a set of exercises in variation-writing. Dvorak's 27 variations of a theme which he claims as original and which Hanslick states to be a Bohemian folk-song, are an example of what a facile composer can do if he tries. It was a strong example of ingenuity plodding on without the aid of inspiration. It served to give a sort of dress parade of the different departments of our great orchestra, one by one, and it transformed the theme into every conceivable shape from dance to fugue. One felt that Dvorack had no need to stop at Variation No. 27, but could have gone on to No. 127 if he were dared to do so. Seven variations were omitted; it would have been better if the seven had been played and the 20 omitted.

When one compares such "Kapellmeister-musik" with the earnest nationalism of a Smetana, one feels that Dvorak's teacher, Smetana, although less renowned and certainly less glib than his pupil, had more sincerity and probably more genius. But Dvorak is not to be judged by any such pedantic exhibitions as these variations; that would be rank injustice to the composer of the "New World" symphony.

Then came Wagner "as cold water to a thirsty soul" and the boredom was sponged out and forgotten. Here was a real triumph for Mr. Van Rooy, for the orchestra, for Mr. Gericke, since all united in the great finale to "Die Walkuere," as if they loved it. Never has Van Rooy sung better, never have we heard so magnificent a Wotan, and the orchestral support was something that the vocalist could not expect from any opera-house orchestra. It is impossible to convey to any reader who was not present an idea of the glory of this number. Small wonder that the audience at the end were oblivious of trolley and carriages and remained to recall the great artist and to applaud conductor and orchestra.

Louis C. Elson.

BOSTON POST
The Representative Democratic Paper of New England
SUNDAY MORNING, NOVEMBER 23, 1902.
(Copyright, 1902, Post Publishing Company.)

## SYMPHONY NIGHT

### Anton Van Rooy an Admirable Soloist in Numbers by Beethoven and Wagner—No Orchestral Novelties Presented

The programme of the fifth Symphony concert given in Symphony Hall last evening, with one exception, presented nothing that was of especial interest. The first number was the Mendelssohn symphony in A major, known as the "Italian," composed in 1831-32, and produced for the first time at a concert of the London Philharmonic Society in May, 1833. It was at that time that Mendelssohn laid the foundation for his extraordinary popularity as a composer in England, which at one time was exceeded only by the fame of Handel. The "Italian" symphony was first heard in Boston in the early '50s and since then has kept its place with "Scotch" symphony in the modern orchestral repertory. But today one is so accustomed to symphonies of heroic proportions, scored in a manner unknown 70 years ago, in Mendelssohn's early days, that the "Italian" symphony seems a small affair, even though it be a model of clearness in thematic material, development and orchestral treatment. Mendelssohn's scores are interesting to the student and his music is easily comprehended by the average musical public, yet there is the suggestion of age here and there which is not the case in the great things of Bach, Beethoven, Mozart and perhaps a few others. The Mendelssohn symphony was an easy number for the orchestra and it was, as might have been expected, admirably performed in every way.

Dvorak's symphonic variations on an original theme, Op. 78, have an interest in the scholastic treatment of a theme which is commonplace in character, and the instrumentation is always ingenious and often pleasing in its various phases. But the work is certainly among the lesser of what Dvorak has thus far given to the world, and his reputation will not survive on anything of this sort. Mr. Van Rooy sang Beethoven's "To Hope," Op. 94, a work not particularly pleasing, also "Wotan's Farewell," from the last act of Wagner's "Die Walkure." He was in admirable voice and sang both numbers with fine effect, especially the latter, and many will remember his excellent impersonation of Wotan a few seasons ago with the Grau opera company in this connection. This final number of the programme was enthusiastically applauded and the singer received several recalls. It was the best number of the entire concert and the one bright spot of an otherwise conventional programme. There will be no soloist at the rehearsal and concert this week. The orchestral numbers include D'Albert's overture to his opera, "Der Rubin"; Schubert's F minor Fantasy, orchestrated by Felix Mottl; a new work by Joseph Suk, entitled "Ein Marchen," and Schumann's symphony No. 2.

Boston Transcript

MONDAY, NOVEMBER 17, 1902

## MUSIC AND DRAMA

### Symphony Hall: Symphony Orchestra

Last Saturday evening came the fourth Symphony concert at Symphony Hall, the programme being as follows:

Nicolai Rimsky-Korsakoff: Overture to "Zarskaia nevyesta." (First time in Boston.)
Johannes Brahms: Concerto for Violin, in D major, opus 77.
Georges Bizet: Suite, "L'Arlésienne," No. 1.
Ludwig van Beethoven: Symphony No. 4, in B-flat major, opus 60.
Miss Maud MacCarthy was the solo violinist.

A capital programme, one to be enjoyed all through. Rimsky-Korsakoff's new overture to the opera, "The Betrothed of the Czar," is a brilliant, characteristic comedy overture; not revealing great emotional depth, not even emotional vehemence, but full of charm, elaborate enough to be interesting, spontaneous enough to be sympathetic. The composer is one of the few out-and-out Russians who distil something beside gloom from the national cast of melody, and show us Samoeidic music without her scowl. No Frenchman could be more charming than he, when in the mood, and few Frenchmen so unself-consciously so. Beauty of coloring may be taken as a matter of course; Rimsky-Korsakoff is a tone-painter who has not only a brilliant palette but is a born and bred colorist to boot. The piece was excellently played.

Bizet's first "Arlésienne" suite was exceedingly beautifully played, except in the Andante molto in A-flat major in the Prelude—the "Innocent" theme. Since Mr. Theodore Thomas gave it here, years ago, no one has given this movement quite the acrid-sweet tuberose aroma he did. To my mind, Mr. Gericke does not take it quite slow enough; then, the clarinetist who played the ever-recurring "sigh" found no sigh at all in it, but merely a succession of four notes. The main melody was played on a clarinet instead of a saxophone, which took most of the ghostliness out of it; neither do I think it was wise to give this melody to the first player, and the "sigh" to the second; secondary as the "sigh" may seem, it needs the better playing, the more poetic feeling of the two. As for the saxophone, it is somewhat curious that its tone alone, its peculiar clang-tint, connects the music with the idiot boy in the play; there is nothing in the music itself to express, or suggest, vacancy of any sort. Play the saxophone melody on a clarinet and the movement seems to express, more than anything else, what Mephistopheles says in Gounod's "Faust" (I have only the Italian copy with me to quote from): "E voi fior' d'olezzo sottil, tutti vi faccia aprir la mia man meledetta!" I cannot help saying all this about the little movement, for it has always seemed to me one of the most original and altogether wonderful things Bizet, or anyone, ever wrote.

But all the rest of the suite was admirably played. Never has the tricksy little "waltz-minuet" sounded more deftly nimble; beautiful, too, was the phrasing, the whole expression, in the Adagietto. The Carillon, as usual, carried everything before it.

Beethoven's B-flat symphony, too, was superbly given; a wee bit magisterially, perhaps, in the Adagio—there were moments when one could have wished for a little less of self-restraint—but with the finest clearness and grace of phrasing, with due recognition of the high poetic plane on which the music moves.

When I first saw Miss MacCarthy's name down for the Brahms concerto, I felt rather like repeating mentally what a noted young violinist of her sex once said about Beethoven's violin concerto: "Oh! to play the Beethoven concerto you must have gray hair!" And this was pretty much the state of mind in which I awaited Miss MacCarthy's performance last Saturday evening. Not at all the right state of mind, as the young violinist triumphantly proved to me before she had done. Even after the first movement, instead of thinking of gray hair, I could not but recall what a certain noted American musician once said of a performance of Brahms's "Ernste Lieder" by a famous baritone: "If he had not sung them with such tremendous expression, there would not have been a dry eye in the house!" To come down to a definite point, there is a vast essential difference between Beethoven and Brahms—although both names begin with B, and both composers join hands with Bach in the late Hans von Bülow's "musical creed." Of course, when I say that there is a vast essential difference between Beethoven and Brahms, I do not mean to emphasize a truism which any conservatory pupil could have enunciated as well as I. I wish to point out a certain psychological difference between the two men, both of whom were exceedingly profound intellectually as well as emotionally, a difference which is revealed by the curious fact that, the profounder Beethoven becomes, the more difficult is his music to conceive and perform aright, whereas, the profounder Brahms gets, the more does his music play itself—that is, the less does it need in the way of interpretation. When Brahms is at his greatest, the best that can be done for him is to play the notes right, with good phrasing and tone, with a certain general fervor, but without any highly specialized emotion; he has this in common with Palestrina, the Gabrielis, Orlando Lasso, and the great sixteenth century contrapuntists in general, that his scores pretty nearly express themselves, and leave comparatively little to be read between the lines. In playing Brahms there is far greater danger of doing too much than too little. With Beethoven, on the other hand, you are beset by the double difficulty of doing enough and doing the right thing, at that. All of which means that Brahms's violin concerto is much more playable by a girl of eighteen than I had at first supposed. Of course, you can say that Miss MacCarthy is a very remarkable girl of eighteen, in which you will be perfectly right; but no girl of eighteen in this world ever carried extraordinariness to the pitch of being eighteen and forty-five at the same time; neither does Miss MacCarthy give any evidence of discontent with her eighteen years; she clearly does not aim at maturity yet. If she plays the Beethoven concerto wonderfully, it is, among other things, a girl of eighteen can

One [illegible] great composer pass through various normal stages; if the composer be really great, you most probably begin by hating him; then comes better understanding, and, with it, liking; with still greater familiarity comes better liking still; after these stages it is a question of innate sympathy between yourself and him, of spiritual affinity, whether you get any closer to him or not, whether you sound him to his depths or not. As far as concerns Brahms, I am free to admit that it took me six good years to get from the first stage of hating to the second of better understanding and liking; and I may as well admit also that just now I am in the stage of clean daftness, of irresistible and unreasoning infatuation. I cannot see Brahms now otherwise than in an aureola of can-do-no-wrongness; he puts me straight back at sweet sixteen, and then appears to me as the perfectly beautiful prince on a coal-black steed, and all the rest of it. Personally I should be loth to think this late calf-love a sign of senility; but there it is, and I must make the best of it. For the nonce I am Brahms mad, and what I write about him has only the value of enthusiasm; of course I believe fully in my own feelings, but I am not so unconscionable as to ask anyone else to.

Enough that Brahms's violin concerto seemed to me last Saturday evening to take the curse off from its kind as only a work of perfect beauty can. I listened to it with nothing but delight, from beginning to end. And surely the young violinist who played it must have been for something in all this! I never played the violin myself, and know exceedingly little about its technique; I cannot listen to violin playing with the ears of an expert. But I can say that Miss MacCarthy's playing seemed to me exceedingly musicianlike, full of soul, grace, force and beauty. Until someone else shows me the contrary, I shall believe that she played the wondrous concerto just right. If I may venture at all upon a technical point, it is that her tone strikes me as superlatively fine, a tone of luscious richness and warmth produced with an exceptionally light bow-arm (if you don't know what I mean, I can't make it any plainer). The audience rose to her as if by magic; it seemed as if the applause would never cease.

The next programme is: Mendelssohn, symphony in A major ("Scotch"); Marschner, aria from "Hans Heiling;" Dvorak, variations; Wagner, Wotan's Farewell and Fire-charm from "Die Walküre." Mr. Anton von Rooy will be the singer.

W. F. A.

HARPER'S WEEKLY

## Picture and Poem in Music

We have lately heard from the Boston Symphony Orchestra—which returns to us this season as incomparably fine an instrument as ever—two works, one of them quite new, whose juxtaposition on the Orchestra's programmes suggests comparisons which seem to us to furnish a highly profitable subject for meditation.

Mr. Gericke had chosen for performance, with what was, for our immediate purpose, a singular aptness of contrast, a new symphony by the Swiss composer, Hans Huber,—in which he has imagined a tonal translation of the artistic personality and the paintings of his late compatriot, Arnold Böcklin,—and Richard Strauss's familiar tone-poem, "Don Juan" (after Lenau). We have long been upon fairly intimate terms with Strauss's profound and impassioned conception—an intimacy which breeds only wonder and delight in its ardor of inspiration, its superlative eloquence, its revealing verity and strength. The Huber symphony is fresh out of Europe, the one-hundred-and-fifteenth work of its author. In its intention, we have said, it is an impressionistic musical paraphrase, a glorification in tone, of the work of Arnold Böcklin. The finale—a "Metamorphosis, suggested by pictures by Böcklin"—is a group of variations, each one of which bears the title of a particular painting: thus we are to hear in the orchestra "The Silence of the Ocean"; "Prometheus Chained"; "A Hermit fiddling before the Statue of the Madonna"; "The Elysian Fields"; "The Dawn of Love." No one, surely, would quarrel with so amiable and right an application of the programmatic idea: the intention, *quâ* intention, is unimpeachable. Our objection, however, is that it is all intention—the thing quite fails to come off. The music proceeds with dignity, with sensitiveness—and wholly without eloquence: wherewith we come to our point: Herr Huber has forgotten that, in translating musically a pictorial or poetic or dramatic conception, you may be as apt, as vivid in imagery, as you please, but you must also be, in the most obviously abstract sense, musically eloquent. Lacking that mere magic of phrase, all else is barrenness.

BOSTON HERALD.

PUBLISHED EVERY DAY IN THE YEAR.
VOL. CXII., NO. 142.

WEDNESDAY, NOV. 19, 1902.

## MRS. AGASSIZ'S BIRTHDAY.

### Concert to Be Given by Symphony Orchestra and Choral Art Society in Honor of the Anniversary.

A concert will be given in Sanders Theatre, Friday, Dec. 5, in honor of the 80th birthday of Mrs. Louis Agassiz. The programme will be rendered by the Boston Symphony Orchestra and the Choral Art Society.

4 Nov 24 02

BOSTON DAILY ADVERTISER
Established 1813.

# A TRIUMPH FOR VAN ROOY AT THE SYMPHONY CONCERT.

Symphony in A major, "Italian," op. 90..... Mendelssohn
Recitative and Song, "To Hope," op. 94..... Beethoven
Symphonic Variations on an original Theme, op. 78..... Dvorak
"Wotan's Farewell" and "Fire-Charm," from "Die Walkure"..... Wagner

A dull programme, for once, and one which left the musician unmoved until its very last number. One might also find fault with the changes made from the announcement of the previous week; many auditors were expecting Mendelssohn's Scotch symphony and an aria from Marschner's seldom heard, "Hans Heiling." As many students "coach up" on the works that they expect to hear at these concerts, it is unfair to these young musicians to make changes unless because of urgent necessity. Perhaps, in this case, a clerical error took place in the announcement, for the preceding programmes had announced Mendelssohn's symphony in A major, but miscalled it the "Scotch."

The "Italian" symphony is not nearly so great a work as the "Scotch"; in the latter there is true local color, and the clarinette theme of the scherzo is the most truly Gaelic touch ever achieved by a German composer (and Beethoven, Schumann, Bruch and Robert Franz, have all attempted Scottish effects), while the virility and contrast of the finale outweighs anything to be found in the Italian symphony.

The work is not characteristically Italian, in spite of its final saltarello; it is elegant music, which never becomes great. Richard Strauss, Charpentier and other moderns have given us an Italy that is much more interesting and a good deal warmer than this polite portrayal of Mendelssohn's. Only three points of the work made any impression upon the reviewer at this concert,—the beautiful viola color in the andante, the fine shorn passages in the scherzo, and the brilliancy of the strings in the finale. Perhaps we ought to add a word of tribute to the well-balanced character of the kettle-drum playing in the finale, for this humble instrument could spoil a good many passages in the saltarello if it became too ambitious. The splendid effect of the string playing in this movement caused the finale to receive much applause; it may have been Mendelssohn's music which won the tribute, but we doubt it.

After this elegance came over-swollen sentiment (not very far removed from bathos) in the shape of Beethoven's hopelessly antiquated song—"To Hope." In this case Hope told a flattering tale that became rather tiresome before its close. Beethoven once declared to his friend Rochlitz that he did not like to compose songs, and the result of this dislike is very apparent in his works in this direction. Outside of "Adelaide" and "An die ferne Geliebte" (and even these are fading a little) there are few songs of the great instrumental master that one cares to hear. We cordially agree with Mr. H. T. Finck that at least two-thirds of Beethoven's songs are unworthy of their composer and that some of them are "poor, childish, empty and mediocre."

Mr. Van Rooy gave a good deal more to the deadly-lively work than there was in it; he sang with magnificent voice and with an earnestness as if he were really moved by the bombastic sentiments of the weak poetry. It was a long-drawn out version of the thought that "Hope springs eternal in the human breast," and Mr. Van Rooy made such an effect with it that we believe that he could put up expression—longing, yearning, sorrow and joy—into one of Jordan & Marsh's advertisements if any one would kindly set it to music.

After this came a set of exercises in variation-writing. Dvorak's 27 variations of a theme which he claims as original and which Hanslick states to be a Bohemian folk-song, are an example of what a facile composer can do if he tries. It was a strong example of ingenuity plodding on without the aid of inspiration. It served to give a sort of dress parade of the different departments of our great orchestra, one by one, and it transformed the theme into every conceivable shape from dance to fugue. One felt that Dvorack had no need to stop at Variation No. 27, but could have gone on to No. 127 if he were dared to do so. Seven variations were omitted; it would have been better if the seven had been played and the 20 omitted.

When one compares such "Kapellmeistermusik" with the earnest nationalism of a Smetana, one feels that Dvorak's teacher, although less renowned and certainly less glib than his pupil, had more sincerity and probably more genius. But Dvorak is not to be judged by any such pedantic exhibitions as these variations; that would be rank injustice to the composer of the "New World" symphony.

Then came Wagner "as cold water to a thirsty soul" and the boredom was sponged out and forgotten. Here was a real triumph for Mr. Van Rooy, for the orchestra, for Mr. Gericke, since all united in the great finale to "Die Walkuere," as if they loved it. Never has Van Rooy sung better, never have we heard so magnificent a Wotan, and the orchestral support was something that the vocalist could not expect from any opera-house orchestra. It is impossible to convey to any reader who was not present an idea of the glory of this number. Small wonder that the audience at the end were oblivious of trolley and carriages and remained to recall the great artist and to applaud conductor and orchestra.

Louis C. Elson.

BOSTON POST
*The Representative Democratic Paper of New England*

SUNDAY MORNING, NOVEMBER 23, 1902.

(Copyright, 1902, Post Publishing Company.)

## SYMPHONY NIGHT

### Anton Van Rooy an Admirable Soloist in Numbers by Beethoven and Wagner—No Orchestral Novelties Presented

The programme of the fifth Symphony concert given in Symphony Hall last evening, with one exception, presented nothing that was of especial interest. The first number was the Mendelssohn symphony in A major, known as the "Italian," composed in 1831-32, and produced for the first time at a concert of the London Philharmonic Society in May, 1833. It was at that time that Mendelssohn laid the foundation for his extraordinary popularity as a composer in England, which at one time was exceeded only by the fame of Handel. The "Italian" symphony was first heard in Boston in the early '50s and since then has kept its place with "Scotch" symphony in the modern orchestral repertory. But today one is so accustomed to symphonies of heroic proportions, scored in a manner unknown 70 years ago, in Mendelssohn's early days, that the "Italian" symphony seems a small affair, even though it be a model of clearness in thematic material, development and orchestral treatment. Mendelssohn's scores are interesting to the student and his music is easily comprehended by the average musical public, yet there is the suggestion of age here and there which is not the case in the great things of Bach, Beethoven, Mozart and perhaps a few others. The Mendelssohn symphony was an easy number for the orchestra and it was, as might have been expected, admirably performed in every way.

Dvorak's symphonic variations on an original theme, Op. 78, have an interest in the scholastic treatment of a theme which is commonplace in character, and the instrumentation is always ingenious and often pleasing in its various phases. But the work is certainly among the lesser of what Dvorak has thus far given to the world, and his reputation will not survive on anything of this sort. Mr. Van Rooy sang Beethoven's "To Hope," Op. 94, a work not particularly pleasing, also "Wotan's Farewell," from the last act of Wagner's "Die Walkure." He was in admirable voice and sang both numbers with fine effect, especially the latter, and many will remember his excellent impersonation of Wotan a few seasons ago with the Grau opera company in this connection. This final number of the programme was enthusiastically applauded and the singer received several recalls. It was the best number of the entire concert and the one bright spot of an otherwise conventional programme. There will be no soloist at the rehearsal and concert this week. The orchestral numbers include D'Albert's overture to his opera, "Der Rubin"; Schubert's F minor Fantasy, orchestrated by Felix Mottl; a new work by Joseph Suk, entitled "Ein Marchen," and Schumann's symphony No. 2.

[47]

SUNDAY HERALD.

PUBLISHED EVERY SUNDAY IN THE YEAR

VOL. CXII., NO. 146.

SUNDAY, NOV. 23, 1902.

# THE SYMPHONY CONCERT.

## Delightful Programme in Which Mr. Van Rooy Sings Nobly.

**First Vocalist of the Season Is Baritone of Metropolitan Opera Company, Whose Voice Is Rich, Sympathetic and Satisfying — Scotch Symphony Given.**

The Symphony concert last night was of just a good length and altogether delightful, being well balanced in the respective extent of its numbers, which were proportionately divided between instrumental and vocal.

The symphony, which had been misstated in the preliminary announcement, was not the "Scotch," but the "Italian," of Mendelssohn, less frequently played, perhaps, but not less endeared by its companionship of half a century. Its kindly and sympathetic charm—as in "The Hebrides" overture and the "Scotch" symphony—dwells in its beautiful exposition of the composer's sweet and sensitive disposition, which assimilated so easily the fine and poetic characteristics of his environment, expressing in this work his enjoyment of the clear, light, transparent air, the scenic beauty, the free, natural life and the commingling of sober fancy, romantic association, pleasant melancholy and thoughtless, happy abandon that Italy offers. The performance was appreciative, true and elegant. Yet one might query whether any harm could come to the last movement from a sturdier and even rougher emphasis. The saltarello, whatever it may have been at first, was as Mendelssohn knew it, and as one knows it today, a rudely vigorous dance of common folk, contadini or popolani, with an accenting stamp which might almost leave a mark on the spot where the foot falls, while the bystanders cheer on the dancers, much as a "buck and wing" dancer is "patted" and incited in a Juba festival.

The other orchestral number was a majority of the 27 variations composed by Dvorak upon an obvious original theme of only 20 measures. The work, which stands 78th in its author's catalogue, was written in 1877, and has appeared twice in a Symphony programme, the last previous occasion being at the end of 1898. While these variations are wise and learned enough, they aim less at displaying erudition and science than at giving pleasure. Hence, they are distinguished less by diversified thematic treatment than by versatility in tone color and contrasted voicing. Putting aside all consideration of them as examples of academic skill, they are delightful to hear as illustrations of what pleasure from sound a master can give in a series of brief combinations and evolutions. But the work is not allowed to end until it has received its cachet of mastership in a short, strong and luminous fugue finale. The playing was elastic, free and fitting.

For the first time this season the solo numbers introduced a vocalist. This was Mr. Van Rooy, the eminent baritone of the Metropolitan company, whom it was gratifying to hear thus early, before his voice should have become tired and possibly hardened and roughened by heavy operatic work and Wagner declamation. At its best it is a rich, satisfying and sympathetic organ, with a suggestion in its timbre that it might be advantageously used as a "basso centrale," in spite of its brilliant and resonant upper register. Mr. Van Rooy's first song was Beethoven's second setting of Tiedge's meditation and ode, "To Hope," supported by Mottl's instrumentation. The singer made much of this, stating the fragmentary introduction reflectively and rendering the poem flowingly and lyrically, without dramatic enforcement, but with justly calm and tender feeling.

For his second selection he went to Wagner, and chose the finale of "Die Walkure," in which Wotan presents himself no more as that wearisome bore, the Wanderer, prating in long stories, but as the father of gods and would-be master of worlds, who yet must bow to the inevitable fate he has provoked and part with all that he most loves and cherishes, and who is for the moment one with whom the beholder can share sorrow, discouragement, faint hope and a last assumption of authority. This personage Mr. Van Rooy presented in his rendering of the scene, which he sang nobly, putting Wagner's "continuous melody" at its best, maintaining a rhythmical movement and yet imparting theatric emphasis and indicating "the motive and the cue for action." There was the right pathos in the farewell words, and in the hope that the conquering wooer should be "freer than I, the god." Imperious and severe declamation had its true place and its full measure in the summons and the command to Loge and in the finale conjuration. Mr. Gericke and the orchestra gave the accompaniment and the ensuing fire scene splendidly.

The next concert requires no soloist, and this programme is announced for it:

Overture to the opera, "Der Rubin"...D'Albert
Fantasy in F minor.....Schubert-Mottl
Ein Marchen.....Jos. Suk
Symphony No. 2.....Schumann

Boston Journal.

SUNDAY, NOVEMBER 23, 1902.

VOLUME I.....NUMBER 473

# SYMPHONY NIGHT.

## A Concert of Familiar Orchestral Compositions — Mr. Van Rooy Sings Music of Beethoven and Wagner.

The fifth concert of the Boston Symphony Orchestra, Mr. Gericke, conductor, was given last night in Symphony Hall. The program was as follows:

Symphony in A major, "Italian".....Mendelssohn
Song, "To Hope".....Beethoven
Symphonic variations.....Dvorak
"Wotan's Farewell" and "Fire Charm".....Wagner

How much of Italy is there in this Symphony of Mendelssohn? Suppose there were no title. The last movement might easly be recognized as a saltarello; but how about the other movements? The first is light and gay, but there is no geographical or national mood at once established, there is no authoritative characterization. I doubt whether even a tambourine would be of material assistance. It was not necessary for the composer to go to Naples to write the andante. As for the Scherzo, the horns with their pleasant sentimentalism might represent today Germans in Rome, armed with red guide-books and now and then bursting out in songs of the Fatherland, something about the forest, or spring, or the blissfulness of sorrow and longing. The saltarello part was done much better by Berlioz. Compare this symphony, so far as local color is concerned, with a page of Bizet painting in tones a Southern scene, or with Richard Strauss's Italian Suite, or with the suite of Charpentier, and Mendelssohn's music seems without marked distinction, rather tame and drab. Yet the first movement and the Finale are amiable music, pages that may awaken a gentlemanlike joy, and there is no denying the clearness of the musical thought, the purity of expression, the sure and polished workmanship. But we are far from the composer of the "Hebrides" overture and portions of the "Scotch" symphony and the "Walpurgis Night." The symphony was played extremely well, and with the accuracy, the beauty of tone, and the fleetness of light emotion that would have pleased the composer.

* * *

Dvorak wrote the theme, 27 variations and the finale of his opus 78 in 22 days. It might have been better for his fame and the enjoyment of audiences if he had spent more time on fewer variations. Mr. Gericke wisely omitted seven of these variations in the performance. The work was written in 1877, but it was not produced till some years afterward. Dvorak says the theme is original; but when the piece was played in Vienna in 1887, Eduard Hanslick said that the theme in rhythm of seven measures was that of a Czech chorus, "Já jsem guslar," and that is about the way the theme sounds. In the variations there is more counterpoint than color, and when Dvorak's music is stripped of its rich orchestral dress, the body itself is seldom of much significance. Perhaps there are some who still regard Dvorak as a composer of the first rank—for all sorts of extravagant things were said about him 20, yes, even 10 years ago, but his glory is steadily and surely fading. Some of his earlier music gives pleasure by rhythm and color; there are two or three songs that will haunt the memory for some years to come; but his day is passing. Smetana was a man of higher imagination, and more discriminative sincerity. There are pages in this theme and variations that are interesting both in rhythm and color; there is no doubt a larger exhibition of technical skill than in preceding works. But the "nature-man" is shown in the Finale where, as if tired with his fugue, he shouts, "Now let's have a dance," and foots it—heavily. And when he is thus honest, he is the most successful. The piece also serves to display the orchestra as a virtuoso.

* * *

Mr. Van Rooy's performance of Wotan's music in the excerpts from "Die Walkuere" was a noble one, a performance long to be remembered. It was dignified, tender, free from extravagance of any kind. It was alive with feeling, yet not too dramatic for the concert stage. I have never heard the music sung so beautifully; with such broad and sustained phrasing, with such varying and always appropriate vocal expression. It was a far finer performance than the one he gave in the opera itself at the Boston Theatre, for he was not in the vein, and his reputation was then justly wondered at and questioned.

It is a pity that he did not sing the aria from "Hans Heiling," instead of Beethoven's "To Hope." The words by Tiedge are in the spirit of speeches by Mrs. Haller and the Stranger, the speeches laughed at by Canning and Frere in the "Anti-Jacobin," the speeches that moved so mightily young Arthur Pendennis in calf-love with the play-actress. How could Beethoven set music to such stuff? Yet Mr. Van Rooy sang in appropriately sentimental mood, and there were moments when I should not have been surprised to see him shedding the tear of sensibility.

***Philip Hale.***

Boston Sunday Globe.

SUNDAY, NOV 23, 1902.

FIFTH SYMPHONY PROGRAM.

The German basso, Anton van Rooy, was the soloist at last week's Symphony concerts, his selections being the recitative and song, "To Hope," by Beethoven, and "Wotan's Farewell" and "Fire Charm," from Wagner's "Die Walkure." Mendelssohn's "Italian" symphony and Dvoraks symphonic variations on an original theme completed the program. Mr van Rooy's splendid interpretation of the Wotan music with the Grau opera company three seasons ago was a feature of the performance, and although the character is less impressive in concert guise the musical demands, if met, are about as satisfactory, and Mr van Rooy certainly equalled expectations, for the scene was given with telling effect. In the earlier number Beethoven's music was sung with a delicacy and tenderness that showed somewhat the remarkable sweetness of the singer's voice, which though ponderous when required, is capable of expressing the gentler sentiments with exquisite quality of tone and phrasing.

It is rarely that a basso of his power uses the mezzo-voice so true to pitch and thus ability makes Mr van Rooy's performance particularly enjoyable, because the quality of his work is evenly sustained. The vigorous declamations of the Wotan music were given with splendid resonance and warmth of tone and without a suggestion of harshness, and the whole number was sung far more melodiously than is usually heard from German artists. The singer was most cordially received.

Although there were no orchestral novelties on the program the concerts were interesting throughout, the contrasts in selection not running to extremes and being of a nature to please the general public. The beautiful "Italian" symphony by Mendelssohn received a masterly interpretation, the opening movement being notably buoyant in performance, the second part retaining the proper dignity, and the closing movement showing the almost perfect ensemble playing of the band in the wild "saltarello," which in some orchestras is merely an unmelodic tumult. The "Die Walkure" music also deserves mention for its sympathetic rendering.

The Dvorak symphonic variations tax the abilities of every contingent of a band, the rapid changes of the instrumental bodies being so frequent and difficult that the "conversations" are very apt to become muddled phrases. The figurations of the theme were given with precision and clarity, and although the work is chiefly interesting because of its puzzling nature, the interpretation was so smooth that it proved to be very enjoyable.

There will be no soloist this week and the program will be made up as follows: Overture to the opera, "Der Rubin," D'Albert; fantasy in F minor, Schubert-Mottl; "Ein Marchen," J. Suk; symphony No. 2, Schumann.

Boston Sunday Globe.

SUNDAY, NOV 30, 1902.

SIXTH SYMPHONY PROGRAM.

Last week's Symphony program was the first of the season in which there was no soloist, the selections being as follows: Prelude to D'Albert's opera, "The Ruby"; fantasie in F minor, Schubert-Mottl; suite, "A Fairy Tale," Josef Suk, first time here, and Schumann's second symphony. The fantastic prelude is a pleasing bit of orchestration, oriental in character, with charming arpeggios for strings, and later for the harp, forming the background for the extension of three themes, motifs used in the opera. The piece was given very smoothly, the earlier passages by the brass instruments being of beautiful quality, the string and harp arpeggios clear and in perfect accord, and the slow tempo at the close displaying the precision in ensemble playing which is so noticeable under Mr Gericke's conductorship.

The Schubert-Mottl fantasia was received with great favor, the romantic quality of the composition apparently appealing to the auditors more successfully than did the operatic prelude of D'Albert. The woodwinds practically carried off the honors in the fantasia, with the clarinets and flutes, which are very prominent in the score, in the lead. The themes in the second part were admirably set forth by the whole orchestra, and in the lively third movement, with its dainty scherzo, the strings were all that one could wish, and throughout the whole work the strange modulations were given smoothly and not made unduly discordant, even in the fortissimo passages.

"A Fairy Tale," by Josef Suk, was not all sunshine and will-o'-the-wisp revels, for the first movement represented love and grief, and the third movement was a funeral march. The other two parts, though, were of a joyous character. The various themes cleverly suggest persons and incidents in the legend, and in the opening movement there is a peculiar style of rhythm and some phrasing given the clarionet that is very odd and quite original in treatment. In the first part the solo violin passages were skilfully played by Mr Kneisel, and the long sustained tremolo work of all the violin contingent reflected great credit upon that competent body. The weird horn phrases and the odd clarinet measures were excellent in tonality, and the broader themes of the funeral march comprising the third movement were splendidly resonant and sonorous. This latter part is very elaborately orchestrated, and the mournful intermittent melody introduced by the cellos is singularly interesting. It was excellently played. The contrasts of the choral and the march were preserved well by the different contingents.

In the folk dance, the second part of the suite, the orchestra played superbly. The vivacious harmonies are pretty evenly distributed for the different instruments and the interpretations were delightful throughout. The closing movement depicts the triumph of love over an evil spell, a conflict in fortissimo ending in pianissimo and representing the victory of the tender passion. The different themes are chiefly made up of earlier motifs and their new combinations are very cleverly orchestrated. This final part was satisfactorily illustrated and at the close there was a prompt expression of appreciation from the audience. A sympathetic interpretation of the Schumann symphony closed the program. The difficult second movement, with its rapid rhythms, was played unusually well.

This week's program will contain two novelties, the overture to "Les Francs Juges," Berlioz, and Vincent d'Indy's suite op 24. Mr Franz Kneisel will be the soloist, playing Bach's A minor violin concerto. The concerts will close with Beethoven's "Eroica" symphony.

Boston Transcript

MONDAY, NOVEMBER 24, 1902

*(Entered at the Post Office, Boston, Mass., as Second Class Mail Matter)*

# MUSIC AND DRAMA

## Symphony Hall: Symphony Orchestra

The fifth Symphony concert was given in Symphony Hall last Saturday evening, the programme being as follows:

Mendelssohn: Symphony in A major, "Italian," op. 90.
Beethoven: Recitative and Song, "To Hope," op. 94.
Dvorak: Symphonic Variations on an Original Theme, op. 78.
Wagner: "Wotan's Farewell" and "Fire-Charm," from "Die Walküre."

Mr. Anton van Rooy was the singer. Mendelssohn's Italian Symphony might well have been entitled, "Impressions of a Foreigner in Italy"; whatever his appreciation of the beauties of Italian scenery and art may have been, he had none whatever of Italian music, abominating the good therein perhaps even more heartily than the bad. The curious part of the symphony is that, excepting the theme of the last movement, there is nothing in it to correspond to its title. Even though it may reflect certain moods conventionally supposed to be characteristically Italian, the music itself is so inveterately un-Italian in form and especially in feeling that the title seems a misnomer. Mendelssohn brought away with him about as much of the essence of Italy as visitors of distinction generally bring with them from a country of which they have only a few weeks' knowledge. Still, though the music is not Italian, much of it is very charming; the first movement in particular is one of the finest examples of beauty of style, of unfailing felicitousness, that Mendelssohn ever gave to the world. The rest of the work shows the wrinkles of age, save in the ever-beautiful trio of the third movement. The performance by Mr. Gericke and the orchestra was ideal in every respect, one of the finest ever heard here.

Dvorak's variations are pleasant enough music to hear, though they do not hold the attention very firmly. One is beginning to wonder how much longer Dvorak is destined to last. At times it seems as if the shade of Raff were already beckoning him to a comfortable seat by its side in the shady groves of limbo. Dvorak has all sorts of good qualities though his climaxes (as more than once in these variations) are often alarmingly suggestive of a German peasant's Sunday afternoon "Rauferei." But his style, though far enough from classic, has more of the old in it than of the new. The performance was capital.

Beethoven's "An die Hoffnung" has much that is great in it; the true Beethoven depth and poignancy of feeling, the true Beethoven ideality. I must say I prefer it in its original shape, with pianoforte accompaniment; Mr. Mottl's orchestration is beautiful enough in all conscience, but so radically un-Beethovenish as to seem out of place and intrusive. Mr. Van Rooy sang the song with true devotion, if with what seemed to me an excess of expression. There is a point beyond which poignancy of emotional expression becomes ignoble and maudlin; an artist gains nothing by almost visibly wallowing in his fervor. But, if Mr. Van Rooy's singing of this song was somewhat too much of a good thing, his rendering of "Wotan's Farewell" was both grand in its dramatic totality and exquisitely thought out in detail. Here we have a Wotan who does not invariably bellow, but knows how to color his voice and the phrase to harmonize with the emotion. He was rapturously applauded and recalled.

The next programme is: D'Albert, Overture to the Opera, "Der Rubin"; Schubert-Mottl, Fantasy in F minor; Jos. Suk, Ein Märchen; Schumann, Symphony, No. 2.

W. F. A.

[48]

BOSTON DAILY ADVERTISER
Established 1813.

# BOSTON MUSIC LOVERS HEAR WORK OF NEW COMPOSER.

Overture to the opera, "Der Rubin".....D'Albert
Fantasy in F minor.....Schubert-Mottl
Ein Marchen.....Jos. Suk
Symphony No. 2.....Schumann

A purely orchestral programme. We might have these more frequently, for our orchestra is brilliant enough to give its concerts without the aid of assisting artists save those which unite with it in concertos, and our public is so earnest in its orchestral studies that the absence of soloists is not felt in this city as it is elsewhere.

D'Albert's prelude to "The Ruby" was finely played and the important harp part lost nothing in the hands of Mr. Schuecker. But it is an Arabian subject treated in a German fashion; a Teutonic Oriental is not the acme of fitness. Rubinstein was the only northern composer who managed to catch something of the tropical glow in operatic work (and in cantata as well), and his "Feramors" music is much more striking than this prelude. We understand that the scientists are beginning to manufacture artificial rubies at present; possibly this is one of them.

Some of Schubert's music is fading a little, and the Fantasia in F minor begins to call rather for the blue pencil than for orchestral extension and elaboration. Nevertheless it has its moments of great beauty and, were it less ambitious, it would be a great work. It received a most worthy interpretation and the excellent clarinette-playing and the brilliant trills of the deep-set strings were technical points to dwell upon with enthusiasm.

After this a brand-new Bohemian composer made his first bow to a Boston public. Joseph Suk's "Fairy Tale" was a mixture of Grieg and Humperdinck, and had several "Peer Gint-y" touches without, however, attaining the directness of the Norwegian's story.

Suk is a young man, and a Bohemian, which makes many future musical successes probable, but he has been grasped by the demon of modern orchestration, and his fairy story is not always enhanced by the search after striking tone-color. There were some romantic effects in the opening movement, picturing the love and grief of the royal children. The love-motive (for this modern work must needs have these clues) was delightfully performed by Mr. Franz Kneisel, and was a theme of true poetic spirit. The grief of the same couple was ushered in by the ugly tones of the muted horns, which were very much in evidence during the last part of this movement. Even harmonics upon the violins were employed at the close of this movement, and showed that the composer had studied his Wagner.

The second movement was a polka (the "pulka" was invented in Bohemia), and was tuneful and very intelligible. There is nothing of loftiness or of subtlety in a polka, and its marked rhythm idealizes far less poetically than the loftier strains of the polonaise, or the dreamy swing of the waltz. There was, however, a bluff heartiness of the chief orchestral treatments of mess in the movement, and it may stand as the polka outside of the ball-room.

The third movement was a funeral march which contained some original touches, but was scarcely as lofty as a Smetana would have made it. The final movement, however, gave a fine climax to the work, and the working up of the motives in this was the best part of the work. Altogther, if one does not find the inspiration of Smetana's national music in this work of his follower, one does discover a mastery of the modern orchestra and enough of romance and poetry to promise good things.

The second Schumann symphony is not counted the finest of the five (counting the "overture, scherzo and finale" as a symphony without a slow movement), yet its finale is grand enough to carry it to the greatest success. Heard directly after a modern work, Schumann's faults of scoring were emphasized. One noticed, for example, the lack of orchestral contrast between the chief and the subordinate theme, in the first movement, and the simplicity of wood-wind color when it was employed. But one also noticed more melody, more thought, more romance, in each movement, than one gets in a dozen works of the most recent manufacture.

The scherzo is impetuous but not playful. Its two trios afford a double contrast that is always effective. One wonders why Beethoven did not think of this form after using a single trio twice over, as he did in the scherzo of the seventh symphony or the minuet of the fourth. And how much deeper that adagio is than the lace-handkerchief adagios that Mendelssohn gave in his symphonies; sincerity does manage to win, over elegance, in the long run.

But the true Schumann is only fully revealed in the finale. Here there is struggle, titanic combat, and final victory. The dual Schumann is here clearly recognized. Not a Dr. Jekyll and Mr. Hyde duality, but two oppositional natures in one man, nevertheless. A bold and audacious character, and a shy and timid one. Schumann called the radical—"Florestan," and named the poetic dreamer—"Eusebius." One finds the former in the chief theme of this rondo, and the latter in that ineffably sweet countertheme that follows the pauses in the tumult.

The interpretation was a noble one; we could have wished for a little longer hold upon the impressive pauses above-mentioned, but the bold syncopations (and Schumann was the most extensive syncopationist, short of "rag-time" writers, that ever existed) were finely caught up, and those odd triplets of half-notes were finely accentuated even to their final tumultuous appearance as a kettle-drum solo. And the strings played—but it is unnecessary to rhapsodize about the strings in our orchestra.

Louis C. Elson.

SUNDAY HERALD.
PUBLISHED EVERY SUNDAY IN THE YEAR
VOL. CXII., NO. 153.
SUNDAY, NOV. 30, 1902.

# THE SYMPHONY CONCERT.

## Fairy-Tale Music of Programme Gives Fresh Pleasure.

### This Is Due Not Only to the Fact That It Is New, but Because It Is Natural as Well, and Appeals to That Fondness for the Fabulous Which Is Common.

The two pieces of fairy-tale music promised for the sixth Symphony concert gave evidently much pleasure, and were well worth the applause they received. This was not merely because they were new, and could therefore satisfy those who really desire and like novelty, and could perturb and irritate those who say they want novelty but who really have no use for it. But they gratified chiefly because they were natural, ingenuous and appealed to that innate fondness for the fabulous which even the prosaic and pedantic can hardly quite kill out. The D'Albert prelude does not connect itself directly with any of the incidents that fill out the romantic, perilous struggles, the "conjurations and mighty magic," the blood, kisses, metamorphoses and munificence in the Bagdad ruby's history. It begins slowly and softly, as if to lull one into that proper state for docile and credulous listening into which even a Sultan must subside, although he should have a Scheherezade for his entertainer. This movement is quite long, its chief theme being a pleasant song gently posed on a harp accompaniment. This is followed by a prompt, animated and cheerful allegro which, when its mood of happy prophetical assurance has been established, sinks back into quietude, that the auditor may rely peacably on the right outcome of the drama he is to witness. There is no strictness or severity in the treatment, and there is no conventional orientalism in the orchestration beyond an occasional tinkling of bells and cymbals.

The Suk suite covers more ground, and its sections are distinctly characterized, as was indicated in The Herald's preliminary note. Some deliberate use has been made of significant themes, but there is nothing lost by disregarding, throwing logical correspondence to the dogs, and submitting to the variable but unmistakable indications of the several divisions. The first movement contrasts vividly enough a mood and season of deep and dear content, with one of pain, grief and fear, while through both penetrates a calm, sustained, aspiring violin solo, which may be for a time oppressed and silenced, but revives of its own vitality and bears ever upward and onward. The popular dance, eager and sturdy, but not rough and coarse—a dance of bourgeois, but not of bumpkins—tells its own story, and falls into its proper place in the sequence. The mutual love and commingled happiness of the royal children have, indeed, been clouded, but they are still confident and cheerful, and the prince's people are ready to receive them festively. The gloomy tidings of the old prince's death now falls in naturally, blackens the present and menaces the future. The music of this section is not so limited as a funeral march, and is, indeed, cast into a triple, rather than a common, measure. It is a music of general grief, with an occasional accent of solemn processional. It seems rather to imply the mourners going about the streets than a single cortege of obsequies. The finale also explains itself. Its harsh, abrupt violence needs not to be artfully thrust upon alterations and perversions of earlier and gladder themes, as its gradual weakening before them implies the futility of rage and cursing. The return of the sweet violin solo is a happy thought, however, less for its aid in thematic combination than for its poetic suggestiveness.

The suite is delightfully and picturesquely scored, a wise reserve having precluded any fantastic or forced effects. Frequent recourse is had to division of the string sections of the orchestra, and many fine bits are assigned to solo players, one of which, set down for the bassoon did not take on its proper prominence, and was indeed almost lost. Germany is a land of philosophy and logic; but it is also a land for dreamy romance and legend. It was therefore to be expected that the Symphony band, wherein Germany predominates, should have played this "Marchen" music well—kindly, understandingly and feelingly; so indeed they did.

There was also excellent work in Mottl's masterly orchestration of Schubert's F minor fantasy, which wears almost always the air of being in an original form, although the transition from the first to the second movement seems too hard and dogmatic. The second Schumann symphony also went well. Its first movement was sufficiently restless and nervous, but did not betray too baldly the notes of pain which its composer thought were obvious in it. The scherzo was free and hearty, and seemed to sound less than usual like the effort of a man trying to be gay in spite of himself. The adagio was well rendered, for what it is—a return toward tranquil self-control and expectancy—and the high-spirited finale, in which Schumann said he was beginning to find himself again, was liberal, forceful and lofty

The next programme will be as follows:

Overture, "Les Francs Juges," op. 3....Berlioz
(First time at these concerts.)
Concerto for violin and orchestra, in A minor, No. 1.....J. S. Bach
Suite, Op. 24.....Vincent d'Indy
(First time at these concerts.)
Symphony No. 3, "Eroica".....Beethoven
Soloist: Mr. Frank Kneisel.

Boston Journal.
SUNDAY, NOVEMBER 30, 1902.
VOLUME X.....NUMBER 479

# SYMPHONY NIGHT.

## A New Suite, "A Fairy Tale," by a Bohemian, Josef Suk—As Son-in-Law of Dvorak, He Follows in His Footsteps.

The sixth concert of the Boston Symphony Orchestra, Mr. Gericke, conductor, was given in Symphony Hall last evening. The program was as follows:

Prelude to "The Ruby".....d'Albert
Fantasia in F minor.....Schubert-Mottl
Suite, "A Fairy Tale".....Suk
Symphony in C No. 2.....Schumann

Josef Suk, now in his 28th year, is the second violinist of the celebrated Bohemian String Quartet. He is also the son-in-law of Dvorak. He is also a composer. A graduate of the Prague Conservatory and a pupil of his father-in-law, he has written a Symphony, overtures, suites, chamber music and songs and piano pieces.

He took the material for this suite, "A Fairy Story," from the incidental music he wrote for a dramatic legend, "Raduz and Mahulena," which was produced at Prague in 1898. The suite was first played in 1901 at Heidelberg. It has been played at Chicago, New York and Cincinnati.

There is no need of telling the fairy story today, for the suite in the concert hall is without minute reference to stage action or incident and no especial emotion is aroused or confirmed by music suited to the scene. It is enough to say that "The Love and Grief of the Royal Children" is pictured; there is a polka which is followed by a funeral march; and in the Finale the curses of the wicked Queen come to nought and there is the apotheosis, the Triumph of Love.

Suk is loyal to Dvorak in this suite. He has studied well his lessons and has remembered as well as respected his teacher. Dvorak did this sort of thing better; and in his earlier years, at least, he had a more spontaneous flow of melody and more ideas. The first movement of Suk's suite is not distinguished by themes or by development. The announcement of the monarch's death is the most significant passage. The rest of the movement is without character. The polka is a polka fast enough, but it is not an irresistible, contagious dance. Smetana and Dvorak and an outsider named Rubinstein have left delightful examples of the abandon of the polka, which in its reckless pride must have a touch of vulgarity. Now there is the coarseness of strength and there is the coarseness of weakness. Suk errs on the side of weakness. Nor is the Funeral March one for a king, even in a fairy tale. The last movement is perhaps the most striking, but here, too, there was disappointment. A young man who has evidently studied earnestly and has some native talent, born of an eminently musical race, uses a large orchestra for the expression of his thoughts, brings out all the colors that should be used, invents his typical themes, goes to work—and what is the result? That which appears plausible in the score is without effect in the actual performance. There is no page of marked and original beauty; there is no haunting orchestral expression; you feel that the young man knows the use of his tools, but he has not created rich material on which to employ these tools. Compare with this long suite Smetana's "Visegrad" or "Moldau"; and you will recognize at once the difference between a poet and a man of industry, both Bohemians; the former for years was poor, obscure, sick, and at last deaf and mad; the latter was blessed with many advantages. But Smetana dreamed wondrous dreams and told them to the world by his orchestra.

* * *

D'Albert's prelude to "The Ruby," a fairy opera, is Wagnerian in expression and not without charming orchestral effects. The subject is an Eastern one, but there is little of Baghdad in the music. Some of the Russians, as Rimsky-Korsakoff in his "Scheherazade," have been more fortunate in persuading us occidentals that they have pictured the East in music. D'Albert's Eastern city is not over an hour from Bayreuth.

Schubert's Fantasia in its original form has gone the way of all flesh, and Mottl's orchestration is as the careful clothing of a corpse.

So that the Adagio and the second trio of the Scherzo in Schumann's Symphony triumphed easily. And there are few Adagios to be compared with this dramatic song of Schumann. If he had only had the courage to cut out that meaningless and incongruous little contrapuntal episode, too deliberately contrapuntal.

* * *

No composer could have felt aggrieved last night or complained that he was misunderstood. Mr. Gericke was impartial in his efforts and his sympathy. D'Albert's music was often splendidly sonorous merely through the wealth of orchestral tone. And what there is in Suk's suite was surely brought to the light. But there is so little that will bear the light.

*Philip Hale.*

[49]

18

BOSTON POST
*The Representative Democratic Paper of New England*

SUNDAY MORNING, NOVEMBER 30, 1902.
(Copyright, 1902, Post Publishing Company.)

## SYMPHONY NIGHT

### A Concert Without a Soloist—The Programme Included Numbers by D'Albert, Schubert and Schumann

There was no soloist at the sixth Symphony concert last evening, the programme being entirely orchestral in character. The first number was the prelude to Eugene D'Albert's opera, "The Ruby," which has had only a single previous hearing at these concerts, on Nov. 30, 1895. It is a short, pleasing number, effectively written, though without especial characteristics. Probably the prelude would be better understood if heard with the opera for which it was written. Another number that has not been heard at these concerts since Feb. 8, 1896, was the orchestral arrangement by Felix Mottl of the F minor piano fantasia of Schubert. The original version has always been considered one of Schubert's greater compositions, though lesser known than many others. Several orchestral versions of the fantasia have been made with more or less success. That of Felix Mottl, who is now living in Carlsruhe as conductor of the court opera, is an effective piece of instrumentation, but whether the fantasia is improved in any way by this treatment may be a matter of doubt. The novelty of the evening was Joseph Suk's suite, "A Fairy Tale," Op. 16, which was given at these concerts for the first time. The suite was first given in America under Theodore Thomas in Chicago a year ago, and also in January, 1902. Emil Paur also produced the suite in New York during the same month.

Joseph Suk, the composer, is the second violin of the famous Bohemian String Quartet, being about 29 years old. He married a daughter of Antonin Dvorak, who was his teacher in composition. Suk, besides being a violinist of great ability, has made considerable reputation as a composer, and his works are many for a young man. A symphony, a piano quartet, and perhaps other of his works have been heard in New York and possibly elsewhere in the United States.

The suite heard last evening consists mainly of the entr'actes and incidental music written for the dramatic legend, "Raduz and Mahulena," by Zeyer, a Bohemian poet. There are four numbers, which are entitled "Love and Grief of the Royal Children," "Folk Dance" and "Funeral March" and "Queen Runa's Curse-triumph of Love."

If one has not seen the play, the incidental music can convey little or no meaning. The first section is rhapsodical in character and there is some interest aroused by many dainty orchestral effects. The second section is a lively polka that would make a pleasing number for a "Pop" concert, but the rest of the suite leaves but little impression. The composer is a good orchestral colorist with the characteristics of his nationality well in evidence. His suite, however, is apparently much inferior to some other similar works, as, for instance, the "Arlesienne," heard recently, if one can judge at all by a first hearing. It was superbly played and very cordially received.

The final number was the Schumann symphony in C major, No. 2, Op. 61, a familiar work, but always enjoyable. The programme announced for the rehearsal and concert this coming week consists of Berlioz's overture, "Les Francs Juges," a suite by D'Indy; Beethoven's "Eroica" symphony, and a Bach violin concerto, played by Franz Kneisel. It is understood that Mr. Gericke will substitute the Liszt "Tasso" symphonic poem in place of the D'Indy suite, as first announced.

---

**Boston Transcript**

MONDAY, DECEMBER 1, 1902

### Symphony Hall: Symphony Orchestra

The programme of the sixth symphony concert, given in Symphony Hall last Saturday evening, was:

Eugen D'Albert: Prelude to "Der Rubin."
Franz Schubert: Fantasia in F minor, opus 103.
(Scored for Orchestra by Felix Mottl.)
Josef Suk: Suite, "A Fairy Tale," opus 16.
(First time in Boston.)
Robert Schumann: Symphony No. 2, in C major, opus 61.

D'Albert's "Rubin" prelude sounds better and better, the more one hears it. For one thing, what a brilliant imitation of Berlioz the lively movement is, and how few composers have imitated Berlioz in anything but instrumentation! The thing has the true romantic coloring, a poetic flavor such as one does not too often meet with. Neither does the music take itself too seriously; it bears in mind the Oriental quality of the text of the opera, and adapts itself to that. It was beautifully played.

As for Schubert's F minor Fantasia, in Mottl's orchestral dress, Oh, come, now! There is no sane writing about that sort of thing; outside of the cloud-land of boredom it does not exist. "It seems to me that one must be very German, to enjoy the whole of Schubert," said some one once to Hans von Bülow. "What do you mean by 'very German'?" counter-questioned that great man, "do you mean, impervious to ennui?" Probably no composer of really first-rate genius in the whole list could be so terrific a bore, when he gave his mind to it, as Franz Schubert. In this Fantasia he surpasses himself. It makes you want to throw hard, sharp, hurting things at conductor, orchestra, ushers, everybody. Perhaps something penal might be done with it; then its "hidden use" might be made manifest.

Josef Suk's Suite is one of those compositions that make you sympathize with the traditional Englishman listening to an American joke. You have a sort of helpless feeling, and do not know whether to laugh or cry. You are perfectly willing to do either, whichever will best please the composer; but you are not sure which he expects of you. In other words, "it is a composition to make a programme-book an unmixed blessing." I wish I had read Mr. Hale's description of the play, to which this suite originally served as incidental music, before hearing the music itself—which I unluckily did not. Had I done so, I might have got a more definite, certainly a more lasting, impression from the music. As it is, on reading the description next morning, what impression I got has become singularly muddled. I took the title—"A Fairy Tale"—quite innocently, expecting some of that rather grown-up sort of children's music to which the modern romantic school from Schumann up, has accustomed us. I was even prepared for a Humperdinckian fulness of nursery orchestration. Listening to the new composition in this frame of mind, I found it very charming indeed; now and then, to be sure, I might be moved to stare a little at a certain portentousness in the style; but I did not let that disturb me overmuch, for I remembered that we were in the twentieth century, and that, in our modern children's music, even the smallest babykin cannot have a touch of tummy-ache without the orchestra's feeling a pang as when a giant dies. When it came to the funeral march, I detected what seemed to me so thoroughly genial a vein of farce-comedy that I began to think Mr. Suk a very superior person indeed. And now I take up Mr. Hale's programme-book, and find to my astonishment that there are ninety-nine chances to one that the whole thing is meant quite seriously, even "hoch-poetisch!" Mr. Oskar Nedbal helps Mr. Hale to speak of "original harmonic reconstruction"; egad, if he means some of the harmonies in the funeral march, he is right enough! There is one of the spots where I thought the laugh came in; and now I verily believe I ought to have cried—especially as it was evident to the meanest comprehension that any old-school harmony teacher would have boo-hooed outright. Oh, why did I not look first, and see what emotion I was expected to thrill with? As it is, I cannot give any intelligent criticism of this composition; I must wait till I hear it again. For one thing, it struck me as being very beautifully scored indeed, with something more and higher than mere routine skill, with a true and even original ear for tone-coloring.

By hard and earnest listening one could see that the first two movements of Schumann's C major symphony were exquisitely played; but the non-acoustics of the hall prevented their making any effect whatever. With the Adagio it was better in one way; still worse in another; the music here is so broadly written that it could not help producing some effect, even though the thin, juiceless tone of the orchestra made that effect just the wrong one. Many parts of the Finale are more brilliantly, I had almost said, more normally scored, and this movement was the only really effective one. But it is much to be feared that Symphony Hall has put virtually the whole of Schumann's orchestral works out of court; they are as good as dead for Boston.

The next programme is: Berlioz, overture to "Les Francs-Juges," Opus 3 (first time at these concerts); Bach, concerto for violin and orchestra, in A minor; Vincent d'Indy, suite, Opus 24 (first time at these concerts); Beethoven, Symphony No. 3, in E-flat major, "Eroica," Opus 55. Mr. Franz Kneisel will be the solo violinist.

W. F. A.

---

**SUNDAY HERALD.**

PUBLISHED EVERY SUNDAY IN THE YEAR
VOL. CXII., NO. 160.

*SUNDAY, DEC. 7, 1902.*

## THE SYMPHONY CONCERT.

### Berlioz's "Francs Juges" Overture Makes Impression.

**After Lying Neglected in America for Nearly 40 Years It Is Found to Be a Powerful and Passionate Composition, to Say Nothing of Its Secondary Historic Interest.**

It seems strange that the Berlioz overture to his projected but never perfected opera, "Les Francs Juges" should have lain neglected here for nearly 40 years, although it is by no means unfamiliar or uncommon in Europe. Indeed, when one refers to old journals and records, one can scarcely help thinking that Boston musical folk of half a century ago showed more interest and made more effort to keep abreast of their time than do their successors of today. In the programmes of unostentatious societies, making chiefly for their own instruction and development, are named many works which were performed by ginning to be spoken of in Europe or England, and which were performed by home singers and players under the direction—and competent direction, too—of men who were by profession teachers, organists or instrumentalists of modest claim and only local repute.

This overture, now exhumed and revived by Mr. Gericke, is a powerful, passionate and even pathetic composition, and it has a secondary interest because it shows how early in his career Berlioz began the studies and experiments which made him in time perhaps the greatest—almost certainly the most original—master of orchestral instruments. It is not necessary to arrange a story or a programme, to be engrossed and thrilled by this orchestra. It may or may not represent a man accused and helpless before a dark and dread tribunal, the presentment of the argument, for and against him, and the contending influences that sway his fate, which the comparatively serene and contented ending suggests to have been merciful. Or it may be taken to symbolize the dark and the bright, the bitter and the sweet, the lovely and the hateful, of nature and life. This matters not, if one just observes and feels the contrasts and oppositions which face each other throughout, and accept them as moods and states, principles and possibilities—no more.

After the calm sustained opening adagio, the sudden entrance of the famous passage for all the lowest wind instruments, both wood and brass, is tremendous and inspiring, even if it no longer seems terrifying or awful, and has a certain massive and solemn dignity, which no sensitive hearer can resist or will easily forget. The scenes that follow are wild and denunciatory or plaintive and supplicatory by turns, with strange, unprecedented emphasis, tone colorings and emotional devices, and there is no relaxing the hold taken upon the listener's imagination and susceptibility until the last climax has been reached and the cheerier conclusion comes. It seems only reasonable that the overture should have created excitement and enthusiasm in its day, and won for its author much acclaim and many auguries of greatness. The overture was dramatically delivered and made a visible impression; but being a work to which they were unused, the audience did not know how frankly to applaud.

Many years ago Mr. Edward H. House—then a prominent music critic in Boston, and later journalist, traveller and analyst—spoke of an instrumental concerto as consisting of alternate strata of soloist and orchestra, "like the layers of fat and lean in a well regulated piece of pork." To the modern concerto, which inclines to merge the soloist with the band, this would no more apply; but it seems not quite unreasonable when said of a concerto of Bach, who had a frequent way of giving one theme and one disposition to his soloist and another to his orchestra, and then setting them to argue it out between them, as it were, until some acceptable common ground could be reached where to stand associated at the last. Very much in this kind is Bach's first concerto for the violin, in which Mr. Kneisel was the soloist last evening.

The solo part and the tutti are pretty constantly set over against one another, are full of lights and reflected lights, although, in the andante, the violin is allowed more individuality of character of feeling, so that the player can drop something of the scholastic and add more of the artist, which is well for his own content and the joy of the hearer. Boston has long looked to Mr. Kneisel for what is most elegant and elevating in violin playing, and he never fails to give it. With a technique which could easily supply meretricious brilliancy, feats of execution and displays of force, he is content with a calm, lofty, perfected and beautiful style, true exposition and exquisite sentiment and taste. His performance of this music was unqualifiedly right, just and adequate, and no more sincere or unconscious tribute to his virtuosity could be asked than the intent and almost breathless following of him through the immense Hellmesborger cadenza by every string player in the orchestra.

The other numbers were Liszt's spiritedly played symphonic poem about Tasso, the orchestration of which seemed weak and initiative after Berlioz, as its pomp and rumor appeared theatrical and sophisticated, and Beethoven's "Eroica" symphony, whose grandeur and gloom, and whose elevation of common life and naive joy tower above all their kindred.

For the next concert—a fortnight hence—this programme is announced:

Haydn.....Symphony No. 10, in D major
Tschaikowsky .....
Concerto for pianoforte, No 1, in B flat minor
Cesar Franck..Symphonic poem, "Les Eolides"
Liszt .....
March of the Holy Three Kings, from the Oratorio, "Christ."
(First time.)
Soloist, Mr. Harold Randolph.

---

**Boston Sunday Globe.**

SUNDAY, DEC 7, 1902.

FIFTY-SIX PAGES.

MINIATURE ALMANAC.....DEC 7

SEVENTH SYMPHONY PROGRAM.

The seventh Symphony program opened with the overture to "The Fehmic Judges," by Berlioz, the A minor violin concerto by Bach following with Mr Franz Kneisel as soloist. These two numbers were given for the first time at these concerts. The other selections were the Liszt symphonic poem, "Tasso: Lament and Triumph," and Beethoven's "Eroica" symphony. Mr Kneisel played the Bach concerto effectively, but the work is of so serious, or rather so formal, in nature that aside from the cadenza in the last movement there is little to attract the general ear. Its themes are simple in character, the figurations are less showy than is usually the case in violin concertos, and its general structure shows a contrast of light matter given to the solo instrument with a background of more solid figures for the accompaniment by the orchestra. The violin part is almost continuous and is generally conventional in style.

In the first movement Mr Kneisel's impeccable fingering made the moderato passages delightful to the ear, although not appealing to one's emotions, and the scholarly and serious interpretation was received with due respect and mild enthusiasm by the auditors. The second part, which was broader in scope and more brilliant in style, was more warmly appreciated, and in the finale the difficult cadenza aroused some real enthusiasm. Mr Kneisel's work in sustained melody, while playing chord passages for accompaniment, was very artistic, and, in fact, he illumined a rather dry musical subject by his skill as a performer.

The Berlioz overture is a tremendously effective work, opening with a passionate display in fortissimo between the brasses and bassoons followed at intervals by striking orchestral effects in which figure peculiar counter themes and ascending passages, broken accompaniments by the strings against the melody played by the wood winds, a solo, pianissimo, for the bass drum and a finale in crescendo that is rather startling in its nature. The piece is really "a hymn of despair" vividly depicted in tone coloring, which though three-quarters of a century old, holds its place successfully with scores of the present day. The D-flat major phrases were splendidly set forth by the bassoons and brasses, the oboes and flutes sang their quaint little measures with due mournful suggestiveness, the various string bodies "shuddered" sympathetically and the big bass drum was heard to special advantage as a solo instrument, being pounded pianissimo. The finale, though tremendously complicated in its scoring, showed the ability of each contingent to be of the highest order for the rude, passionate music was played with an intensity, precision and authority that made the close of the overture overwhelmingly vivid in illustrating Berlioz' ideas.

"Tasso," Liszt's symphonic poem, with its sad, wailing phrases and tragic motifs of the first part and the joyous, triumphant tone of the finale, received an adequate interpretation, and the ever-welcome "Eroica" symphony by Beethoven was given in the usual artistic manner; the contrasts in the first movement being admirably balanced, the funeral march showing an impressive solemnity and the charming scherzo being delightfully vivacious in character, with a glorious outburst of melody and the end of the work.

The orchestra will be away this week. Next week's program will have Mr Harold Randolph as soloist in Tschaikowsky's B flat minor pianoforte concerto. The orchestral selections will be Haydn's D major symphony, Cesar Franck's symphonic poem, "Les Eolides" and the "March of the Holy Three Kings" from Liszt's oratorio, "Christ."

[50]

BOSTON DAILY ADVERTISER

# FRANZ KNEISEL'S TRIUMPH AT THE SYMPHONY CONCERT.

Overture, "Les Francs Juges." op. 3....Berlioz
(First time at these concerts.)
Concerto in A minor, for Violin and Orchestra .....J. S. Bach
No. 1.
I. Allegro ma non troppo.
II. Adante.
III. Allegro assai.
Cadenza by Hellmesberger.
(First time at these concerts.)
Mr. Franz Kneisel.
Symphonic Poem, No. 2, "Tasso: Lament and Triumph".....Lizst
Symphony No. 3, in E flat major, "Eroica." op. 55.....Beethoven

An interesting programme, but too long, and not always in best contrast; the grief of Tasso, for example, somewhat neutralized the effect of the sorrow of Beethoven's Funeral March, and the bombast of the Fehmic judges detracted a little from the pomp of the Tassonian triumph. But there was much to praise and to enjoy in the two hours of music of Saturday.

Music mutates quite as much as the times" are said to do in the old Latin proverb. It sounded strange to read (in the programme book) that Berlioz once thought the overture to the "Fehmic Judges" full of terror. To the modern auditor this work seemed to have something of the circus sawdust attached to it, and contained many tawdry moments. In its best effects it was something like Meyerbeer's "Benediction of the Poignards," from "The Huguenots." Berlioz himself has been far more "terrifying" in the orgie that ends the Childe Harold Symphony, and especially in the "March to Execution" of the "Symphonie Fantastique." But at the time that the overture was composed all this roar of brasses, the sharp contrasts, the strange interruptions, the sudden outbursts, the muffled taps of bass drum, were new, and this mixture of pain, pathos and truculence was wonderful pioneer work for a young composer who had only arrived at his Op. 3.

It was a strange contrast to go from this sensational picture to the cool, clear counterpoint of Bach. Mr. Kneisel deserves thanks from every music-lover for bringing to our concert platform a worthy addition to the scant repertoire of violin concertos. It must be borne in mind, however, that "concerto," with Bach, has not the same meaning as with the 19th century composers. With Mozart the concerto began to be a three-movement sonata for orchestra combined with one or more solo instruments; but with Handel and Bach the concerto was still a free species of chamber music, built on contrapuntal lines.

---

Naturally, therefore, this work was retouched before coming to the symphonic stage, and to Hellmesberger, and to Mr. Kneisel himself, much praise must be given, for the careful manner (worthy of Robert Franz) in which the additions have been made. Add to this the fact that Mr. Kneisel was just the artist to perform such a work, just the man who could appreciate and portray its refinement and its intellectuality, and we can readily see that this was the most successful part of a fine concert.

We have never heard our great concert-meister play so gloriously; he seemed to love the work, to be in his chosen element. The cadenza was full of great difficulties, but these were never obtruded to public notice; they were conquered so that one thought of the music, not of the virtuosity of the performer. So that, for once, a cadenza became a pleasure.

The whole idea of the cadenza is a bad inheritance from olden days. In the Mozartean epoch it was customary to make a great deal out of the improvisational powers of an artist, and in a concerto he was obliged to display these to the utmost by taking some figures of the work and developing them with all possible virtuosity. In later times the improvisation disappeared and a carefully prepared display of technique took its place. It is a significant straw that Beethoven, in his fourth piano-concerto, prayed that the cadenza might be made short; in his fifth command "make no cadenza here but go right on"; that Brahms twice avoided the cadenza; that even Mendelssohn took it away from its regular place in the coda, in his violin concerto.

This particular cadenza was not unlike Bach's Chaconne, in its chords, its harmonized effects (for viola alone), and its broad work upon the G string. The double-stopping was remarkable, and as regards purity of tone, of intonation, of phrasing, criticism of the severest kind could not find a flaw, and the artist was recalled over and over again, and was given a laurel wreath, which he had fairly won.

"Tasso" was given with great brilliancy. Liszt, having at last come out from under the Wagner shadow, begins to impress one as a great modern composer. He has all the orchestral glow of a Berlioz and considerably more cohency and melody. The work of the bass-clarinette was exquisitely clear-toned in this number, and the climax of triumph was splendidly wrought up by the orchestra. Time is settling accounts in this matter; once upon a time Raff and even Gade had the public ear more frequently than Liszt; now Liszt is growing while the others are fading very fast.

---

It may sound very heterodox to say it, but the "Heroic" symphony is an unequal work, and some parts of it are also fading. The trio of the funeral march does not seem much stronger than the trio in Chopin's similar march, which is the greatest piano "Marcia Funebre," as this one of Beethoven is the greatest for orchestra—the "Siegfried Funeral Music" not being a march in the true sense of the word. The finale is not exactly a "most lame and impotent conclusion," but it is not inspiring and not especially fitting. If the ghastly scherzo of the fifth symphony were in the "heroic" it would fit better, and if the lofty finale of the fifth symphony ended the "heroic" instead, one would not be quite so mystified regarding its meaning. The first entrance of the heroic trombones into symphonic music took place in the fifth symphony finale.

The reading was excellent. Mr. Gericke gets over that "crux" of the entrance of the horn on the tonic against the harmony of violins on the dominant chord, by causing the latter to play down to an inaudible point, so that one only hears the horn. With all due respect for this reading, we believe that it would be better to grasp the nettle and allow the conflicting harmonies to sound. Beethoven may have meant to indicate that his hero was untrammelled by rule and could defy even the laws of harmony, or he may have intended some other expression of unconventionality, but he certainly desired the two warring harmonies to sound out, just as much as Richard Strauss intended two opposing chords to be heard at the end of his "Zarathustra."

One may chronicle the excellent oboe-playing in the funeral march, the almost perfect horn-playing in the Scherzo-trio, and the pizzicato syncopations of the finale, and may rejoice that Beethoven's love of Liberty led him to write such noble movements as the first three of the "Heroic Symphony."

Louis C. Elson.

---

### KOCIAN'S SECOND CONCERT.

Symphony Hall was but scantily filled on the occasion of Kocian's second concert, on Saturday afternoon. Many causes may have led to this result; the busy shopping season preceding Christmas, the many important concerts that have preceded this one, and the fact that Boston has become accustomed to great violin-playing through Kreisler, Kubelik, and a host of others, in recent days. But it is an unjust slight all the same, for the young Bohemian who now wields the bow is a delightful artist as well as a great virtuoso. There is not an atom of the "poseur" in Kocian's make-up, and he gives the most scintillating passages with a quietness and ease that deceives the non-musician into imagining that the work is not so very arduous after all.

Kocian's tone is not broad, but it is very sympathetic and always as clear as a bell. His harmonics are remarkably sweet and even double stopping in harmonics has no terrors for him. These points were all admirably brought out in Paganini's D major concerto and in the display work with which he ended his concert. In a smaller hall the violinist would not only make a better effect, but his audience would be more "en rapport" and probably not feel quite so lonely.

Miss Julie Geyer has been quite successful as a pianist at those concerts. We hope that the general public will awaken to Kocian's worth before he has ended his Boston season.

Louis C. Elson.

---

BOSTON HERALD.

PUBLISHED EVERY DAY IN THE YEAR.
VOL. CXII., NO. 165.

FRIDAY, DEC. 12, 1902.

## THE SYMPHONY'S 100TH.

### Boston Orchestra's Centennial Performance in New York Is Remarkable for Coincidences.

[Special Dispatch to the Boston Herald.]

NEW YORK, Dec. 11, 1902. Among those who heard the Boston Symphony orchestra in Carnegie Hall, tonight, there was doubtless more than one person with whom remained recollections of the first night concert of this organization, in Steinway Hall, 17 years ago, when as the opening number (it was Weber's "Oberon" overture) the audience rose to its feet and fairly cheered. It had listened to ensemble playing which at that time was unexampled in New York concert annals. The conductor on that occasion was William Gericke, the soloist was Franz Kneisel and the solo work performed was Bach's first violin concerto.

The reminiscence has a special point in the fact that at tonight's affair—the 100th concert which the men from Boston have given before this public—the conductor, the soloist and the solo work were the same. The tangible results of these 17 seasons of concert giving were eloquently demonstrated by the cultivated audience which crowded the house, whom no severity of weather could keep away, and by the press of carriages extending for blocks outside. The selection and arrangement of the programme matter, the mood of the conductor and his band, and the sympathetic attitude of the audience were among the greater factors in an entertainment which can be ranked as among the finest the organization has ever given here.

---

Boston Journal.

SUNDAY, DECEMBER 7, 1902.

## YESTERDAY'S MUSIC.

### An Extravagant Overture by Berlioz at the Symphony Concert—Mr. Kneisel Soloist—Mr. Kocian's Violin Recital in the Afternoon.

The seventh concert of the Symphony Orchestra, Mr. Gericke, conductor, was given last night in Symphony Hall. The program was as follows:

Overture: "The Fehmic Judges".....Berlioz
Concerto in A minor for violin.....Bach
Symphonic Poem: "Tasso: Lament and Triumph".....Liszt
Symphony, No. 3, "Eroica".....Beethoven

It is easy to say that the overture to "The Fehmic Judges" is one of the sins of Berlioz's youth. It is something more than that. It gives an insight into the character of this extraordinary man; it is a note to the history of romanticism, which was influenced mightily by the thought of Napoleon, Scott, and Byron; and it well deserved a performance by the Symphony Orchestra. (Both this overture and Bach's concerto were played for the first time at these concerts.)

This overture was written for an opera which never was given, and we know little about the subject of the story except that the Fehmic Judges were introduced in some way or another. The libretto had nothing to do with Scott's "Anne of Geirstein," which was not published until 1829, the year after the overture was first performed. From fragments preserved we know that the libretto was full of horrors; there was a tyrant, there was an abducted maiden beloved by the exiled Prince, etc., etc. No doubt the story would be heartily laughed at in this calmer age.

But Berlioz took it all seriously. Here was a chance for him to shock the professors, to frighten women, to make an opera-audience sit up. He himself wrote to the librettist that there was nothing so "terribly frightful" as this overture. "It is a hymn to despair, but the most despairing despair that one can imagine, horrible and tender." He dwelt on the horror of it. And the overture did make a sensation at the time. Even the orchestral players were astonished and half-frightened while they rehearsed it, and when they played it in concert. But remember all this was in 1828; and since then we have all supped full of musical horrors.

Today the overture seems for the most part a curious mixture of the bombastic and the weakly trivial. But in 1828 Lara and the Corsair were heroes; young men scowled at the world and scorned conventional success and accompanying respectability; they assumed an "air fatal"; revolutionary theories charged the air they breathed; there was a wild desire to do something new, strange, monstrous.

There was the sublime, pathetic foolishness of youth. There was the extravagance in beliefs, theories, love, which after all enters into the savor of life.

And this overture was typical of the Berlioz of that period. He learned to express himself with more force; he mastered the resources of the orchestra so that all who came after him, Wagner, Liszt, Richard Strauss, the ultra-modern Russians, all, are his disciples; he was disillusionized in certain ways; he knew sorrow and neglect and scorn; but even in the darkest days, just before his death, he had the same extravagant enthusiasm for art, as he understood it, as when, not yet intimately acquainted with his own genius, he wrote the overture to "The Fehmic Judges." And we remember this when we find nearly 75 years after the first performance that the music is not nearly so intense as Berlioz thought it; when we are tempted to smile at the passages that struck terror at the famous declamation of the brass or at the solo for the big drum; when we are inclined to yawn at passages that were to him tender.

Bach's concerto is an excellent work of its kind, and it was played by Mr. Kneisel with the beauty of tone and the general display of taste that have long marked his performance. Whether the work be wholly suitable for a great concert hall and with the accompaniment of such a body of strings is another question. It was written as chamber music for the pleasure of a Prince who was musical and has his own small band. Some insist, as in Leipsic, that a piano should assist the accompanying strings, otherwise the music sounds thin and incomplete. Mr. Kneisel realized the danger and strengthened the accompaniment where there was need. The introduction of any cadenza in a work of this nature is a subject for discussion. Mr. Kneisel played the cadenza by Hellmesberger, and played it exquisitely. What charm there was in the two last movements—and they might well have gone at a still faster pace—was rather in the performance than in the music itself. The allegros of Bach's period sound more and more alike as the years roll on. The slow movements, many of them, still hold their beauty. Mr. Kneisel was heartily applauded and a wreath was handed to him.

Liszt's "Tasso" and Beethoven's "Eroica" symphony are well-known to all concert-goers and do not call for extended comment. There are touches of Meyerbeer in the "Tasso," but they do no serious injury. The work is one of Liszt's best, and it is full of beauties. The scene at Ferrara is one of courtly elegance; the pathos of the lament is moving and free from suspicion of insincerity, which is not always true of Liszt, who had a talent for self-deception. There is a breath of inspiration throughout the piece.

Beethoven himself warned conductors against putting his "Eroica" as the final number. Yet the mighty music made its way last night. The performance of the orchestra, both in the symphony and in "Tasso," was, indeed, worthy of its great reputation.

This week the orchestra will show to New York, Philadelphia, Baltimore and other cities that there are advantages, after all, in dwelling in Boston. There will therefore be no concerts here on Friday and Saturday. The program for Dec. 19, 20 will include Haydn's Symphony in D minor, No. 10, Tschaikowsky's concerto in B flat minor for piano (Mr. Harold Randolph of Baltimore, pianist); César Franck's symphonic poem "Les Eolides"; and the March of the Three Kings from Liszt's "Christ" (first time).

---

Mr. Kocian, the Bohemian violinist, assisted by Miss Julie Geyer, pianist, and Mr. Franz Spindler, accompanist, gave his second recital yesterday afternoon in Symphony Hall. He played Paganini's Concerto in D major; d'Am-Paganini's Canzonetta; Svendsen's Romance; Wieniawski's Scherzo-Tarantelle; and a Bohemian Fantasia by his teacher, Sevcik.

The audience would have been a cheering sight to a violinist in Steinert or Chickering Hall, but it was almost lost, as scattered in the great room; yet it was appreciative, and applause wherever started was contagious.

Mr. Kocian has a small but pure and pleasing tone. He is a placid player, not given to sensational display, although his technic might allow the constant exhibition of fireworks. He soothes rather than startles; and where there is any exhibition of brilliance, he gives it as a matter of course, conscientiously, as though it were all in the work of the afternoon. It might be unjust to describe him as phlegmatic; but he certainly has neither the grand style nor a pronounced individuality. He appears to be exactly what he is: a young man who at an early age took naturally to the violin—the envious Saxons have a cruel and unjust saying that when a child is born unto a Bohemian the father considers whether he shall make him a fiddler or a thief; he studied faithfully, acquired a decided proficiency, took all the prizes in his course, and then began the career of a virtuoso. He is a young player with an agreeable tone, who sings agreeably a melodic passage, and plays the brilliant passages accurately without fuss or affectation. A quiet young man of a serious face and manner who perhaps will broaden in style, assume authority, and learn the value of legitimately dramatic effects. Yesterday he played carefully and amiably rather than with any extravagant but promising burst of passion or the reckless enthusiasm that is one of the glories of youth.

Miss Geyer played Schumann's novelette in E major; Liszt's arrangement of a familiar Polish song that Sembrich likes to sing; Joseffy's Csardas, and a Rhapsody by Liszt. Her performance on the whole may be described as smooth and unemotional.

*Philip Hale.*

---

BOSTON POST
*The Representative Democratic Paper of New England*

SUNDAY MORNING, DECEMBER 7, 1902.
(Copyright, 1902, Post Publishing Company.)

## SYMPHONY NIGHT

### A Programme of Compositions by Berlioz, Bach, Liszt and Beethoven—Franz Kneisel Was the Soloist

The programme of the seventh Symphony concert last evening contained nothing that was new, yet at least two of the numbers were unfamiliar to the present generation of music lovers. One of these was the overture, "The Fehmic Judges," by Berlioz, which has not been heard in this city so far as can be ascertained for over 35 years. It is one of the earliest of this famous and eccentric composer's works, one that was at the time of its first performance—in 1828 at Paris—as difficult to perform and understand as many of Richard Strauss's works are today. The Berlioz overture was a remarkable work for the time, and is now one that will command the attention and respect even of the most rabid disciple of the modern impressionist school. It was a pleasure to listen to such a work, and the performance was all that could be desired. It deserves repetition another season.

The Liszt symphonic poem No. 2, "The Lament and Triumph of Tasso," is another that has not been heard here for some time. And it is one that can be easily "put on the shelf" without loss to the musical world. It is without the refinement and beauty of the "preludes" or the diabolical boldness of the "Mephisto Waltz," and is simply a clever, though coarse and bombastic, piece of writing that is hardly worth a place on a Symphony concert programme. The final orchestral number was Beethoven's "Heroic" symphony No. 3 in E flat major, Op. 55. This is one of the greatest of the nine and also one of the longest, which, coming at the end of the programme, made last night's concert of more than ordinary length; and by no means a desirable feature.

Franz Kneisel, the favorite concert master of the orchestra, was the soloist, and he gave an ideal performance of Bach's A minor violin concerto. It is not a concerto of the modern virtuoso style, though in the last movement there is an elaborate yet interesting cadenza for the solo instrument written by the late Joseph Hellmesberger of Vienna, which is in keeping with the general character of the concerto itself. It has never been played at these concerts before, and just when was the last public performance of the work is impossible to state with certainty. It is not for the general musical public, but for the lover of the severely classical, the Bach student as it were. Yet contrary to the opinion of many, the work made an excellent impression, caused in part at least by the memorable performance that Mr. Kneisel gave to it. He was recalled many times, and received also an elaborate floral tribute.

There will be no rehearsal and concert this coming week. The programme for Dec. 19 and 20 will include Haydn's symphony No. 10, a symphonic poem by Cesar Franck, entitled "Les Eolides," and a march from Liszt's oratorio, "Christ." Harold Randolph of Baltimore will be the solo pianist in the Tschaikowsky B flat minor concerto.

[51]

Boston Transcript

MONDAY, DECEMBER 8, 1902

## MUSIC AND DRAMA

### Symphony Hall: Symphony Orchestra

The seventh symphony concert was given in Symphony Hall last Saturday evening, the programme being as follows:

Hector Berlioz: Overture to "Les Francs-Juges," opus 3.
(First time at these concerts.)
Johann Sebastian Bach: Concerto for Violin, No. 1, in A minor.
(First time at these concerts.)
Franz Liszt: Symphonic Poem No. 2, "Tasso; Lamento e Trionfo."
Ludwig van Beethoven: Symphony No. 3, in E-flat major, "Eroica," opus 55.

Mr. Franz Kneisel was the solo violinist.

When Berlioz's "Francs-Juges" overture was first given in this city—at an Orchestral Union Concert, under Mr. Carl Zerrahn, on Feb. 14, 1866—the late John Sullivan Dwight wrote of it:

"But the novelty and point of curiosity this time was the famous Overture by Berlioz, 'Les Frances-Juges.' . . . The opening is certainly impressive and the thing grows with real positiveness of purpose. You can imagine the prisoner led in blindfolded, his horror when he sees the awful preparations of the court, the sinking of his heart at the relentless 'No!' of his judges, solemnly and terribly conveyed by those blasts of trombones, ophicleid, etc., and there is much of logical and interesting working up of themes, as well as coloring. But long before the end it seemed to have become senseless and insufferable noise. We felt as if it were the rankest materialism in Art, materialism without the charm of aught naive, spontaneous or honest. Still we can endure the noise again, for the sake of more closely noting its original points, particularly the instrumentation. We hope it will be repeated some day, so that it may be better known."

I remember this performance quite well; and I doubt whether many of us Bostonians have heard another since—until last Saturday evening. My reason for quoting Dwight's criticism is the curiously different way he looked at the work from that of most musicians today. To him the damning point in the overture was a "materialism without the charm of aught naive, spontaneous or honest." And, by the way, what eternal youth in criticism has not that seeing naught of honesty in those with whom we differ! Dwight saw no honesty in Berlioz; it was not a year ago that I found a more modern critic deploring the "insincerity" of Mendelssohn (in his "Elijah") But, as I have said, this is by the way My main point is this: I am pretty sure that the damning item most musicians found last Saturday evening in th "Francs-Juges" was by no means lack of honest naiveté, nor a to gross materialism, but simply the ridiculously trivial second theme—a tune on would have thought inspired by Pleyel filtered through Heinrich Marschner. O course, we know it was not so inspired; for as Mr. Hale tells us, Berlioz wrote it before he ever came to Paris, and that wa before he had had anything to do with Weber's music (so, a fortiori, he could not have had anything to do with Marschner's).

The rest of the overture is not bad at all. True, one could easily account for Berlioz's enthusiasm for it cooling off a bit in later years—after "Le Roi Léar," "Benvenuto Cellini," and "Le Carnaval romain." But there is a deal of force in it nevertheless. One thing, however, could not but strike me last Saturday evening; the overture was played for the most part in the wrong spirit, as if it had been what Dwight called it, a "logical and interesting working up of themes," instead of a piece of sheer musical romantic melodrama. Its fundamental inspiration is really of the rankest 1830 sort; it is a musical counterpart of the elder Dumas's "Tour de Nesle" and other Porte-Saint-Martin (we should say, Bowery) melodramas. It should be played with an enormous "panache," with eyes in fine frenzy rolling, with a charcoal-burner faith in the dramatic efficacy of gooseflesh. Then might that niminy-piminy little second theme put on quite a different air; look at it a minute, and you will see that this theme impersonates the white-robed persecuted heroine of melodrama, that remarkable young person whose soul is made of blanc liquide. Now, a clever actress can make that heroine very impressive indeed, can turn her inherent ridiculousness to a source of endless delicious tears—on Browning's principle, perhaps, that "The histrionic truth is in the natural lie." And I have a strong suspicion that a born melodramatic conductor can do as much with this second theme of Berlioz's. Mr. Gericke throws his whole weight in quite another direction, upon the points which this overture undoubtedly has in common with reputable works in that form in the German repertory; and that is just where he loses the whole gist of the thing. What the "Francs-Juges" overture has in common with reputable classic compositions is of very secondary importance; its true gist lies in its differences from them. Play it in the dare-devil spirit in which it was written, and I will go bail that that second theme will not remind you of the virtuous Pleyel—no matter how much it may make you weep for persecuted virtue in the abstract. It is well to remember at times that you do not improve a sow's ear by trying to make a silk purse out of it; and a good sow's ear may be a capital thing in its way.

Liszt's "Tasso" was very beautifully played, in one sense; in another, not so well by a good deal. With all the wondrous beauty of color, clearness of phrasing, elegance, balance, the performance sounded in the main rather apologetic than otherwise. It seemed to say: "See, this music of Liszt's is not the incoherent stuff you may have thought it; it has form, coherency, common sense!" But come, now, seriously: who in this year of grace 1902 cares a jot whether Franz Liszt had form, coherency and common sense or not? Liszt was a wild and woolly—no, I mean, a wild and long-haired romanticist of the 1830 period, and we care a great deal more about his wildness and his long hair and his romanticism than we do about his musicianly virtues.

The "Eroica" was admirably, wonderfully played; with both clearness and power. Especially grand was the rendering of the Funeral March; here is a movement whose weightful message can be imparted, is even best imparted, without screaming! And note that both Berlioz's "Francs-Juges" and Liszt's "Tasso" were played just as admirably, in just the same spirit. Mr. Gericke did them too much honor.

Mr. Kneisel had a happy inspiration in selecting the Bach A minor concerto for performance. In the first place, the orchestral score is one of the most nearly complete Bach ever wrote, and requires comparatively little done to it to make it fit for performance—which little Mr. Kneisel himself did with excellent musician-like judgment and savoir faire. In the next (and most important) place, Bach's melodic style renders his music more germane to performance by a solo instrument (notably, a solo violin) than any written since his day, save by Mozart or Haydn. In this concerto the solo violin does not seem a weakly, unwelcome intruder, a parvenu in high orchestral society who has to be handled with gloves, but the veritable master of the whole situation. The beauty of the work is beyond words; such a combination of robustness and delicacy, of strength and facile gentleness, is hardly to be found in our more strenuous days. Then take the lordly high-breeding of the thing; it makes you feel old Johann Sebastian to have been one of those "truly great" who do not take things seriously. Note, for instance, how Hellmesberger's cadenza did not injure it a jot! How many modern compositions of the rank and calibre of this concerto are there, think you, to which a Hellmesberger could write a fitting cadenza? But this one of Bach's endures it well; it has the noblesse oblige of a Russian grandee, who gives cordial welcome to any guest who is only properly dressed, and treats him as an equal as long as he is under his roof. Write a cadenza elegantly, and a Bach concerto welcomes it, without asking about its "profundity"—it itself has profundity enough for both! Mr. Kneisel's playing of the concerto seemed to me perfect in every respect; he is to me the ideal Bach player. I have heard and read of late no end about the indignity it is to Bach to play him "with academic stiffness." of how it belittles him to show anything of the "pigtail" in your playing. With which I heartily agree, as far as regards academic stiffness; I would no more have Bach played with academic, or any other kind of, stiffness than I would Chopin. But, when it comes to the "pigtail," I object; Bach wore a pigtail, he wrote with a pigtail, and I would have him played with a pigtail. (Of course, when I say that Bach wore a pigtail, I know perfectly well that he wore nothing of the sort, but a full-bottomed, Louis XIV. wig; but the principle is the same.) I have no sympathy with putting a later-nineteenth-century spirit into Bach's music, with playing him as if he were Chopin, or Liszt, or Tchaikovsky. I wish him played with a pigtail—only, with a pigtail as to the manner born, with a pigtail elegantly worn, a pigtail of which the wearer is himself unconscious. Mr. Kneisel fills that bill, to my mind, better than anyone else I have heard—not excepting the very greatest. He was applauded and recalled as he deserved.

The next programme is: Haydn, symphony No. 10, in D major; Tchaikovsky, concerto for pianoforte, No. 1, in B-flat minor; César Franck, symphonic poem, "Les Eolides"; Liszt, march of the Holy Three Kings, from "Christus" (first time). Mr. Harold Randolph will be the pianist.

Rehearsal and concert come on Friday, Dec. 19, and Saturday, Dec. 20; there will be no rehearsal nor concert this week.

W. F. A.

---

NORTH AMERICAN, PHILADELPHIA
TUESDAY, DECEMBER 9, 1902

## PRECISION AND FINISH FEATURES OF CONCERT

### Boston Symphony Orchestra Delights Large Audience at Academy of Music.

A week of brilliant musical events was inaugurated last evening at the Academy of Music, when the Boston Symphony Orchestra gave the second concert of its Monday evening series before a large audience of symphony devotees.

The programme was characteristic of the classic repose and dignity of this great body of musicians, who, with Franz Kneisel as soloist, were in exceedingly happy harmony. The novelty in the programme was the Berlioz overture, "Les Francs Juges," op. 3, played for the first time in Philadelphia. It proved to be an exceptionally interesting composition. The overture was completed in 1829 and was played at a concert given by the Philharmonic Society in New York as early as 1846.

The other orchestral numbers were: Symphonic Poem, No 2, "Tasso: Lament and Triumph," by Liszt, and Schumann's Symphony, No. 2, in C major, op. 61.

The performance of the orchestra was characterized by its customary care, precision and finish. Herr Gericke gives always a scholarly interpretation and the orchestra plays as one sonorous whole. In temperament and passion the gifted leader is totally lacking, and by reason of years of work under his purely intellectual domination the solo players exhibit the academic quality. Mr. Kneisel, the concertmeister, played last night the concerto for violin and orchestra in A minor, No. 1, by Bach. His tone was never more exquisitely smooth and velvety, and barring the absence of soul, which is not so much demanded by the classic elegance of Bach, his performance was well nigh perfect.

To-morrow evening the orchestra will appear again in the following programme:

Mendelssohn—Symphony, "Italian," No. 4, in A major, op. 90.
Beethoven—Song with orchestra, "An die Hoffnung."
Schubert—Fantasie in F minor.
Wagner—"Wotan's Farewell" and "Fire Charm," from "Die Walkure."
Soloist, Anton Van Rooy.

---

Philadelphia Inquirer

TUESDAY - - - DECEMBER 9, 1902

## MUSIC AT THE ACADEMY

### Second Monday Evening Concert of the Boston Symphony Orchestra

The Boston Symphony Orchestra was in town last night and gave its second Monday evening concert for the current season at the Academy of Music under the accustomed direction of Mr. Wilhelm Gericke. An audience was present which left very few vacant seats in the spacious auditorium, and the evening was one of much interest and enjoyment. The program began with a stirring and deeply impressive rendition of Berlioz's famous overture, "Les Francs Juges." This composition, which illustrates the theme of Sir Walter Scott's story of "Anne of Geirstein," and in which the spirit of the ancient "Vehmgericht" is faithfully and eloquently expressed, is one of extraordinary difficulty.

Indeed, it failed to secure the "Prix de Rome," for which it was originally entered, upon the ground of its impracticability. But there has been a great advance in musical technique since then, and no one could imagine the exactions which it makes upon its executants from its firm, fluent and facile performance last night. It was played in a way which expressed its full significance and which did ample justice to its many beauties. The symphony was that beautiful one by Schumann in C major, No. 2, and this also was interpreted with an ample measure of fire, fervor, freedom and finish. Mr. Gericke is in close sympathy with the music of Schumann. He appreciates its sentiment and rightly understands and values the poetry for whose expression it is made the vehicle, and his reading of the symphony which was on the program last evening was remarkable for its lucidity, for its sanity, for its eloquence and for its unfailing and always fascinating charm.

The other orchestral number was the "Tasso" of Liszt, one of those symphonic poems of which that composer was the originator, and in whose composition he has not yet had an equal. It was rendered with great effectiveness, and the applause which it elicited accurately indicated the deeply favorable character of the impression which the performance had produced. Mr. Franz Kneisel was the assisting artist upon this occasion, and he had elected to be heard in the A minor violin concerto of Bach. His performance of that great composition, dignified, illuminative and technically impeccable, was one of the most enjoyable features of a concert which was in every respect praiseworthy and delightful.

The orchestra will be heard again at the Academy of Music to-morrow evening, when the program will include Mendelssohn's "Italian" symphony, Schubert's Fantasia, and when Mr. Anton van Rooy, the famous baritone, will sing an air by Beethoven, with orchestral accompaniment, and Wotan's "Farewell" from Wagner's "Die Walkure."

---

THE PHILADELPHIA PRESS.-
TUESDAY, DECEMBER 9, 1902.

## THE BOSTON ORCHESTRA

The second concert of the first series of the Boston Orchestra was given at the Academy of Music last evening, the romantic being a dominant note of the program, that read as follows:—

Berlioz .. Overture, "Les Francs Juges," Op. 3 (First time).
Joh. Seb. Bach, Concerto for violin and orchestra, A Minor, No. 1.
Liszt, Symphonic Poem No. 2, "Tasso; Lament and Triumph."
Schumann, Symphony No. 2, in C Major, Op. 61
Soloist, Mr. Franz Kneisel.

The commanding character of the virile Berlioz was exemplified in grewsome overture that is simply blood-curdling in emotional intensity, which, however, lost some of its penetration by the reserve of Mr. Gericke notwithstanding the scholarly reading and luminous orchestral setting. But in the Bach number, as re-orchestrated by Mr. Kneisel, Mr. Gericke's classic methods found matter worthy of his mettle. As the soloist, Mr. Kneisel, who is a great favorite with his audience, played the concerto in his usual elegant manner, and while he satisfied the exacting demands of his instrument with an ease that proved his mastery of mechanical difficulties his tone was not large, though eminently satisfying in quality. As his rendering is strictly objective he, however, cannot be considered an artist in the robust sense of the term, though his technical equipment makes for virtuosity of the highest type. He was warmly received and responded to several recalls.

In the Liszt number, in which the heretical hallucinations of the Tasso's mind is expressed by the mournful lento; the symbol of his love for Leonora d'Esta in the adagio; the elegant life at the court of Ferrara by the stately minuetto; and the final triumph in receiving the laurel crown at the hands of Pope Clement in the jubilation of the allegro con molto brio, the various movements were interpreted by the orchestra in a manner quite in accord with the spirit of the several episodes, and some of the Liszt climaxes were read with stirring effect.

The refined and thoroughly satisfying reading of the Schumann symphony was a thing of beauty and joy from the announcement of the sostenuto assai to the finale allegro moto vivoce. But the distinguishing of the many distinguished elements of the symphony was the loveliness and passionate melancholy of the cantilena in the adagio of the third movement, where the wood-wind played against a shimmering background of exquisite trills from the violins, the whole rendered with a degree of emotional expressiveness that was completely satisfying and revealed the unique capacity of the organization to interpret the intent as well as the content of a great work of art.

---

PUBLIC LEDGER—PHILADELPHIA,
TUESDAY MORNING, DECEMBER 9

## LAST NIGHT'S CONCERTS.

### The Boston Symphony Orchestra in Bach and Schumann.

The Boston Symphony Orchestra, conducted by Wilhelm Gericke, gave the second monthly concert of its regular subscription series at the Academy of Music last evening, with the usual fine audience. This was the programme:

Overture, "Les Francs Juges".....Berlioz
Concerto for violin in A minor.....Bach
Symphonic poem, "Tasso".....Liszt
Symphony No. 2, in C major.....Schumann

Schumann's C major symphony had not been played here since Mr. Gericke gave it at a Wednesday concert two years ago, though we have meanwhile had the three others. It is one of the largest of the four—really later in composition than that in D minor, though published some years earlier—and it is not the least characteristic, with its abundant invention and its restlessness of restraint. The opening is full and forceful and impressive, though it wanders in the second part. This allegro is followed directly by the scherzo, an exceedingly interesting movement, profuse in melody and displaying a command of the orchestra Schumann did not always maintain. The tender and beautiful adagio comes after the scherzo, romantic and dreamy and with much characteristic detail, and the finale is developed with vigorous effect.

The symphony was smoothly and delightfully played. It could be more easily enjoyed at the beginning than at the end of a concert that already had laid some exactions on the listener. The other factor of most interest was the Bach concerto, which Mr. Kneisel played with faultless clearness and precision. It is one of many similar works in which Bach's absolute purity of musical thought and the apparent simplicity of form make very large demands upon the executant, and Mr. Kneisel played it like the sound musician and virtuoso that he is. It would be impossible to imagine anything more exquisite than his rendering of the difficult cadenza, introduced into the third movement by Joseph Hellmesberger, the elder, of Vienna. The composition, of course, bears little resemblance to a modern concerto, and, though the accompaniment has been elaborated, it employs but a part of the orchestra.

The resources of the modern orchestra are called into play in the two other selections. The words "first time" on the programme after the Berlioz overture applied, of course, to this orchestra. "Les Francs Juges," or the "Vehmgericht," used to be frequently on the programmes of the Germania in the old days; but it does not hold a permanent place like some others of Berlioz's overtures, notwithstanding his own high opinion of it. It is one of those descriptive compositions in which his conscious striving for unusual effect excites expectations hardly realized, the composition, with the exception of some passages for the strings, seeming unusually trivial. Liszt's tone poem of "Tasso's Lament and Triumph," for which he fortunately furnished a precise programme, has many beauties with much prolixity. In the methodical reading, not all of it escapes dullness.

The orchestra will give a concert in the second series to-morrow evening, when the programme will include Mendelssohn's Italian somphony, a Schubert fantasy and the finale of "Die Walkure," with Anton Van Rooy as the soloist.

[52]

THE PHILADELPHIA RECORD,
TUESDAY MORNING, DECEMBER 9,

## BOSTON SYMPHONY CONCERT.

**Franz Kneisel the Soloist and a Berlioz Work the Novelty.**

Berlioz's overture "Les Francs Juges," a composition which the writer himself describes as containing all that his heart held of rage and tenderness, was the novelty of last night's concert of the Boston Symphony Concert. Berlioz was very fond of this "terribly frightful" piece of music, but there seems little reason why it should not be allowed to rest in peaceful oblivion. It contains striking effects undoubtedly, but the enthusiasm into which it threw its composer is not apt to be duplicated by his auditors of the present day. Last evening this somewhat melodramatic composition was first on the program and served the useful purpose of making us more appreciative of the Bach Concerto which followed directly upon it, and the Liszt symphonic poem and Schumann Symphony, which rounded out the evening's concert.

This work is the unique survival of Berlioz's weird dream of an opera on this theme of the Fehmic Tribunal, which Mr. Philip Hale describes in the program as "a strange, irregular and fear-compelling institution, peculiar to Germany, which flourished especially in Westphalia from 1150 to 1568. Civil cases were tried before it openly, but crimes such as heresy, witchcraft and murder were tried at night and with blood-curdling rites. The symbols of authority were a coil of ropes and a naked sword." Concerning the music Mr. Hale remarks:

In these four pieces of music a drawbridge is lowered, and the chorus trembles at the tyrant. There is a duet for the tyrant (bass) and Christiern (tenor)—a violent piece, loved by the Berlioz of 1828 because it was "dictated by the flames of hell," to use his own language. He found it "terribly frightful," and that "women would scream" when they heard it. There is a "ferocious" chorus, sung by the Fehmic Judges, "in a line facing the public and near the footlights." Here, as in the hair-raising duet, the three trombones are apart from the orchestra, and the drums are covered with thick cloth. Then there is this note of Berlioz: "No. 3, song of the murderer of Olmerick, who is hidden with his young son in the Black Forest, on a cold winter's night; the song is accompanied by moans of the north wind, and is often interrupted by the child's wail: 'Father, I am cold.' The father will always answer this complaint by reciting the De Profundis. Death of the two; arrival of monks who carry off the bodies; finale, chorus of folk, finishing in major with an explosion and the themes of the coda of the overture." Berlioz wrote in 1829: "Nothing, I swear to you, nothing is so 'terribly frightful' as my overture to 'Les Francs-Juges.' . . . It is a hymn to despair, but the most despairing despair that one can imagine, horrible and tender."

Particularly pleasing was the appreciative and intellectual rendering of the solo part of the Bach violin concerto by Franz Kneisel, whose association with the Kneisel Quartet as well as with the Boston Symphony Orchestra, has made his musical ability well known to Philadelphians.

LETTERS TO THE Bulletin

### THE BOSTON ORCHESTRA

**Mr. Franz Kneisel Plays a Bach Concerto Superbly.**

Mr. Franz Kneisel was the soloist at the second of the season's Boston Symphony Concerts last night at the Academy of Music. He played Bach's first violin concerto, in A minor, in a manner wholly delightful. Bach probably never even heard of a virtuoso, and would surely have been shocked had any one played pizzicato with the left hand or indulged in any of those freakish "stunts" of the school of Vieuxtemps or Paganini. Those who heard one of his violin concertos last night for the first time might decry his lack of imagination, judged by twentieth century standards. They might even call his exquisite simplicity, pedantic. To the real musician, however, who sets back musical pyrotechnics to the level of dime museum freaks—wonderful but scarcely artistic—this concerto was as a great rock in a weary land. The violin was the old cantor's earliest instrument and he evidently loved it; even the cadenza he wrote for this concerto is good music, and in it he shows his respect for his instrument and for himself. Mr. Kneisel's art is well known. It may not appeal to the mass, but its voice is none the less mighty. His tone is not great, but it is wonderfully pure—there was not a single rasping string or a solitary "squeak" last night, and who can say as much of the playing of those whose popularity with the unthinking is quadruple his? The orchestral score, thin and quaint as it seems, was given with delightful spirit and the whole atmosphere was profoundly suggestive.

It seems strange that a work by Berlioz, bearing the opus number, three, should be played for the first time here, more than thirty years after the death of the composer. When Mr. Gericke states that the overture to "Les Francs Juges" is played "first time" he is doubtless right. The work shows Berlioz's gorgeous coloring, his supreme knowledge of the modern orchestra, his eccentricity, and his genius. It is wonderfully imaginative, full of fascinating melodies, and, withal, a work of decided difficulty. The impression it made was marked, and it is sincerely to be hoped that Mr. Gericke will afford us another opportunity of hearing this curious overture. The symphony was Schumann's second (op. 61), really his third in chronological order. Schumann was primarily a song writer and composer for the piano. Nothing more exquisite can be imagined than his "Nussbaum," so beautifully and tenderly sung by Sembrich here recently. But his symphonies belong to another class. He began writing for the orchestra late in his unhappy career and he gives one the impression of one who is using strange material, as if a water color painter of the highest grade had determined to limn in oils or to carve his ideas in marble. The effect is dry, lacking in spontaneity, labored. This will be schism in the ears of the Schumann cult no doubt. Liszt's dramatic, not to say theatrical, symphonic poem, "Tasso," was the other number on the program, and the strongly contrasted movements were interpreted with that vividness and certainty, with that convincing completeness that makes the playing of this marvelous orchestra so satisfying, and which, alas, causes the respectable and praiseworthy efforts of other similar organizations to seem somewhat weak and crude in comparison.

Mr. Van Rooy, the great German basso, will be the soloist at to-morrow night's concert. He will sing "Wotan's Farewell" and "The Fire Charm" music from "The Valkyrie." The symphony will be Mendelssohn's lovely "Italian" and Schubert's Fantasy in F minor will also be given. The programme is therefore one of a very attractive character.

THE DAILY EVENING TELEGRAPH—
PHILADELPHIA, TUESDAY, DECEMBER 9, 1902.

**Boston Symphony Orchestra at the Academy of Music.**

The Boston Symphony Orchestra's second concert of the first series for this season was given at the Academy of Music last evening before the regular audience of music-loving subscribers, and a casual contingent filling the house to the ceiling. The programme was somewhat ponderous, including Schumann's great Symphony No. 2 in C major; Franz Liszt's Symphonic Poem, "Tasso," these compositions being rendered in six numbers each; and a long violin concerto of John Sebastian Bach. These, with Berlioz's overture, "Les Francs Juges," constitute a somewhat taxing entertainment for even the most enthusiastic concert attendants; but the feeling of weight and responsibility to understand and appreciate a great musical offering was much relieved by the perfect mastery and apparent ease with which the orchestra rendered every passage and the variety of expression with which Conductor Gericke interpreted the nuances of the most complicated compositions.

No musician who appears before the Philadelphia public commands greater respect or wins greater admiration than Mr. Franz Kneisel, possibly, in part, because he has come to be thoroughly well understood and fully appreciated by his Philadelphia hearers. His rendition of Bach's Concerto was welcomed as the most acceptable number of the evening's programme, and the enthusiasm of the house was manifested by repeated recalls, which would have been construed as an insistent demand for an encore, except that the well-known rules of these concerts forbid such an invasion of the order of the evening.

THE PHILADELPHIA PRESS.
THURSDAY, DECEMBER 11, 1902.

### BOSTON ORCHESTRA

**Van Rooy, the Soloist, at the Concert.**

The second concert of the Boston Orchestra's supplemental series was given at the Academy of Music last evening before an audience that, while not so large as the one of Monday evening, gave hearty evidence of its appreciation of a program that read as follows:—

Mendelssohn..Symphony No. 4, in A major, "Italian," Op. 90
Beethoven..Song with Orchestra, "An die Hoffnung"
Schubert.....Fantasy in F minor
Wagner..."Wotan's Farewell" and "Fire Charm," from "Die Walkure"
Soloist, Mr. Anton Van Rooy.

These are days of intense development in matters aesthetic—more especially on the musical side where the music of the future is the music of the present—days when the ultra-wise are predicting a vogue for Cesar Frank and his school who speak not in the tongue of ordinary mortals, and in such days it is thus a matter for congratulation that there can be included in a program of important works the "Italian" symphony which, notwithstanding a certain conventionality in treatment, possesses a daintiness in orchestration and tenderness of musical thought that make for a continuance of appreciation on the part of many that have grown hypercritical in such matters. It, therefore, goes without saying that the symphony as interpreted by Mr. Gericke last evening was in every sense felicitous and satisfying, which, contrary to the usual procedure of the conductor, came as the first number of the program, and was followed by the beautiful lyric "An die Hoffnung," that suggests by its sentiment the well-known "Adelaide" and was rendered in a most impressive manner by Van Rooy. The Schubert "Fantasy" was an instrumental expression of the old story of feminine inspiration and made a fitting pendant to the Beethoven song. "The fantasy," by the way, was not originally written for the orchestra, but for the piano. Several musical commentators have seen fit to adapt the work for orchestral presentation, but the instrumentation by Felix Mottl is considered the most successful and was the score read last evening.

The stirring excerpt from "Die Walkure" closed and accentuated through the perfect art of Mr. Van Rooy a program of unusual interest. The dramatic and emotional contrast of the Beethoven and Wagner numbers were truthfully rendered by the artist, who was warmly applauded, and received several recalls at the close of each number. The orchestra, as usual, was in splendid form, establishing in the play of light and shade tone values of logical coherence, the whole suffused with a wealth of color that is not usual from the palette of Mr. Gericke. In short, the concert consisted of numbers of great interest and read with that degree of intelligence that excuses much in the academic nature of the conductor's interpretations.

PHILADELPHIA RECORD,
THURSDAY MORNING, DECEMBER 11,

**The Boston Symphony Orchestra.**

The concert given by the Boston Symphony Orchestra at the Academy of Music last evening was made one of the most notable of the present season by the presence of Anton Van Rooy, the notable Dutch baritone of the Grau Opera Company. The two selections for the display of his lyricism were Beethoven's plaintively sweet song, "An Die Hoffnung" and Wotan's Farewell Song from "Die Walkuere," in both of which his noble and resonant voice was heard to its finest advantage. Without the scenic and dramatic effects, however, which are such necessary elements to the Wagner music drama the Farewell Song and Feuerzauber is robbed of much of its effectiveness. Despite the almost flawless work of the orchestra, therefore, the appearance last evening of Mr. Van Rooy attired (as the much perturbed All-Father) in evening dress seemed incongruous, to say the least, and but emphasized the oft-repeated fact that Wagner's music should not be "lifted" from his operas.

The other two numbers on the program were Schubert's delicate and melodious Fantasy in F minor and Mendelssohn's Symphony No. 4, popularly called the "Italian." The light and melodious qualities of this latter work seemed strangely in contrast with the sober Brahms' fare of which Mr. Gericke is apparently so fond, but it was nevertheless played with de-

[5 3]

THE PHILADELPHIA INQUIRER,
THURSDAY MORNING, DECEMBER 11,

## MORE MUSIC FROM BOSTON

**Features of the Symphony Concert Given at the Academy Last Night**

The Boston Symphony Orchestra returned to the city yesterday and gave an enjoyable concert under the direction of Mr. Wilhelm Gericke at the Academy of Music last night. Mendelssohn's "Italian" symphony was the leading feature of the program. It is rather the fashion nowadays to disparage the composer who is known to most amateurs as the author of those "Songs Without Words" for the piano which were much more highly esteemed and more frequently played a generation ago than they are now, and it must be admitted that in the smooth elegance of Mendelssohn's style, with its lack of vigor and its suggestion of the artificial and the dilettante, there is a lack of that intensity of feeling and vigor of expression which are so characteristic of the modern manner.

Mendelssohn is altogether too ladylike and too refined to make much impression upon a generation accustomed to the virilities of a Wagner, the fervors of a Puccini, the transports of a Verdi and the asperities of a Strauss. Yet he wrote much beautiful music, much music whose endurance is assured by a genuine inspiration, and this "Italian" symphony which was played last night is one of the compositions in which he is heard at his best. It is full of lovely melody, and it is free from that tendency toward a weak sentimentality by which so much of Mendelssohn's work is distinguished and disfigured. It received a most eloquent and appreciative interpretation, and there can be no doubt as to the pleasure which its performance afforded. The other instrumental number was the fantasia in F minor by Schubert, in which also the intelligence and virtuosity of the orchestra and the insight of the conductor into the significance of the score before him were convincingly displayed.

Mr. Anton von Rooy, the well-known baritone, was the soloist, and he rendered an air by Beethoven, "An die Hofnung," and "Wotan's Farewell" from Wagner's music drama of "Die Walkure" in a manner worthy of his high reputation. He has a noble voice, he sings with much depth of feeling and breadth of style and he is in every respect a cultivated and satisfying artist. He was much and deservedly applauded, especially after his dignified and impassioned declamation of the "Farewell." There was a good-sized audience present, and the concert was in all respects a great success.

8

ESTABLISHED 1836
PUBLIC LEDGER
AND
THE PHILADELPHIA TIMES.

### BOSTON SYMPHONY ORCHESTRA

**Audience in Academy of Music Listens to Excellent Programme**

For last evening's concert of the Boston Symphony Orchestra, in the Academy of Music, Mr. Gericke had arranged this programme:

Symphony, No. 4, "Italian".....Mendelssohn
Song, "Au die Hoffnung".....Beethoven
Fantasy, in F minor.....Schubert
Wotan's Farewell and Fire Charm.....Wagner

The symphony, wisely placed first, was beautifully played, notably in the andante, which was taken very slowly and very gracefully, and in the interesting final movement, which was given with unusual spirit and brilliancy. This was altogether a great pleasure. The Schubert piece was one of the piano fantasias laboriously orchestrated by Felix Mottl, and rendered quite dull in the process. In the great finale of "Die Walkuere" the orchestra was heard not only in admirable execution but in great richness and beauty.

Opera-goers will not have forgotten the power and dignity with which Van Rooy sings Wotan's farewell. His voice seemed fuller and more musical than before, and his declamation is very noble. In the Beethoven song he showed still better the musical quality of his voice, the justness of his intonation and a graceful lyric sentiment not always indicated in his operatic work. He is a very unusual and very satisfying singer, ranking with the foremost that we have heard in these great roles.

It might have been thought that so attractive a programme, with so distinguished a soloist, would command general attention, but the audience was lamentably small. The Boston Orchestra apparently is recognized for one night only in each month, irrespective of the music played, as the proper thing to hear. Beyond that it attracts only those who go to hear all the good music they can and as often as they can, without regard to fashion.

ARTICLE PEELED AWAY

THE MAIL AND EXPRESS
Broadway and Fulton St., New York.

FRIDAY EVENING, DEC. 12, 1902.

# MUSIC.

## Boston Symphony Orchestra's One Hundredth New York Concert—A Glance at Ancient History—Gericke and Kneisel in 1887 and 1902.

Weather that might well have dampened ordinary enthusiasm had little effect on the size of last night's Boston Symphony Orchestra concert audience at Carnegie Hall, and the company of music lovers that assembled was of the usual distinguished quality. Yet the fact that the visiting band was to celebrate an anniversary probably had little to do with the attendance, for these audiences are of a faithful sort.

Although the programme made no mention of it, last night's concert was the one hundreth of the Boston orchestra's New York series, and, as on the evening of February 14, 1887, when the band made its New York debut at Steinway Hall, Wilhelm Gericke was the conductor and Franz Kneisel the soloist. The programme on that first occasion consisted of Weber's "Oberon" overture, the Beethoven violin concerto, Handel's Largo and Beethoven's C minor symphony. The orchestra comprised seventy-five players, and gave three concerts that winter, as against the present list of ten New York concerts a year and from eighty-five to ninety or more performers. The striking qualities of the Boston Symphony Orchestra (which was then six years old) were recognized by the newspaper critics and by a small and discerning portion of the public, but not for several seasons did the orchestra gain anything like the support it deserved here.

Looking back to that time the period of years seems not particularly long, but when one examines the contemporary records of music and drama, the date February 14, 1887, appears curiously far away, and detached only partially from a background of veritable antiquity. From that day's issue of The Mail and Express, for instance, the searcher finds that at the Metropolitan Opera House the third German opera season was drawing to a close. Under Anton Seidl's and Walter Damrosch's conductorship, Anton Schott, then in the best of his powers, was singing his way through "Die Walkure," "Rienzi," "Tannhauser," "Die Meistersinger," "Masaniello" and "Der Prophet." The National Opera Company, under Theodore Thomas, was to begin at the Metropolitan on Feb. 28 a five weeks' season of grand opera in English, with "The Flying Dutchman." Also at the Metropolitan the concerts known by the incongruous name of the "Thomas Populars" were in the midst of a spring season.

"Ruddigore," a "new opera" by Gilbert and Sullivan, was about to have its American premiere at the Fifth Avenue Theatre, by D'Oyly Carte's company from the London Savoy. "Erminie" was in its eighth month at the Casino, and Nat Goodwin was personating Prince Lorenzo in "The Mascot" at the Bijou Opera House. Denman Thompson, at the Fourteenth Street Theatre, was advertising in a dignified way that "The Old Homestead" was "the most successful production of the season" (fancy a time when "The Old Homestead" was new!), and "Jim the Penman" was "the hit of the year" at the Madison Square Theatre. Richard Mansfield, already a personage of importance, was to present "Prince Karl" at the Union Square at the end of Rose Coghlan's revival there of "Peg Woffington"; this latter play was also being performed by Helen Dauvray at the Lyceum.

At Niblo's "The Black Crook" was in full swing; at this period, it was deemed the acme of all that was audacious. Tuxedo Park had been opened the previous summer by Pierre Lorillard and had attracted so much attention that Dockstader's minstrels were enjoying great popularity in their "Tobogganing at Tuxedo" specialty. And, to complete this dive into the past, in this issue of February 14, 1887, Mrs. Jeneuss Miller (nowadays it is Mme. Jenness-Miller) was billed to deliver at Chickering Hall her "great lecture" on "the ideal dress, scientific and artistic dress for women."

Such was the theatrical atmosphere of New York when the Boston Symphony Orchestra came here on Valentine's day nearly sixteen years ago. Times have changed, and even musical ideals have altered a bit since that period. And the hundred concerts of the Boston musicians have unquestionably been one of the formative influences; they have upheld the standard of finished art as no other orchestral organization has been able to do.

Last evening's programme brought forward a novelty, Remsky-Korsakoff's overture to his opera, "The Betrothed of the Czar;" the other numbers were Bach's first concerto for violin, in A minor; Liszt's symphonic poem, "Tasso," and Beethoven's "Eroica" symphony. The orchestra has never, perhaps, played more brilliantly here. Every detail of the several scores was brought out with just its proper inflection, every nuance counted at its worth, every tonal color was adjusted to its right value in the general scheme. This was not obtained, moreover, at the expense of breadth. Mr. Gericke's reading of the Liszt poem was sympathetic; the "Eroica" symphony, which had not been heard for some time, has never sounded more impressive or more beautiful.

The Bach violin concerto, which was unfamiliar here, is typical of the composer in one of his chamber music moods, and of its three movements the second, an andante, proved as interesting as any. Mr. Kneisel played the difficult solo part with a purity and fullness of tone simply delightful, and his performance was applauded to the echo. The new Rimsky-Korsakoff overture is brilliant in color and not too weighty in thematic material. It is a capital piece of work, clear and well made, and it formed an agreeable prelude to a serious concert.

On Saturday afternoon the Boston orchestra will play a different programme, and Anton Van Rooy will be the soloist.

COMMERCIAL ADVERTISER, NEW YORK, FRIDAY, DECEMBE

UNION ALUMNI D...

NEW YORK TIMES, FRIDAY DECEMBER 12, 1902.

# THE BOSTON ORCHESTRA

## Its Second Concert Given in Carnegie Hall.

### Mr. Kneisel's Beautiful Performance of Bach's Violin Concerto—New Music and Old.

At the second concert of the Boston Symphony Orchestra, given last evening in Carnegie Hall—which was, by the way, the hundredth performance it has given in New York—Mr. Gericke played two modern pieces, one of them for the first time in New York, and two classics that belong in the highest walks of music. The programme thus seemed, on the face of it, equally divided, but so vast was the preponderance of musical value with the older music that of a division of interest there could scarcely be any question. The novelty was the overture to an opera, "The Betrothed of the Czar," by the Russian, Rimsky-Korsakoff, a leader of the younger nationalist school of his native land and one of the most brilliant of those adventurous musicians. But there is little that is adventurous or brilliant in this overture. It has few of the striking qualities that have brought his music to the attention of the musical public outside of Russia, and that make their appeal, for instance, in his "Scheherazade" suite. There are neither the Russian nor the Oriental characteristics in the thematic material; not the ingenuity of development nor the instrumental brilliancy that he has shown elsewhere. It is simply a well-made piece of music, agreeably melodic in its character, but offering nothing to stir the pulse of the listener or to fix the attention.

The other "modern" piece already begins to sound old-fashioned, because of its lack of vitality and musical beauty—Liszt's symphonic poem entitled "Tasso" and intended to depict the misfortunes in life and the posthumous fame of the great Italian poet—"the grand antithesis of genius ill-treated during life, but after death resplendent with a light that dazzled his persecutors," as the composer himself expressed it. To do this he employed his usual method of developing, expanding, transforming, and elaborating one or two simple themes, with all the dangerous resources of the modern orchestra. The result is pretentious, bombastic, turgid; the ineffective striving of an urgent ambition impotent to realize its purpose. The piece is full of theatrical effects and trivialities that recall nothing so much as the similar ineptitudes of Meyerbeer laboring with a spacious operatic climax and producing sound and fury, signifying nothing. Indeed, to those who were privileged to see "Le Prophète" the evening before, there was an irresistible comparison presented, even to the orchestral color.

Mr. Franz Kneisel was the soloist and played Bach's A minor violin concerto with the breadth and poise of a master whom it might not be far out of the way to call great. It is a composition that is rarely put upon concert programmes by violinists because it offers no opportunity for personal display or the exploitation of technical gymnastics. It requires other powers of the highest sort—robust and manly, yet subtle, musicianship, a profound insight into the depth and beauty of Bach's inspiration, a perfect facility and surety of technique, and a sustained legato style. It is a work of a grave and serene beauty that only such qualities can show forth; and Mr. Kneisel's performance—large in spirit, perfect in its symmetry and finish, yet full of warmth and human tenderness—was one to overjoy the lovers of Bach's music. To fit the piece for performance in a large hall, Mr. Kneisel had made a few skillful additions to the score of the orchestral accompaniment in such a way as not to distort its structure or disturb the balance of effect; he played in the last movement a cadenza by Hellmesberger. The performance deeply stirred the audience, and Mr. Kneisel was made to understand the high esteem in which he was held.

The symphony was Beethoven's "Ervica," of which Mr. Gericke's reading was a sincerely felt and beautifully proportioned one. He does not seek for violent effects or dramatic climaxes and contrasts; there was nothing that is "new" or "original" in it; but it was an eloquent exposition of the composer's ideas, and for the sake of the music. The playing of the orchestra was luminous, finished, and richly colored.

THE SUN.
FRIDAY, DECEMBER 12,

# THE BOSTON ORCHESTRA.

## ITS ONE HUNDREDTH CONCERT IN THIS CITY.

### The Conductor and the Soloist Who Appeared Fifteenth Seasons Ago Appear Again—Mr. Kneisel's Admirable Performance of a Violin Concerto.

The second concert of the fifteenth season of the Boston Symphony Orchestra in this city took place at Carnegie Hall last night. The occasion was memorable from the fact that it was the one hundredth entertainment given by the organization in this city. Its first concert here was given in the old Steinway Hall in Fourteenth street, on Monday, Feb. 14, 1887. The conductor then, as last night, was Wilhelm Gericke and the soloist, again, as last night, was Franz Kneisel, the concertmeister of the orchestra. The programmes, however, were not the same.

At the first concert the orchestra played Weber's "Oberon" overture, Handel's Largo and Beethoven's C minor symphony, and Mr. Kneisel played the Beethoven violin concerto. Those who were present at that entertainment well remember the extraordinary enthusiasm aroused by the performance of the Weber overture, in which the splendid tonal power and polished ensemble of the orchestra burst upon astonished New York. Last night's programme embraced Rimsky-Korsakow's overture, "The Betrothed of the Tsar;" Liszt's symphonic poem, "Tasso," and Beethoven's "Eroica" symphony. Mr. Kneisel chose to disclose the ripened beauty of his art in Bach's A major violin concerto.

There was an outburst of astonishment last night, for the orchestra and its concert master are tried and beloved friends. There was, however, a deep note of friendship in the applause which strikingly noble playing called forth. Furthermore, there was a substantial demonstration of public approval in the size of the audience, which assembled in spite of the warring of the elements. The tribute was well deserved. The Boston Symphony Orchestra is an institution of which all music-loving Americans are justly proud. It is especially dear to New York, which it has visited with the beneficent ministrations of its refined art for sixteen seasons, to the everlasting good of public taste.

Such a concert as that of last evening calls for little critical comment. Its features were such as to challenge admiration, rather than to invite discussion. Praise could easily widen into an account of all that goes to make orchestral performance beautiful and uplifting. But let it on this occasion confine itself to the record of the cheering fact that the men from Boston played as they can play, and that means that we can hear nothing better. It will not be superfluous to add that the performance of the Liszt composition was warmed by exceptional enthusiasm on the part of Mr. Gericke. To this inspiration the band responded like the sensitive instrument it is, and the result was a performance filled with nobility of tone and with a brilliant variety of lights and shades and closing with a triumphant burst of power.

Bach's violin concertos do not often figure in contemporaneous programmes. Few violinists are content to set aside the opportunities for dazzling display to be found in recent works. Few have sufficient artistic humility to devote themselves to the task of interpreting music which is its own glorification rather than that of the performer. Yet the reward to be reaped from an adequate interpretation of Bach's violin music is great. No succeeding composer has made the instrument speak in such eloquent accents or with such a satisfying disclosure of its own individuality. Bach makes the violin sing its natural song. Spontaneity flows through every measure of his compositions for it, and when unaccompanied it sounds with a greater opulence than it does in similar conditions in the writings of any other master.

Mr. Kneisel is a sincere worshipper of Bach's violin music and he plays *con amore* and with a reverent self-effacement. The result is that he garbs himself in a royal robe of artistic glory. Last night he played with a purity and nobility of tone, a chastity of style and a reposeful finish of virtuosity altogether beautiful. His splendid Stradivarius sang sonorously and sweetly under his touch and old Bach stood revealed in all the marvellous simplicity and profundity of his elemental art. Mr. Kneisel's treatment of the cadenza was a masterpiece of violin art. He was applauded to the echo and recalled many times.

...K DAILY TRIBUNE.
FRIDAY, DECEMBER 12, 1902.

## THE BOSTON ORCHESTRA.

After last night's demonstration, it would be idle even to attempt to gainsay the hold which the Boston Symphony Orchestra has won upon the New-York public. It is, indeed, an extraordinary sentiment of admiration and affection which can rise superior to the most discouraging conditions, as did last night's audience in Carnegie Hall. The weather, which had been disagreeable all day, was most unkind just at the hour when the journey to the music room had to be undertaken. The means of conveyance were uncomfortable and uncertain, yet twenty minutes after the concert began the hall contained an audience which must have gladdened the heart of Mr. Gericke, as well as the management. To the latter it spoke of present prosperity and greater favors yet to come; to the former it proclaimed an appreciation of the offerings of himself and his men more gratifying than contemplation of monetary gains.

The programme had two features of special interest which must receive attention, although there is no need of such things at the concerts of the Boston organization. There would be nothing hackneyed in its schemes even if they were made up of musical tales not twice told, but one hundred times reiterated. Something approached this last night when Mr. Franz Kneisel played Bach's concerto in A minor. He had not played this music here before, but for the ninety-nine concerts given by the orchestra in New-York before that of last night he had sat at the head of the violins; and at the first concert in Steinway Hall the young violinist had provided the solo feature. How youthful he looked then, but how finished, how gentle, how refined was his performance of the Mendelssohn concerto! Has sojourn in America dulled his artistic sensibilities, lowered his taste, deadened his conscience? Not a whit. It was a loftily aristocratic sentiment which inspired his playing; a rare devotion to purity of thought and purity of expression; and the hearers, accepting the gift as a tribute to their taste and understanding, gave in return a generous measure of appreciation and a hearty token of gratitude. The incident was characteristic and significant from both points of view; and heart warming. The relationship which exists between the Boston Orchestra and its New-York audience is unique in the musical life of the metropolis, and as lovely as it is unique.

It is scarcely necessary to go into the details of Mr. Kneisel's playing of the Bach work. Above all technical sway there hovered that serenity and reposefulness, that chastity, that clarity of utterance, that freedom from all slack and vulgar amalgam which have made his rare appearances as a solo performer the same periods of artistic refreshment as his frequent appearances at the head of his quartet. The second feature of special interest was the production of a composition hitherto new to local concert rooms. It was an overture to an opera entitled "Zarskaja Newesta" ("The Czar's Fiancée"), by Rimsky-Korsakow. We are told that the opera, which had its first performance in Moscow in 1899, was markedly successful; also that in the opinion of Russian critics the overture does not correspond with the dramatic nature of the opera's story. It is easy to believe this. The work is decidedly light waisted in idea and commonplace in workmanship. Only its voice—not its thought—is masterly, as was to have been expected from the thrice genial composer. The Russian speaks out of it, but it is the Russian of St. Petersburg and Moscow, with his shell of sleek veneer—not the Russian of the faraway communal villages and the dreary wastes whose rude idiom has made Russian music what it is to-day. After hearing it the audience was ready to appreciate that the "Eroica" symphony in Mr. Gericke's reverent, lucid, beautiful and convincing reading sounded less conventional and hackneyed than the Muscovite novelty. Before the symphony came Liszt's "Tasso"—sound, scintillant sound signifying nothing—had Meyerbeer written it, as well he might.

### Boston Symphony Orchestra.

The Boston Symphony Orchestra announces its next concerts at Carnegie Hall on Thursday evening and Saturday afternoon, December 11 and 13. The performance on Thursday evening will have a special interest as the one hundredth concert by the orchestra in New York. The first performance was at Steinway Hall, February 14, 1887, with Wilhelm Gericke as the conductor and Franz Kneisel as soloist, and both will again appear in the same capacities on Thursday evening. The Saturday soloist will be Anton Van Rooy. The programmes:

THURSDAY EVENING.

Overture to "The Betrothed of the Tsar" ..... Rimsky-Korsakoff
Concerto for violin and orchestra, in A minor, No. 1 ..... Bach
Franz Kneisel.
Symphonic Poem, No. 2, "Tasso" ... Liszt
Symphony No. 3, in E flat major, "Eroica," op. 55 ..... Beethoven

SATURDAY AFTERNOON.

Symphony No. 2, in C major, op. 61, Schumann
Song with Orchestra, "An die Hoffnung," op. 94 ..... Beethoven
Anton Von Rooy.
Symphonic variations on an Original Theme, op. 78 ..... Dvorak
"Wotan's Farewell" and "Fire-Charm" from "Die Walkure" ..... Wagner
Anton Von Rooy.

The Boston Symphony Orchestra announces its next concerts at Carnegie Hall on Thursday evening and Saturday afternoon, December 11 and 13. The performance on Thursday evening will have a special interest as the one hundredth concert by the orchestra in New York. The first performance was at Steinway Hall February 14, 1887, with Mr. Gericke as the conductor and Mr. Franz Kneisel as the soloist. The latter will appear in the same capacity on next Thursday evening.

EVENING POST, NEW YORK,
FRIDAY, DECEMBER 12, 1902.

## MUSIC AND DRAMA

### Boston Symphony Orchestra.

Carnegie Hall held a vast audience last night, notwithstanding the fact that the Kneisel Quartet forms a part of the Boston Symphony Orchestra, and that the condition of the weather was consequently the worst conceivable. What aggravated matters from this point of view was that Mr. Kneisel was the soloist of the evening. From the artistic point of view, however, this was a blessing. He played the first of Bach's violin concertos with consummate art and loving attention to detail. The concerto is not one of Bach's masterworks, nor is its idiom peculiarly violinistic; yet it was a welcome change from the three or four concertos usually favored by violinists. After the performance prolonged applause repeatedly summoned Kneisel, and when he afterwards took his seat as Concertmeister he got another round of applause.

The concert began with an overture by Rimsky-Korsakoff, and ended with Beethoven's third symphony. Everybody knows with what precision and polish the Boston band plays Beethoven. As for the Russian's overture to "The Betrothed of the Czar," it proved to be an interesting specimen of northern music, excellent in workmanship and effectively orchestrated. Like most of the works of Rimsky-Korsakoff and the Russian school in general, it betrays the influence of Liszt—that giant whose influence on modern composition is now known to have been nearly as great as that of Wagner himself.

In last night's concert the most impressive number was Liszt's "Tasso," now generally acknowledged his masterwork in the symphonic poem line—a masterwork with which the great conductors of Germany are at present arousing more enthusiasm on their travels than with anything else. It took the musical world half a century to comprehend the novel grandeur of this music, and a few professionals apparently have not risen to the occasion yet. It is most instructive to study the evolution of critical appreciation of Liszt, as, for instance, in the successive editions of Dr. Riemann's 'Musik-Lexicon,' and finally in his 'Geschichte der Musik seit Beethoven,' in which at last he realizes the full significance of Liszt as a composer. Wagner understood it some decade ago, and so did Saint-Saëns, Dvorák, Tchaikovsky, and nearly all other modern masters of high rank. As a creator of free form in music—the greatest need of all—Liszt stands unequalled except by Wagner; on this point the essays of Wagner and of Saint-Saëns on his symphonic poems are extremely instructive and illuminating.

After the departure of Mr. Thomas to Chicago and the death of Anton Seidl, Liszt's orchestral works were for some years shamefully neglected in this city. Lately, however, partly, perhaps, as an echo of the Liszt enthusiasm in Germany, they have come into vogue again. Mr. Gericke is doing his share nobly. He gave, last night, a most interesting and animated reading of this cosmopolitan composition, in which Italian, Hungarian, and German elements are blended with Liszt's incomparable art. The "Lament and Triumph" of Tasso typify Liszt's own fate as a composer; and in the "Trionfo" Mr. Gericke gave rein to the brasses with an air of rejoicing in the victory. He cannot please New Yorkers better than by giving us plenty of Liszt.

Dominating in interest the musical affairs of this week are the second concert and matinee of the Boston Symphony Orchestra on Thursday evening and Saturday afternoon. The performance on Thursday evening will have a special importance as the one hundredth which this organization has given in New York.

It is interesting to recall that the Boston orchestra made its first appearance before this public in Steinway Hall, February 14, 1887, with Mr. Gericke as conductor and Mr. Franz Kneisel as soloist, and that both of these gentlemen, surviving the changes of fifteen seasons, will appear in their respective capacities on Thursday evening. In the face of what at first was scant attention, the Boston orchestra has steadily pursued its course of concert giving, winning by the sheer force of its ideals and the excellence of its performances its way to the first place among the agencies of musical uplift, in New York and consolidating a great following of the most cultivated minds in this community.

The programme on Thursday evening consists of Rimsky-Korzakoff's overture to "The Betrothed of the Tsar;" the Bach Concerto for violin and orchestra in A minor, No. 1, with Mr. Kneisel as the soloist; Liszt's second symphonic poem, "Tasso," and the "Eroica" symphony of Beethoven, in E flat, No. 3.

It would be interesting to know just why Herr Anton van Rooy, the soloist at the matinee concert on Saturday, has elected to sing again the farewell of Wotan, from "Die Walkure." New York is quite satisfied that he can do justice to this scene—it heard him in it at the Philharmonic opening last month and had before many times at the opera. And it surely cannot be Herr van Rooy's only heroic "concertstück." For the rest, Saturday's programme contains the Second Schumann Symphony, in C major; some symphonic variations by Dvorak, opus 78, and Beethoven's song "An die Hoffnung," to be sung by Herr van Rooy with orchestral accompaniment.

EVENING SUN, FRIDAY
DECEMBER 12, 1902.

## MUSIC AND MUSICIANS

### BOSTON ORCHESTRA'S NEW YORK JUBILEE.

**America's Prima Donna Band Deserved a Century Mile Stone from Plymouth Rock Itself to Mark the 100th Concert in This Metropolis—Kneisel, Stradivarius and Bach—Gericke Makes a Record as a "Grand Old Man" of the Symphony Halls**

In these sad days, when discussion of the Boston Symphony Orchestra's fine and consistent performance has become a mere glorified hack work for carriage company, any departure from the beaten path is welcome in the musical world. Or, if not a departure, then a turning aside to mark a holiday. It was the 100th concert of the Boston band in this town that was celebrated last night at Carnegie Hall. In spite of paralyzed traffic below, blazing third rails above, and icy pavements that were as fit for skating as any old Holland canals, the audience that turned out was a huge one. Ancients of seventeen years ago risked their honorable bones in order to grace the feast of reason. They wagged their wise heads and regaled their friends with a wealth of reminiscence, until the house had again and again to be called to order before the music could go on.

In Fourteenth street's Steinway Hall, on a Feb. 14—which was Valentine's day—fully half a generation ago, the orchestra from away down East literally took New York by storm. Its brilliant ensemble work, its unanimous virtuosity, had to be described as "a revelation." That bit of history has repeated itself until the orchestra has a following in many cities that local bands vainly attempt to rival at the present day. It is a music lovers' band. The first conductor, Wilhelm Gericke, was in charge last evening, and if a further note of permanence were desired it has only to be said that the soloist of the first and the one hundredth time was the same.

Franz Kneisel, of Boston and Blue Hill, Me., disguised as a violinist, was acclaimed as a star performer. He is not a wizard of the strings. But he is a musician, and instead of tuning his Stradivarius fiddle to variations on the airs of Beacon street and Bunker Hill, he played with loving care and sonorous effect the first violin concerto, in A minor, of Johann Sebastian Bach.

The orchestra celebrated on its own account by applauding the soloist from its own ranks, as it were Roman Cornelia of old, pointing to her sons and declaring, "These are my jewels."

Beethoven's "Hero" symphony, the "No. 3"; Liszt's Jerusalem-delivering "Tasso," and a Russian overture, "The Betrothed of the Czar," by Rimsky-Korsakoff, completed the programme. It was no time for criticism, even if the wood-winds were at times choked with emotion. It was a century mark that deserved to be honored with a milestone culled from the Mayflower Log Book or from Plymouth Rock.

The Boston Symphony Orchestra plays in Brooklyn to-night. It reappears tomorrow afternoon at Carnegie Hall, at 2:30 o'clock, with a new programme, including Schumann's symphony No. 2, op. 61, in C major; Beethoven's song, "An die Hoffnung," op. 94; Dvorak's symphonic variations, op. 78, and Wotan's "Farewell and Fire Charm," from Wagner's "Die Walkuere." The matinée soloist is Anton Van Rooy.

On Thursday evening the Boston Symphony Orchestra will give its one hundredth concert in New York. The first was given in Steinway Hall on Feb. 14, 1887, with Mr. Gericke as conductor and Mr. Franz Kneisel as soloist. On its New York centenary Mr. Gericke is once more conductor and Mr. Kneisel will again be the soloist. The programme for Thursday evening's concert is as follows:

Overture to "The Betrothed of the Tsar," Rimsky-Korsakoff
Concerto for Violin and Orchestra in A minor, No. 1 ..... J. S. Bach
Symphonic Poem, No. 2, "Tasso" ..... L.szt
Symphony No. 3, in E-flat major, "Eroica," Op. 55 ..... Beethoven

On Saturday afternoon Anton Van Rooy will be the soloist and the programme will be:

Symphony No. 2, in C major, Op. 61, Schumann
Song with Orchestra, "An die Hoffnung," Op. 94 ..... Beethoven
Symphonic Variations on an Original Theme, Op. 75 ..... Dvorak
"Wotan's Farewell" and "Fire-Charm," from "Die Walkuere" ..... Wagner

The Boston Symphony Orchestra gives a second pair of concerts, with two distinct programmes, on Thursday and Saturday next, in Carnegie Hall.

Thursday evening's concert has Franz Kneisel for violin soloist and a programme as follows: Rimsky-Korsakoff, overture to "The Betrothal of the Czar"; Bach, concerto for violin, A minor, No. 1; Liszt, Symphonic Poem, No. 2, "Tasso"; Beethoven, Symphony No. 3, "Eroica," in E flat, op. 55.

At the Saturday matinée, Anton Van Rooy will sing. The selections are: Schumann, Symphony No. 2, in C major, op. 61; Beethoven, song with orchestra, "An die Hoffnung," op. 94; Dvorak, symphonic variations on an original theme, op. 78;

NEW YORK HERALD,
FRIDAY, DECEMBER 12,

# BOSTON MUSICIANS GIVE FINE CONCERT

## Listeners Reminded of the First Performance of Orchestra in This City.

## SOLOIST WAS THE SAME

### It Was Mr. Franz Kneisel, and His Work Won Deserved Applause.

Among those who heard the Boston Symphony Orchestra in Carnegie Hall last night there was doubtless more than one person with whom remained recollections of the first New York concert of this organization, in Steinway Hall, seventeen years ago, when after the opening number (it was Weber's "Oberon" overture) the audience rose to its feet and fairly cheered. It had listened to ensemble playing which at that time was unexampled in New York concert annals. The conductor on that occasion was Mr. William Gericke, the soloist was Mr. Franz Kneisel and the solo work performed was Bach's first violin concerto.

The reminiscence has a special point in the fact that at last night's affair—the one hundredth concert which the men from Boston have given before this public—the conductor, the soloist and the solo work were the same.

The selection and arrangement of the programme matter, the mood of the conductor and his band and the sympathetic attitude of the audience were among the greater factors in an entertainment which can be ranked as among the finest the organization has ever given here. There was, to begin with, the overture to Rimsky-Korzakoff's opera "The Betrothed of the Tsar," a warm and full blooded example of the young Russian school. This was followed in turn by the Bach A minor violin concerto and Lizst's second symphonic poem, "Tasso," and the programme closed with Beethoven's titanic "Eroica" symphony.

Of this last work New York has, it would seem, never heard a finer performance. For virtuosity, for warmth and vigor and for the presence of a positively exalted spirit the reading can be ranked as a notable achievement, and beside it, for excellence, can be placed the rendering which the Bach concerto received at the hands of Mr. Kneisel.

This artist is not a virtuoso, as the public will have the term understood. His tone is never of great size, and possesses little sensuousness or even range of color, but as an interpreter of the musical contents of such a work as the one he chose last night he has few equals.

THE EVENING TELEGRAM
NEW YORK, FRIDAY, DECEMBER 12, 1902

*Musical Joys from the Boston Symphony.*

No weary wanderer in a desert could rejoice more fervently over finding an oasis than true music lovers rejoicé over the too seldom visits of our great and good friend, the Boston Symphony Orchestra. I should say so!

Horns that play in tune and do not rip around in space!

Wood winds in tune and mellifluous!

Strings which do not require graphite!

Are these not joys, at present preserved but as memories, in our misguided and buncoed city of New York?

The last shall be first!

Last year we sat back in supercilious calm and vivisected this same orchestra. This year, alas! It comes as a musical life saving station.

The arrangement of last night's feast was this:—

Overture to "The Betrothed of the Tsar," in New York by this organization.

Rimsky-Korsakoff; Violin Concerto, A minor, Johann Seb. Bach; Symphonic Poem No. 2, Franz Liszt; "Yasso: Lament and Triumph; Symphony No. 3, "Enoica," Beethoven.

The soloist of the concert was Mr. Franz Kneisel, who has been the concert meister of this orchestra for many years. Last evening's concert marked the 100th performance

Rimsky-Korsakoff is Rimsky-Korsakoff, and one finds but little new to say of this ever highly colored exponent of modern Russian musical literature. We accept and reject, admire and condemn at the same time, but our interest is held nevertheless. When the Boston Symphony Orchestra, with Mr. Franz Kneisel as soloist, elect to play a Bach concerto for violin it is safe to belief that the letter of the text will be most religiously kept. Mr. Kneisel's reading was all that was luci d,clearcut and Bachian. If one misses certain warm tints or longs for a few gleams of temperament it is perhaps not unnatural, but qualities seem antipathetic to the Boston men. Mr. Kneisel was heartily applauded and his musicianly treatment of the concerto was deserving of it.

When Franz Liszt wrote the "Faust" overture the world marvelled, but we marvel to an essence over his setting to Goethe's "Tasso."

"Tasso's Lament and Triumph!" What a theme! And how gorgeously the erratic and ofttimes bizarre Liszt awoke to the task. The entire poem, in its orchestral setting, is one mass of color, atmosphere and pulsating emotion. The employment of the wood winds is marvellous and the manipulation of the two themes masterly. Mr. Gericke certainly read this score with sympathetic cardiacal pulsations, and the result was ravishing. As for the "Eroica," one wishes it would cease with the second movement, for the major movements following are disturbing and even jarring. The colossal message of this paragon of symphonies is fully delivered in the first two movements, and the last movements seem like saying "Cheer up! We'll soon be dead." Indeed, the gamut of emotion is reached at the end of the adajio assai—and the rest seems too much.

We never will have certain extreme shades and emotions from these men of Boston, but oh! how supreme they are, over all! The perfect ensemble, the sonarity of the whole, the noble brasses, and perpetual beauty of the best wood-wind choir within a week's voyage, the chaste and classic proportions of it all, commence to atone to us for passion or emotion. When one leaves a concert like that of last evening one feels as though one had received the sacrament, for music like this is a beatitude. Under the abominable orchestral situations reigning in New York at present, one tearfully invites Mr. Gericke to come to us as often as he possibly can.

EMILY GRANT VON TETZEL.

THE NEW YORK TIMES,
SUNDAY, DECEMBER 14, 1902

# THE SYMPHONY CONCERT

## The Boston Orchestra's Programme at Carnegie Hall.

### An Enthusiastic Audience Hears a Fine Orchestral Performance and Van Rooy's Singing.

At the second concert of the Boston Symphony Orchestra at Carnegie Hall yesterday afternon the storm made little apparent diminution in the numbers or enthusiasm of the audience. Its enthusiasm had much to feed on; the programme offered besides Schumann's splendid symphony in C major and the final scene from "Die Walküre," with Mr. Van Rooy singing the music given to Wotan, two numbers that were doubtless unfamiliar to many of those who heard them—Beethoven's song "An der Hoffnung," arranged with an orchestral accompaniment, also sung by Mr. Van Rooy, and Dvorak's symphonic variations on an original theme. Neither is, of course, a stranger to New York concert programmes, but it is a long time since they have been put before the public here.

The song by Beethoven is a setting of a poem by the German Tiedge, which appears to have had an especial attraction for him, since he wrote music for it twice. In these days the poem seems a piece of fustian and commonplace sentiment; Beethoven's music to it does not disclose his most vigorous or characteristic vein, a fact that need not surprise us in view of the dismal quality of the verses. The elaborate form of the song—that of an aria with preceding recitative—and of the pianoforte accompaniment, no doubt prompted the rearrangement of the latter for orchestra, but even with this help it makes no deep impression. Mr. Van Rooy sang it with rare beauty of tone and phrasing. His performance of Wotan's "Farewell" that he has given so many times on the concert stage in New York as well as in its place in the music drama, was, as it almost always is, magnificently effective, broadly sonorous, and with the note of tenderness never missed.

Dvorak's set of variations is peculiarly a piece for the Boston Orchestra; it is a brilliant revel of fancy in orchestral color, in which all the instrumental groups are given opportunities to emerge from the general effect from time to time, in a most ingratiating fashion, and display their peculiar virtues and powers. When there are so many accomplished players on so many different instruments as there are in the Boston Orchestra, standing upon an equal plane of excellence, the result is a delight. Dvorak has achieved a veritable tour de force in producing so ingenious a musical fabric, so varied in color and contrast, from the subject he chose to work with.

The theme, "original," as the composer claims upon his title page, but borrowed from a Bohemian song according to his friend Hanslick, is extremely simple, "plain," in fact, almost to the point of ugliness; but how plastically Dvorak has wrought it into diversities of form, of figuration, of harmony, and rhythm, and of many shades of musical significance, and how richly he has expended his skill upon its orchestral habiliments could not have been more superbly shown than by the playing of the work yesterday. A special tribute of admiration was elicited by the wood-wind choir for their lovely contribution to th enjoyment. Of Schumann's symphony the orchestra gave a performance instinct with life and brilliancy. It illustrates some characteristically Schumannesque methods in symphonic writing, such as the use of a "molto" in the first movement, repeated in the last, and the recurrence of themes from the introduction and the adagio also in the last movement.

It is a device that has been followed with interesting results by some of Schumann's successors; by Brahms in his third symphony, and by Weingartner in his second, as those who heard the recent productions of those works at Carnegie Hall had opportunity to observe. An episode of the performance of Schumann's work that was not without its effect was the sudden extinguishment of all the electric lights in the hall upon the long hold that forms the climax of the last movement. Nothing happened except that the hold was followed by a brief and impressive pause, slightly longer than Mr. Gericke is in habit of making upon such occasions; whereupon the lights as suddenly reappeared and the performance went on with unabated spirit.

SUNDAY HERALD.
PUBLISHED EVERY SUNDAY IN THE YEAR
VOL. LXII., NO. 167.
SUNDAY, DEC. 14, 1902.

# SYMPHONY PLAYS IN THE DARK.

## Then Bounds on as the Lights Come up After a "Tunnel."

[SPECIAL DISPATCH TO THE SUNDAY HERALD.]

NEW YORK, Dec. 13, 1902.

LIKE other things bred in the classic atmosphere of Boston, the concerts of its Symphony orchestra are entertainments whose every detail is so settled and finished as to seem ordered by immutable laws—presided over by Nature herself.

Nothing "happens" at Boston orchestra concerts—and this fact serves to distinguish today's matinee in Carnegie Hall from its long line of predecessors. For something really happened. The lights suddenly went out at a critical point in the performance and left the audience and orchestra in total darkness

And yet this, which might have been an accident to most orchestras, was only an incident to the men from Boston. By good fortune, the darkness supervened near the end of a glowing period in the last movement of the Schumann symphony; the band finished clearly the bar and a half which concluded the phrase, paused composedly as if for a hyper-eloquent rest, and resumed at the moment the light returned. The audience filled the hall with encouraging hand-clapping.

Mr. Gericke and his men were in too fine feather to be disturbed by such a superficial happening, and they proceeded from good work to better, and thence to a close of superb excellence. The weather is certainly no factor in the musical totals which these artists place to their credit here. Neither has it any effect on their audiences. The tone of the wind instruments and the "bite" of the strings were as bright and crisp and excellent as on a summer day, and there were few vacant seats to testify to either dampened or frozen ardor.

The programme consisted of Schumann's second symphony in C major, opus 61; Beethoven's "An Die Hoffnung"—a song with orchestra, opus 99; some symphonies, variations to an old theme by Dvorak—opus 78 and "Wotan's Farewell," and the "Fire Charm from "Die Walkure."

THE SUN, SUNDAY, DECEMBER 14.

Another feature of the past week was the visit of the Boston Symphony Orchestra. It has been said that the writer of this department praises the Boston orchestra at the expense of home organizations. That is an incontestable statement. Such praise will continue to appear in this place from time to time with "occasional intervals for rest and refreshment," till this writer departs or till Boston ceases to have a better orchestra than New York. The fact that there is in this city a determined opposition to all efforts to supply New York with an orchestra suitable to the needs of the city showing the greatest amount of musical activity will not operate to alter the views expressed here.

This is strictly a department of criticism. It is not the advocate of any interest or policy. The naked truth is that New York has not such an orchestra as it ought to have. The argument that it does not need one because all the good orchestras from other cities come here to give concerts is an open confession of weakness. New York, the largest and richest and most industriously musical of American cities, ought to be sending orchestras to play in the other towns. We ought to have an orchestra of our own so good that it could supply all the orchestral concerts we need and even shut out the visiting organizations.

Yet we are actually asked to pocket our pride and not do anything toward organizing a permanent orchestra of our own because Boston's orchestra is good enough for us. So it is; but is it not humiliating to think that a city with one-seventh the population of ours and about one per cent. of our number of wealthy men can possess an orchestra ranked second to none in the world? Some day something is going to be done about this matter. When it is, there will be weeping and wailing and gnashing of teeth, but the world must move.

W. J. HENDERSON.

The Boston Symphony Orchestra will give its one hundredth concert in this city at Carnegie Hall on Thursday night. The programme will consist of Rimsky-Korsakow's overture, "The Betrothed of the Tsar," Bach's concerto in A minor for violin and orchestra, Lizst's "Tasso" and Beethoven's "Eroica." Franz Kneisel will be the soloist. At the Saturday afternoon concert Mr. van Rooy will sing Beethoven's "An die Hoffnung" and Wotan's farewell, and the orchestra will play Schumann's C major symphony and Dvorak's variations, opus 78.

Boston, which is so often called upon to celebrate centennials at home, will transfer its scene of historical activity to New York on Thursday evening of this week, when the one hundredth concert of the Boston Symphony orchestra in this city will take place at Carnegie Hall.

The first performance here by the organization was in Steinway Hall on February 14, 1887, when Mr. Gericke conducted and Mr. Franz Kneisel appeared as soloist. After a century of concerts this violinist will again be the soloist on Thursday evening.

The programme will comprise: Overture to "The Betrothed of the Tzar," Rimsky Korsakoff; Lizst's symphonic poem, "Tasso," and the Beethoven symphony No. 3, "Eroica." As solo violinist Mr. Kneisel will play Johann Sebastian Bach's concerto in A minor No. 1. The second concert of this week by the same organization, set for Saturday afternoon at Carnegie Hall, will present Mr. Anton van Rooy as soloist. Schumann's symphony No. 2 and the Dvorak symphonic variations, opus 78, will be played together with Wotan's Farewell, in which Mr. Van Rooy will supply the solo part, and the Fire Charm, from Wagner's "Die Walkure." In addition this singer will give Beethoven's "An die Hoffnung."

[56]

N.Y. Sun

Another feature of the past week was the visit of the Boston Symphony Orchestra. It has been said that the writer of this department praises the Boston orchestra at the expense of home organizations. That is an incontestable statement. Such praise will continue to appear in this place from time to time with "occasional intervals for rest and refreshment," till this writer departs or till Boston ceases to have a better orchestra than New York. The fact that there is in this city a determined opposition to all efforts to supply New York with an orchestra suitable to the needs of the city showing the greatest amount of musical activity will not operate to alter the views expressed here.

This is strictly a department of criticism. It is not the advocate of any interest or policy. The naked truth is that New York has not such an orchestra as it ought to have. The argument that it does not need one because all the good orchestras from other cities come here to give concerts is an open confession of weakness. New York, the largest and richest and most industriously musical of American cities, ought to be sending orchestras to play in the other towns. We ought to have an orchestra of our own so good that it could supply all the orchestral concerts we need and even shut out the visiting organizations.

Yet we are actually asked to pocket our pride and not do anything toward organizing a permanent orchestra of our own because Boston's orchestra is good enough for us. So it is; but is it not humiliating to think that a city with one-seventh the population of ours and about one per cent. of our number of wealthy men can possess an orchestra ranked second to none in the world? Some day something is going to be done about this matter. When it is, there will be weeping and wailing and gnashing of teeth, but the world must move.

W. J. HENDERSON.

W-YORK DAILY TRIBUNE.
SUNDAY. DECEMBER 14.

The Boston Symphony Orchestra played an interesting programme in the afternoon. The Schumann C major symphony headed the list, and the exquisite manner in which it was played taxed one's fund of superlatives. Such refined articulation is possible only with a virtuoso orchestra like that of Boston. Every detail is cared for, and yet there is never a hint of disjointed effects so liable to occur when many fine players are assembled in one orchestra. At each succeeding concert the hearer is persuaded that he never has heard this orchestra play quite so perfectly. Particularly was this applicable to the Schumann symphony as a whole, and, finally, to the scherzo.

The fine play of the orchestra also came into notice in the Dvorak symphonic variations, op. 78, when the solo parts were all prominently beautiful. That number probably was chosen for just this reason; as a whole it does not hang together, and the term "symphonic" is misleading.

Van Rooy was the solo singer, and he was heard first in Beethoven's seldom sung song, "An die Hoffnung"; later in "Wotan's Farewell," from "Die Walküre." The barytone really makes great and dramatic effects in the Beethoven number, a composition directly simple, but powerful. The Wagner excerpt has been done here by this singer frequently—the last time was but a few weeks ago, at the Philharmonic Society's recent concert. The orchestra played the "Fire Music" with a great show of color; the flickering chromatics were tonally realistic. Mr. Gericke conducted sympathetically and with loving care. There was a large audience in attendance, despite the inclement weather.

...ON, SUNDAY, DECEMBER 14,

## SECOND MATINEE OF THE BOSTON ORCHESTRA.

**Carnegie Hall Lights Go Out and the Music Stops—Discipline of the Orchestra—Schumann's C Major Symphony Well Played—Mr. Van Rooy Sings.**

The second matinée of the Boston Symphony Orchestra took place at Carnegie Hall yesterday afternoon. One of the incidents of the concert served to show how excellent is the discipline of the organization. The first number was Schumann's C major symphony, and just before the players entered upon the coda the electric lights went out with a suddenness which sent President Howard Butler scurrying all over his hall to find out what had happened to it. All that he could ascertain was that the dynamo was carefully attending to business at the rate of about 700 volts, when without warning and in an instant the record was raised to 800, and that was too much.

The orchestra was just sounding a long chord when the darkness arrived. That coord was finished in the gloom with perfect accuracy and precision. The darkness lasted less than a minute, and as the lights went up again Mr. Gericke's beat went down and the orchestra began to play once more with perfect precision at the place where it had left off. It was a pretty exhibition of discipline, and gave an insight into the way things are done in a well-trained permanent orchestra.

Schumann's C major symphony has not been played frequently in recent seasons, and it is easy to account for its absence from programmes. We have had such industrious propagandists of the fuming present among us that we have had little time for the reposeful past. When conductors are pounding the polemic pulpit in advocacy of Richard Strauss and his imitators there is no room in the cathedral of art for Schumann's lovely fancies.

The C major symphony came with refreshing beauty yesterday. Especially grateful was the clear and rythmic scherzo, with its ingratiating trios. A higher level of pure beauty, however, was reached in the exquisite slow movement, one of Schumann's most beautiful inspirations. Mr. Gericke is a most admirable Schumann conductor. His fine feeling for balance and beauty of tone leads him to keep the song of every instrumental voice in its proper place, so that the disturbances made by forcing the brass in this particular work do not occur. His reading of the slow movement was most admirable and the wind instrument players covered themselves with glory.

The only other orchestral number was Dv ák's symphonic variations on an original theme, opus 78. This work also has not been heard of late and it was welcome. The theme seems at the first hearing to be unpromising, and it certainly is not one of distinguished attractions. But the composer has made it the basis of a series of variations of great interest. They show in a strong light that extraordinary mastery of the technics of composition and orchestration for which Dr. Dvo ák is noted. The number was superbly played.

The soloist was Anton Van Rooy of h opera. His numbers were Beethoven's song "An die Hoffnung" and *Wotan's* farewell, from "Die Walküre." Mr. Van Rooy might with advantage to himself and much pleasure to the public relegate the Wagner excerpt to its place at the opera house. He is giving it a good deal of hard wear on the concert stage. The Beethoven song was sung with excellent tonal quality and with much expression.

---

Next Thursday evening's concert of the Boston Symphony Orchestra at our Carnegie Hall will have a special interest, as the 100th concert by the orchestra in New York. The first performance was at Steinway Hall, February 14, 1887, with Mr. Gericke as the conductor and Mr. Franz Kneisel as the soloist, who will again appear in the same capacity on next Thursday evening. The Thursday programme will include Liszt's magnificent symphonic poem "Tasso," followed by Beethoven's "Eroica" symphony, and preceded by Rimsky-Korsakoff's overture "The Betrothal of the Tsar" and Bach's first violin concerto. On Saturday afternoon Mr. Van Rooy will sing Beethoven's "An die Hoffnung," and "Wotan's Farewell," the orchestral numbers being Schumann's second symphony and Dvorak's "Symphonic Variations," opus 78.

---

The Boston Symphony Orchestra announces its next concerts at Carnegie Hall on Thursday evening and Saturday afternoon, December 11 and 13. The performance on Thursday evening will have a special interest as the 100th concert by the orchestra in New-York. The first performance was at Steinway Hall on February 14, 1887, with Mr. Gericke as the conductor and Franz Kneisel as the soloist, who will again appear in the same capacity on next Thursday evening. The programmes:

THURSDAY EVENING, DECEMBER 11.

Overture to "The Betrothed of the Tsar"..... Rimsky-Korsakoff
Concerto for violin and orchestra in A minor, No. 1..... Bach
Symphonic Poem, No. 2, "Tasso"..... Liszt
Symphony No. 3, in E-flat major, "Eroica," op. 55..... Beethoven
Soloist, Franz Kneisel.

SATURDAY AFTERNOON, DECEMBER 13.

Symphony No. 2 in C major, op. 61..... Schumann
Song, with orchestra, "An die Hoffnung," op. 94..... Beethoven
Symphonic Variations on an Original Theme, op. 78..... Dvorak
"Wotan's Farewell" and "Fire Charm," from "Die Walküre"..... Wagner
Soloist, Anton Von Rooy.

---

NEW YORK HERALD,
SUNDAY, DECEMBER 14,

# LIGHTS WENT OUT AS BAND PLAYED

## Something Does "Happen" at Last at a Boston Symphony Orchestra Concert.

## FINE MATINEE PROGRAMME

## And Leader and His Men Were in Too Good Form to Let Accident Put Them Out.

Like other things bred in the classic atmosphere of Boston, the concerts of its Symphony Orchestra are entertainments whose every detail is so settled and finished as to seem ordered by immutable laws—presided over by nature herself. Nothing "happens" at Boston Orchestra concerts—and this fact serves to distinguish yesterday's matinee in Carnegie Hall from its long line of predecessors. For something really happened. The lights suddenly went out at a critical point in the performance, and left audience and orchestra in total darkness.

And yet this, which might have been an accident to most orchestras, was only an incident to the men from Boston. By good fortune the darkness supervened near the end of a glowing period in the last movement of the Schumann Symphony; the band finished cleanly the bar and a half which concluded the phrase, paused composedly as if for a hyper-eloquent rest and resumed at the moment the light returned. The audience filled the pause with encouraging hand clapping

Mr. Gericke and his men were in too fine feather to be disturbed by such a superficial happening; and they proceeded from good work to better, and thence to a close of almost superlative excellence. The weather is certainly no factor in the musical totals which these artists place to their credit here. Neither has it any effect on their audiences. The tone of the wind instruments and the "bite" of the strings were as bright and crisp and exact as on a summer day—and there were few vacant seats to testify to either dampened or frozen ardor.

The programme consisted of Schumann's second symphony, in C major, opus 61; Beethoven's "An die Hoffnung"—a song with orchestra, opus 94; some symphonic variations on an original theme by Dvorak, opus 78, and "Wotan's Farewell" and the "Fire Charm" from "Die Walküre."

The Schumann symphony is heard all too seldom in New York—a fact to be regretted, since it is big with message for the romantic listener and rich in interest for the student, its mood evidences the period of sickness in which Schumann wrote it; it might even, by champions of absolute music, be held to describe the attack and ravages of pain. It received the greatest care from the conductor and lavish display of virtuosity by the band.

The least satisfactory number of the programme was the Dvorak theme and variations. In this work the composer has expended all the resources of his brain and his art in ornamenting a rather mediocre subject; indeed, but for the finale, a most brilliant contrapuntal period, it would be difficult to justify its performance.

The soloist, Herr Anton van Rooy, markedly improved upon his Philharmonic performances of the "Walküre" finale; indeed, it is doubtful if the scene has ever had a bigger or noble rendering than he gave it, and the Beethoven song disclosed poetic qualities of a high order.

---

NEARLY sixteen years ago the Boston Symphony Orchestra paid its first visit to New York. It was then under the baton of William Gericke, who had succeeded Georg Henschel, and had practically reorganized the band. The audience at Steinway Hall, in 1886, which greeted the strangers was not a large one, but it was one of musicians and music lovers. To them the orchestra was, in performance, a revelation.

Since then, under its successive conductors—Gericke, Nikisch, Paur, and again Gericke—the orchestra has paid annual visits to this city. Gradually its superlative merits have received greater appreciation, recognition and patronage. To-day it commands the attention of every one who has knowledge and taste in music.

Last Thursday evening the orchestra gave its one hundredth concert in this city. It spite of weather conditions that ordinarily would keep people indoors, Carnegie Hall was crowded. The concert was a complete justification of the judgment that ranks the orchestra among the four or five great orchestras of the world. In beauty of tone, in musical homogeneity, in technical precision, in spirit, in extraordinary variety of expression, in authority, the playing by these men of Liszt's "Tasso" and Beethoven's "Eroica" called for praise of such extravagance that the critic became perforce the panegyrist. Mr. Gericke was stimulated, as he might well be with such a responsive instrument under his control, and his readings had the spirit and enthusiasm which are so often lacking in his work.

* * *

THIS concert was made all the more memorable because of the share in it taken by Mr. Franz Kneisel. In these days of virtuositic charlatanry it was a blissful relief to listen to a veritable artist, who played without a suggestion of self-glorification.

Mr. Kneisel does not extract a large tone from his violin, but it is the acme of purity. Other violinists do wonders with romantic or dramatic works, but it would be impossible to match any one of them with Mr. Kneisel, taking Thursday night's performance of the Bach concerto as the test. It was a complete exposition of the composer's sincerity, simplicity and sentiment. In spirit and symmetry, in finish, refinement, and a certain indescribable aristocracy of formulation it was a perfect illustration of musical

---

**The Boston Symphony's "Centenary."**

The audience in Carnegie Hall last evening was the best proof possible of the victory which has finally been won in New York by the Boston Symphony Orchestra. With a programme which presented nothing of very particular interest, and with weather conditions unpleasant enough to daunt all but the hardiest, the body of the hall was all but completely filled and the galleries comfortably so. It was the hundredth concert the orchestra has given in this city, and brought to an end a cycle, so to say, characterized by a slow but steady progress into popular favor which has finally reached that point where the annual series in New York leaves a balance on the right side of the books. It has taken our public nearly fifteen years to give proper support to this orchestra, but consistently good and serious work is bound to succeed in the end, and so it has with the Boston men. The one regret that the present orchestral conditions in New York give rise to is that this prosperity of the Boston Orchestra has been to a certain extent at the expense of our own Philharmonic Society, a fact, however, that is due in a large measure to the Philharmonics themselves. New York is now of a size to give adequate support to both organizations, and will do so if our local band "braces up" and does the work it is capable of.

No special effort was made by Mr. Gericke to celebrate the event except that he had as soloist Mr. Kneisel, who had been the soloist at the first concert in Steinway Hall. It would have been rather a good idea to repeat the programme given on that occasion, the overture to *Oberon*, Handel's "Largo," Beethoven's C minor symphony and Beethoven's violin concerto; but the programme presented, in a way, a summary of the aim and character of the work which the Boston Symphony has done here. It contained one novelty, Rimsky-Korsakov's overture to "The Betrothed of the Czar," representative of the modern Russian school, for the knowledge of which New York is largely indebted to the Boston orchestra. The other numbers were Liszt's *Tasso*, Beethoven's *Eroica* and Bach's A minor concerto for the violin. Of the Rimsky-Korsakov overture, all that needs be said is that it is a brilliant, rather shallow work, treated with the highly developed instrumentation which is characteristic of its school. The opera to which it is a prelude was produced in Moscow in 1899 with much success, but like most Russian operatic works it has never been performed outside of that country. The work of the orchestra in this and in the Listz and Beethoven numbers was all that we have learned to expect; in fact, a little more because into the *Tasso*, Mr. Gericke put unlooked-for emotional feeling.

The feature of the evening was Mr. Kneisel's performance of the Bach concerto. We know of no violinist better fitted by temperament and sympathy to play Bach than Mr. Kneisel. His tone is not large, but it is beautifully round and mellow and smoothly flowing. His technique is flawless and he plays with a completeness of finish that is found in very few violinists, if, indeed, there are any who match him in this respect. Under no conditions does he impress one as the virtuoso pure and simple. No matter how exacting may be the technical demands made by the music, there is always in his performances that artistic subordination of self which is as grateful to the music-lover as it is rare in the executant. For this reason Mr. Kneisel would probably have a hard time if he should give up his present work (which, fortunately, he will not) and set out as a virtuoso pure and simple. His art is not showy enough to appeal to the solo-worshiping crowd; but such audiences as the Boston Symphony Orchestra attracts always welcome his appearance.

The traditional formidability of Bach's music loses much when such music as this concerto is played. What a wealth of melody the old cantor had! How he understood and appreciated the instruments for which he wrote! From beginning to end he makes the violin sing in its natural tones. There is no strain, no stress, no forcing; no labored effort to secure bizarre effects; no writing for the mere sake of writing. The music is full of body and solidity, and yet is constantly turned in the gracefulest of curves and treated with the wholesome simplicity that is the foundation of good art. The more one knows Bach the more one wonders at the fertility and purity of his invention, at the vast resources he had at his command, by which, in a time when, as compared with the present, he was greatly limited in methods of treatment, he could yet give to all his works such a variety of effects that they are as fresh to-day as when they were written. Mr. Kneisel's performance may stand as a model of its kind, and its reception by the audience was warm and hearty.

At the concert on Saturday afternoon the programme will be Schumann's C-major symphony, Dvorak's "Symphony Variations on an Original Theme," Beethoven's "An die Hoffnung" and the finale to *Die Walküre*. Mr. Van Rooy will be the soloist.

---

America is said not to be a favorable place for the development of conductors, and it is doubtless true that the opportunities for young men to gain experience and show what they can do at the head of an orchestra are few. Opportunities do not come for such in the regular course of things, and have to be carved, as it were, out of the solid rock of ambition and energy. This city is not a training school for undeveloped talent in this direction, and wants its services rendered by men of full experience. For others it sits in judgment coolly, and makes few allowances. But during the season it gives a hearing to a remarkably large number of orchestral conductors, in one way or another.

The present musical season is yet young; but there have already been seen here conducting orchestras in public concerts or operatic performances of the highest artistic standing no fewer than ten orchestral directors. These are Walter Damrosch, as the head of the Philharmonic Society and of his own organization; Mr. Gericke of the Boston Symphony Orchestra, Mr. Wetzler of an orchestra of his own formation, Mr. Hertz, the new conductor of the German representations at the opera and of the Sunday night performances there, besides Messrs. Mancinelli and Flon of the same establishment; Mr. Frank Damrosch of the two great choruses, the Oratorio Society and the People's Choral Union, as well as of the Musical Art Society and the Young People's concerts; Mr. Fritz Scheel of the Philadelphia Orchestra; Sam Franko, whose work has already begun with the Hebrew Alliance and will soon extend further up town, with his delightful reproductions of old music; and Mr. Rudolf Bullerjahn, who made a solitary appearance in the ill-starred Powell-Pirani concert. Besides these Mr. F. X. Arens will once more be heard as a conductor this year by the attendants at the People's Symphony concerts. It would be surprising if the list were not added to later in the season in one way or another, such as the coming of Victor Herbert and the Pittsburg Orchestra and possibly of others.

* *

**Boston Symphony Orchestra.**

Once upon a time a German manager, who had arranged a performance of Haydn's "Creation," conceived the brilliant idea of having a dim religious light in the hall during the introductory section, which represents chaos, and turning on all the gas jets suddenly at the words, "Let there be light." The gas man, fortunately, got the stage fever and turned his apparatus the wrong way. An incident at last Saturday afternoon's Carnegie Hall concert of the Boston Symphony Orchestra recalled this story. The electric lights went out abruptly in the middle of a symphonic movement. Mr. Gericke and his well-drilled players took the matter very calmly; they finished the chord they had just struck, stopped short, and when, after a minute, the lights flashed up again, went on as if they had been merely indulging in one of the rhetorical pauses which are now coming into vogue among the best musicians.

The symphony in question was Schumann's second (C major), of which the Bostonians gave a marvellously finished interpretation. The word precision is a favorite of beginners in musical criticism and is apt to be shunned by veterans; but there are occasions when it seems the strongest term of praise that could be used. There was something thrilling in the unanimity of the seventy or more men on Saturday; it seemed like some elemental phenomenon of nature—the voice of the winds and the waves—rhythmically unisonous, yet not without rubato—for nature loves the rubato as much as Schumann, nay, as much as Liszt or Chopin. Liszt, indeed, used to illustrate the tempo rubato by calling attention to the corn in a field swayed by the soft pressure of a mild air, or the tree tops bent hither and thither by a keen breeze.

Delightfully breezy also was the performance which Mr. Gericke and his players gave of Dvorák's Symphonic Variations on a Bohemian theme, "Já jsem guslar." Variations are, as a rule, tiresome, but these are not any more than are Schubert's. Of the twenty-seven, seven were omitted; the remainder were most entertaining, and Mr. Gericke, being a Hungarian, had no difficulty in catching their Bohemian spirit. Please, Mr. Gericke, give us more of Dvorák—notably some of his recent symphonic poems.

Anton van Rooy, the soloist of the occasion, was in good voice. He sang Beethoven's "An die Hoffnung," and—of course—"Wotan's Farewell." He needs a change or air; and so, by the way, does Carnegie Hall, the atmosphere in which was foul and depressing on Saturday. There is a ventilating apparatus; why is it not used?

[57]

**The Boston Symphony Matinee.**

If the dignified Mr. Gericke were any one but the dignified Mr. Gericke, and if the Sacred Codfish would not have convulsions at the very thought of such levity, one might suspect that the disappearance of the lights in Carnegie Hall on Saturday afternoon, when the Boston Symphony Orchestra was playing Schumann's C-major symphony, had been carefully planned to give, as it were, a final and lasting proof of the remarkable discipline and astonishing *musicianship of* the band. Had it been planned it could not have worked more successfully. The orchestra had just begun the broad, resonant, phrase-ending chord which precedes the *coda* of the last movement when the lights went out. The chord was finished in darkness to the tenth of a beat and with absolute precision. Then came silence. A half or three-quarters of a minute later the lights returned, and the orchestra proceeded with the *coda* as if nothing had happened. It was an amusing incident, but a very significant one.

The concert began with Schumann's beautiful symphony, in which the orchestra fairly covered itself with glory. Mr. Gericke is never more at home than in the music of the spokesman of German romanticism, and his reading of the symphony was quite beyond criticism. The work of the orchestra, particularly in the *scherzo*, was dazzling in its brilliancy. It is coming to be the fashion to sneer at symphonies of Schumann, as it is coming to be the fashion to sneer at many other things that are good and beautiful but lack certain external elements which give an eye-catching gloss. It is true that Schumann rarely rises in his symphonies to the height he reaches in some of his songs; it is true that his instrumentation often leaves much to be desired, but the man who refuses to pay grateful homage to this symphony in C major knows not musical beauty when he hears it.

The other numbers on the programme were Dvorak's "Symphonic Variations on an Original Theme"; Beethoven's song (with orchestra), "An die Hoffnung," sung by Mr. Van Rooy, and "Wotan's Farewell" and "Fire Charm" from *Die Walküre*, in which Mr. Van Rooy was soloist. The Dvorak variations are interesting enough as variations, because they show much ingenuity of design and device and give a wide play to the virtuosity of an orchestra. But the theme—Dr. Hanslick says it is from a Bohemian chorus—is dull to a point of ugliness. In both the Beethoven song and Wagnerian excerpt Mr. Van Rooy has been heard, in the latter almost innumerable times, and it is sufficient to say that he displayed his usual nicety of phrasing and authority of expression. The orchestra played the Wagner music with much spirit.

---

***BOSTON ORCHESTRA'S NEW YORK JUBILEE.***

**America's Prima Donna Band Deserved a Century Mile Stone from Plymouth Rock Itself to Mark the 100th Concert in This Metropolis—Kneisel, Stradivarius and Bach—Gericke Makes a Record as a "Grand Old Man" of the Symphony Halls**

In these sad days, when discussion of the Boston Symphony Orchestra's fine and consistent performance has become a mere glorified hack work for carriage company, any departure from the beaten path is welcome in the musical world. Or, if not a departure, then a turning aside to mark a holiday. It was the 100th concert of the Boston band in this town that was celebrated last night at Carnegie Hall. In spite of paralyzed traffic below, blazing third rails above, and icy pavements that were as fit for skating as any old Holland canals, the audience that turned out was a huge one. Ancients of seventeen years ago risked their honorable bones in order to grace the feast of reason. They wagged their wise heads and regaled their friends with a wealth of reminiscence, until the house had again and again to be called to order before the music could go on.

---

**Bostoner Symphonie-Orchester.**

Jetzt fängt das Regenwetter auch an, mit dem Bostoner Symphonie-Orchester zu kokettiren, nachdem es seit Jahren das Bostoner Kneisel-Quartett auf seinen Besuchen in New York begleitet hat. Sollte am Ende gar die M. M. P. U. etwas damit zu thun haben? Aber die Bemühungen des Regengottes sind vergeblich, wenn sie etwa darauf gerichtet sein sollten, den New Yorkern den Besuch der Bostoner Konzerte zu verleiden, oder auch die Streicher und Holzbläser des Orchesters außer Stimmung zu bringen. Das Publikum zeigte sich gestern Abend wetterfest und stellte sich zum gestrigen dritten Konzerte des Bostoner Symphonie-Orchesters in voller Stärke in Carnegie Hall ein. Viele kamen zwar später als gewöhnlich, aber sie kamen; die Streicher aber blieben gänzlich unverstimmt, und bei den Holzbläsern kam nur im ersten Satz der Beethoven'schen „Eroica" eine ganz kleine menschliche Schwankung vor, wie sie auch dem Besten passiren kann, wenn draußen hellster Sonnenschein ist.

Das ganze Konzert war ein genußreiches, ohne dabei irgend jemanden durch exaltirtes Entzücken aus dem ästhetischen Gleichgewicht zu bringen. So etwas pflegt in jeder Saison nur ein oder zweimal vorzukommen. Mit einer Novität hob das Programm, aber viel Neues bot die Neuigkeit nicht dar. Es war die Ouvertüre zu Nimsky-Korsakoff's Oper „Die Braut des Zaren", ein fließend geschriebenes und gut gearbeitetes Stück Musik, ohne starke russische Färbung, und ohne besondere dramatische Charakteristik. Das Hauptthema erinnert rhythmisch und melodisch sehr stark an eine Rubinstein'sche Komposition. Wie von Nimsky-Korsakoff nicht anders zu erwarten, ist die Ouvertüre effektvoll instrumentirt. Sie hinterläßt keinen tiefen Eindruck.

In der That, neuer erschien die älteste Komposition auf dem Programm, das Bach'sche Violinconcert in A-moll, das unmittelbar auf die Ouverture folgte. Die Bach'schen Violinconcerte sind freilich keine Konzertmusik im modernen Sinne, sondern Kammermusik, und genau genommen gehören sie nicht in das Programm eines großen Orchesterkonzerts. Aber Bach ist nun einmal ein solcher Jungbrunnen, daß man einen Trunk daraus gern zu jedem guten musikalischen Menu entgegennimmt. Und dann hatte Franz Kneisel die Instrumentation des Originals ein wenig ausgefüllt, um dem modernen Ohr ein wenig entgegen zu kommen. Und Kneisel, der allbekannte Konzertmeister des Symphonie-Orchesters, spielte das Concert. Es ist an dieser Stelle schon so oft über die vornehme Vortragsart dieses exquisiten Künstlers gesprochen worden, daß man in Verlegenheit kommen würde, sie heute auf's Neue zu schildern, wenn sein gestriges Spiel Einen nicht auf's Neue dazu inspirirt hätte. Niemals hat Herr Kneisel seine Vorzüge als Geiger in ein besseres Licht gesetzt, als gestern Abend beim Bach'schen Konzert, niemals war sein Bogen so ölig-geschmeidig, seine stets bewundernswerthe Intonation so glockenrein. Den ersten Satz, der kaum mehr als formales Spiel ist, spielte er mit aristokratischer Reserve; dem langsamen Satz, eine romantische Blüthe auf klassischem Boden, gab er eine bezwingende Innigkeit des Ausdrucks, und dem dritten Satz verlieh er eine Brillanz, an der Altmeister Bach selbst seine helle Freude gehabt haben würde. Und in diesem Satz kam eine Tendenz vor, die man ohne Weiteres dem Vater Bach selbst zugeschrieben hätte, wenn die Anmerkungen zum Programm nicht Holmesberger, den älteren, als Verfasser genannt hätten. Diese Cadanz ist ein kleines Meisterwerk und Kneisel spielte sie mit einer technischen und geistigen Autorität, die auch dem indifferentesten Zuhörer einen Stoß versetzen mußte. Er entfesselte im Publikum einen wahren Beifallssturm, der sich nicht eher legen wollte, als bis er wieder und wieder hervorgetreten und seine Dankes-Verbeugung gemacht hatte. Und als dann endlich Stille eingetreten, brach der Sturm doch noch einmal wieder los, als der Solist in der bescheidenen Kapacität als Konzertmeister erschien und seinen Sitz an der Spitze der Geiger einnahm.

Liszt's „Tasso" war die nächste Nummer. Wie fast alle Kompositionen von Liszt hat auch diese oft umgearbeitete „symphonische Dichtung" sehr verschiedenartige Beurtheilungen erfahren, sie ist über- und unterschätzt worden. Die Zeit aber dürfte entscheiden, daß sie nicht zu den besten Gaben gehört, die Liszt aus seinem Füllhorn ausgestreut hat. Die Inspiration mangelt, und die Absicht, jene beiden großen Kontraste, die große Klage und den großen unendlichen Triumph, so effektvoll wie möglich darzustellen, ist zu merklich. Da sind große Momente auch in diesem „Tasso" von Liszt, aber die große Stimmung hält nicht an, sie wird unterbrochen. Herr Gericke gab dem Werke eine ziemlich schwungvolle Interpretation; nur unmittelbar vor der mächtigen, triumphirenden Coda fehlte die genügende Erregtheit der Massen. Mehr zu Hause war der Dirigent natürlich in Beethoven's dritter Symphonie, die das Programm beschloß. Ganz besonders schön in Klang und Ausdruck waren der erste und der letzte Satz; die Variationen klangen förmlich transparent.

Das nächste Konzert des Orchesters findet am Samstag Nachmittag statt.

---

**Bostoner Symphonieorchester.**

In Carnegie Hall gab gestern Nachmittag das Bostoner Symphonieorchester sein viertes Konzert in dieser Saison, und wiederum war die Ungunst der Witterung nicht im Stande gewesen, die Leute vom Besuch zurückzuhalten. Aber vielleicht stand die Beleuchtungsanlage unter dem Einfluß der Witterung, denn im besten Satze der Schumann'schen Symphonie gingen plötzlich die elektrischen Lichter aus. Aber merkwürdiger Weise geschah das, als das Orchester gerade auf dem ausgehaltenen Dominant accorde angekommen war, und da konnte es sich ganz gut ein wenig im Dunkeln ausruhen. Auf diese Weise wurde dem Vortrag mit dem elektrischen nicht auch das Lebenslicht ausgeblasen, und nach der sehr verlängerten Fermate konnte man ruhig fortfahren. Scheinbar war dem elektrischen Licht noch rechtzeitig eingefallen, daß das Programm noch nicht zu Ende sei, und so nahm es seine leuchtende Thätigkeit nach kurzer Unterbrechung wieder auf.

Gespielt wurde die Schumann'sche Symphonie, diejenige in C-Dur, ganz außerordentlich schön, und wenn man einen Satz daraus als ganz besonders gelungen hervorholen soll, muß man das Scherzo nennen. Da kamen Ritardandi vor, die wie augenblickliche Inspiration klangen. Von den „Symphonischen Variationen über ein Originalthema" von Dvorak trug das Orchester die besten vor, und zwar mit höchster Virtuosität. Bedeutend und „symphonisch" sind diese Variationen, trotz ihres Titels, nicht, wohl aber enthalten sie allerhand niedliche Einfälle und viel böhmische Rhythmik.

Solist des Konzerts war Herr van Rooz. Er sang zuerst mit großer Kunst und Innigkeit Beethoven's „An die Hoffnung". Anders wie alle Anderen schrieb Beethoven für die menschliche Stimme, und nicht Alles, was er ihr zumuthet, „klingt gut", und wenn es da manchmal absonderlich klingt, so klingt es doch stets Beethovianisch, und das heißt so viel, als bedeutend. Und wenn man diesen Gesang so innerlich interpretirt, wie van Rooz es gestern that, muß er eine rührende Wirkung machen. Und daran fehlte es gestern nicht. Daß der Sänger sich in der Schlußnummer des Programms, der Schlußscene der „Walküre", wieder hervorthat, braucht nur der Vollständigkeit halber noch mitgetheilt zu werden.

---

**Boston Symphony Orchestra's Second Matinee—A New Tannhauser at the Opera—"La Traviata" and a Sunday Concert.**

Had Antonin Dvorak's reputation as a composer been forced to rest upon his "symphonic variations on an original theme," opus 78, it is unlikely that the world would have ranked him above a clever orchestral manipulator. What he is at his best, the "New World" symphony and the "Nature" trilogy, prove—the late Anton Seidl once declared him the greatest living composer. The symphonic variations, which the Boston Orchestra played at Carnegie Hall Saturday afternoon, attest Dvarok's inexhaustible ingenuity in devising a variety of instrumental clothing for one idea. He has dressed his theme in all sorts of Bohemian garbs, changing the costume from poet to peasant, from cleric to officer, from roaming ne'er-do-well to substantial farmer. Who else could have done this with more ease and ability? Yet the list of characters is too long; even with the omission by Mr. Gericke of seven of the twenty-seven variations, one grows tired of the subject.

The important number of Saturday's programme was Schumann's C major symphony, No. 2, opus 61. This is heard too seldom nowadays; as the Boston men played it, this symphony was a delight to the ear and mind, especially the fascinating scherzo. The soloist of the concert was Anton Van Rooy, and he gave the imposing Beethoven song with orchestra, "An die Hoffnung," and his favorite "Wotan's Farewell" from "Die Walkure." The Dutch baritone was in excellent voice, and he sang with his usual intelligence and feeling. The audience was of good size.

# BOSTON ORCHESTRA ELECTRIFIES BY ITS CONDUCTOR.

## Critic Says the Symphony Group of Musicians Catch the Spirit of Their Harmonies—Franz Kneisel 'the Hub'

**BY WILLIAM ARMSTRONG.**

The Boston Symphony Orchestra celebrated last night in Carnegie Hall the one hundredth concert given by the organization in New York.

As on that first occasion in 1887, Mr. Gericke conducted and Mr. Franz Kneisel was the soloist.

Boston, like Paris, occupies its spare moments in destroying its public monuments, and local orchestral conductors, apparently there so regarded, have not escaped arduous attention.

Conductors of its symphony orchestra have, indeed, come and sailed away again, sometimes without a metaphorical shower of the slippers and rice of good will following them.

But Mr. Gericke, with us again by happy coincidence, celebrated as conductor last night, the anniversary occasion.

Mr. Kneisel, the Plymouth Rock, as it were, of the organization, might have played as he played last night during any and all of these intervening seasons.

As a matter of sentiment, perhaps, he chose for his appearance as soloist in this latest concert the number with which he came forward nearly fifteen years ago, Johann Sebastian Bach's concerto for violin and orchestra in A minor, No. 1.

**A Finished Artist.**

With his small, but absolutely musical tone he gave the admirable and finished performance of the work that one would await of so thorough an artist.

Carnegie Hall held a large audience, notwithstanding the weather. But, to paraphrase Austin Dobson, while the poet has to await the coming of Spring, to the musician it is given always to awaken it, and last night the archestra set a whole garden to blossoming.

qq Even those who come to concerts to study the dyeing and cleaning advertisements in the programme-book were torn from literary pursuits.

**The Worst Not So Bad.**

Mr. Gericke may conduct the most hot-blooded compositions through frosted spectacles, but that is the worst we can say of him, and, after all, if noted men were perfection, their removal from this busy scene would be unsupportable.

It is a remembrance of their shortcomings that softens the occurrence, and settles the wisdom of limitations.

**The Programme.**

The three numbers for orchestra given last night were the Rimsky-Korsakoff overture to "The Betrothal of the Tsar," Liszt's symphonic poem, "Tasso," and Beethoven's "Eroica" symphony, with his sincerity, splendid command of technic, fine sense of balance and care in detail. The works noted were allowed a noble hearing.

The orchestra, fully in the spirit of the festive occasion, has surely never been in more admirable form.

...N HERALD.

...EVERY DAY IN THE YEAR.
VOL. CXII., NO. 172.

FRIDAY, DEC. 19, 1902.

## SYMPHONY PROGRAMME.

Mr. Harold Randolph, Soloist, Plays a Piano Concerto by Tschaikowsky, and a Liszt March Has Its First Hearing.

The eighth symphony programme leads off with Haydn's 99th symphony, which, being posthumously given to the world, has never yet been included among his ...st familiar ones. It is characteristically pleasant and companionable, and by no means long. Its nominal key is D, and the first movement passes conventionally enough from adagio to allegro spiritoso. The slow movement is a largo, but is in the score entitled, oddly enough, a "capriccio." The regulation minuet stands in the third place, and then there is an allegro spiritoso for the finale. The second number is to be Tschaikowsky's first pianoforte concerto (in B flat minor), the solo part being assumed by Mr. Harold Randolph, who is not a stranger to the Boston musical public. The concerto is thought by many to be akin in temperament and sentiment to its author's sixth or "pathetic" symphony—this, at least, in its opening movement, which begins with an andante molto maestoso for the orchestra, paving the way for the solo instrument. The second movement has gentle and thoughtful themes and is marked for expressive and moderate playing. But the third movement shows the composer's national temperament the most and gives it scope, being wilder, swifter and more forceful, and resting mainly on two folks-themes, one of song character and the other in dance cast.

Cesar Franck's orchestral poem, "Les Eolides," or "The Zephyrs," then follows to receive its second Boston hearing. It is all in a single movement of gracious and delicate beauty, inspired and informed chiefly by one phrase of a few notes that move upward like a long sigh. The last number will be an excerpt from Liszt's oratorio of "Christus," which was heard as a whole in New York in November, 1889, and has been honored as representing at its best whatever there was of the religious and churchly in Liszt's nature. This extract ends the first part, and is called "The March of the Three Holy Kings." It is more than a mere march, as the word is generally taken, because it depicts the journey of the Kings, the guidance of the prophetic star, their arrival, homage and tribute, and their more pompous salutation and departure. These things are only suggested in the varying tonality, melody and motion of the music, and not by dramatic devices such as belong to the secular and theatrical symphonic poem. The first intimation of the royal caravan's progress falls into C minor and E flat, from which there is a transition into D flat, with cool high violin figures and shimmering broken chords for strings, when the star shines out and goes on before. The adoration and bestowal of gifts are indicated through transitions which reach an episode illuminated with solo passages in F sharp, and other changes of mode and feeling lead to the finale, which is set in the more grandiose and resonant key of C, as becomes its more stately form.

## THE CONCERT-GOER.

### PHILADELPHIA

...corporation.

But if the Philadelphia Orchestra has neglected us, the Boston men have not. Under Mr. Gericke's direction they gave yesterday evening and on the previous Monday evening two concerts each as delightful in its way as one could wish to listen to. The Monday concert was, as usual, given to a crowded house. The program opened with Berlioz's weird overture, "Les Francs Juges," played here for the first time. While there is not likely to be any great demand for its speedy repetition, it proved interesting as an example of that brilliant and erratic composer's striving after the unattainable in musical speech. Mr. Kneisel played Bach's concerto for violin and orchestra in A-minor beautifully, flawlessly and with a tone which, if not large, was at any rate of the purest quality. The other numbers were Liszt's Symphonic Poem, "The Lament and Triumph of Tasso" and Schumann's Symphony in C-major No. 2. A little too solid fare perhaps for one symposium, but Mr. Gericke's forte is in interpreting programs, not in arranging them. Wednesday evening's program opened with an exquisite rendition of Mendelssohn's florid "Italian Symphony." The other numbers were Beethoven's song, with orchestra, "An die Hoffnung;" Schubert's Fantasie in F-minor and "Wotan's Farewell" and "Fire Charm" from Die Walküre." Mr. Gericke has given us comparatively little of Wagner's music, but what he has given has been superb in its lucidity. One has only to look back to his reading of the "Tannhäuser" overture a season ago and his playing of the "Liebestod" from "Tristan and Isolde," with Ternina as soloist, to recall two of the most masterly elucidations of the heart of Wagner's music, and the finale of "Die Walküre" was on the same clear and lofty plane; no noise, no confusion, no blurring of the outlines, but perfection in every department. Equally artistic and powerful in its appeal was Mr. Anton van Rooy's pathetic, dignified and beautiful singing of *Wotan's* farewell. The Boston Orchestra under Mr. Gericke has improved with every new season and indeed it seems almost with every visit. They are now a superlatively good organization.

## THE BOSTON SYMPHONY MATINEE

Tuesday Dec 24 20

In spite of the inclement weather, a large audience gathered for the second matinée of the Boston Symphony Orchestra, which took place at Carnegie Hall last Saturday afternoon. The programme consisted of Symphony No. 2, Schumann; song, "An die Hoffnung," Beethoven; "Symphonic Variations on an Original Theme," Dvorák, and Wotan's "Farewell," from the "Walkuere." Anton Van Rooy was the soloist, and sang with spirit and fine feeling. The Schumann symphony was played with superb finish, and the orchestra showed its fine training by playing on in the dark when the light suddenly went out. The training of this orchestra has always been one of its most noteworthy features, and it plays with the unity of a single individual. The third concert will take place on January fifteenth, and the matinée two days later.

Christmas holidays are always a bleak time for the givers of concerts. The week has been free from them, save for Mr. Gericke's Symphonists. The Boston Orchestra played as it seldom has played here before—especially at the concert of Saturday afternoon. Then the Schumann C major Symphony was done so brilliantly that even the electric lights went out in shame. Mr. Gericke waved his baton at them and they shone once more—so did the band. How Mr. Longy's oboe sounded pastorally, despite the snow outside, I must leave to your imagination. Everything in the way of tonal coloring is possible with this orchestra. That was proved by the playing of the Dvorák symphonic variations, which tax severely the virtuoso quality of any band. Van Rooy sang Beethoven's very great song, "An Die Hoffnung," and achieved a big effect with it. He also sang the "Wotan's Farewell," as he had done in concert earlier in the season.

At the Thursday's concert the Boston Orchestra played Rimsky-Korsakoff's overture to "The Betrothed of the Tsar," an empty work, redeemed only by the brilliancy of the playing. Then there were Liszt's interesting symphonic poem, "Tasso," and Beethoven's "Eroica" symphony. Franz Kneisel played Bach's Concerto in A minor and appeared to better advantage, probably, than ever before as a soloist; he got atmosphere into the work that betrayed his intimacy and love for this composition, which is, to say the least, very beautiful.

This city has a chance to secure a great musical prestige by supporting the Boston symphony orchestra so liberally as to insure a visit from this superb organization every season. A concert has been arranged for Tuesday evening, the 20th, at Court Square theater, and it is understood that if the experiment is successful a regular place will be given to Springfield in the orchestra's tours. The advantages of this would be so great that every one who cares at all for music should make a strenuous personal effort among his friends to excite interest in the coming concert. It has been a number of years since the orchestra, or any other large orchestra has played here, and music-lovers have been obliged either to forego this greatest of musical pleasures, or make a wearisome and expensive trip to Boston or New York. Now, while we cannot expect to enjoy so costly a luxury often, Springfield is large enough and is the center for a large enough territory to be entitled once a year to a performance by a really first-rate orchestra. A concert like this serves to keep up the musical standards; it shows us all the very best that can be done. It not only keeps up the interest of the public at large in musical art, but it introduces hundreds of young people to the possibilities of orchestral music, and is thus a powerful stimulus. It is a common experience that after a fine orchestral concert many young people come to teachers of the violin and other instruments for lessons, simply because of the fresh interest aroused by so rare and notable an event. We should certainly have at least one first-rate orchestral concert every year, and the way to insure it is to begin early to drum up an audience for the Boston symphony orchestra.

BOSTON SUNDAY JOURNAL—DECEMBER 21, 1902.

# NO MODERN MUSIC MASTERS
## A PLEA FOR THE CLASSICAL

By WILHELM GERICKE,
Conductor of the Boston Symphony Orchestra.

In these days of noise and orchestral turmoil it is a pleasure to turn back to the works of the classics to find in them peace, contentment and real beauty of form and expression.

I suppose it is because the present generation is fed so heartily upon modern music that they have no taste for the serenely beautiful of the older writers. Their palates must be tempted with more and more highly seasoned dishes with every musical offering. But where is it all to end? To what is this ever-increasing crescendo to lead? Will there be others following in the wake of the present day symbolists who will go even further than the Richard Strauss of the present?

I am a lover of the classics. There is a sweetness in Haydn, a strength in Beethoven, a beauty in Mozart and an intoxication in Schumann that is worth all of these latter-day musical saints, with their turmoils and strife.

Then, too, we of today have grown out of the olden time places for music. Now we cannot build a place too large, and when we get it built we cannot get music loud enough for it. A flute is a beautiful instrument, but its beauty is lost if it be played in a ten-acre lot. The oboe is full of charm and individuality, but it is robbed of all that makes it attractive if drowned in a roar of brass.

When we first played in New York our concerts were given in the old Steinway Hall. That was a well-nigh perfect place for orchestral music. It was not necessary to have a band of 150 men to be heard, nor to bombard the ears of our listeners with brassen thunderbolts to make "effects." There was an intimacy about these concerts that was delightful. I remember at one of the early concerts playing Beethoven's beautiful figth symphony. Why, it was as if the master himself were speaking to us. We felt almost as if we were in a drawing-room full of friends and that we could nudge them with our elbows.

I know I have been criticised for my conversation, but I cannot help it. It has always seemed to me that the best is never too good to offer, and that if we can play the best acceptably we can do no better service to our friends.

Some day I think we shall tire of the hot spices and rich sauces with which we garnish our musical dishes, and long for something deeper and truer, something calmer; and then we shall remember that in by-gone days there was music worth listening to. And we shall get down the dusty folios and find inscribed upon them the names of Mozart, Beethoven, Haydn and the rest of the gods, and in their beauties we shall forget the banalities of the present.

BOSTON HERALD.

PUBLISHED EVERY DAY IN THE YEAR.
VOL. CXII., NO. 172.

FRIDAY, DEC. 19, 1902.

## SYMPHONY PROGRAMME.

**Mr. Harold Randolph, Soloist, Plays a Piano Concerto by Tschaikowsky, and a Liszt March Has Its First Hearing.**

The eighth symphony programme leads off with Haydn's 10th symphony, which, being posthumously given to the world, has never yet been included among his most familiar ones. It is characteristically pleasant and companionable, and by no means long. Its nominal key is D, and the first movement passes conventionally enough from adagio to allegro spiritoso. The slow movement is a largo, but is in the score entitled, oddly enough, a "capriccio." The regulation minuet stands in the third place, and then there is an allegro spiritoso for the finale. The second number is to be Tschaikowsky's first pianoforte concerto (in B flat minor), the solo part being assumed by Mr. Harold Randolph, who is not a stranger to the Boston musical public. The concerto is thought by many to be akin in temperament and sentiment to its author's sixth or "pathetic" symphony—this, at least, in its opening movement, which begins with an andante molto maestoso for the orchestra, preparing the way for the solo instrument. The second movement has gentle and thoughtful themes and is marked for expressive and moderate playing. But the third movement shows the composer's national temperament the most and gives it scope, being wilder, swifter and more forceful, and resting mainly on two folks-themes, one of song character and the other in dance cast.

Cesar Franck's orchestral poem, "Les Eolides," or "The Zephyrs," then follows to receive its second Boston hearing. It is all in a single movement of gracious and delicate beauty, inspired and informed chiefly by one phrase of a few notes that move upward like a rising sigh. The last number will be an excerpt from Liszt's oratorio of "Christus," which was heard as a whole in New York in November, 1889, and has been honored as representing at its best whatever there was of the religious and churchly in Liszt's nature. This extract ends the first part, and is called "The March of the Three Holy Kings." It is more than a mere march, as the word is generally taken, because it depicts the journey of the Kings, the guidance of the prophetic star, their arrival, homage and tribute, and their more pompous salutation and departure. These things are only suggested in the varying tonality, melody and motion of the music, and not by dramatic devices such as belong to the secular and theatrical symphonic poem. The first intimation of the royal caravan's progress falls into C minor and E flat, from which there is a transition into D flat, with cool high flute figures and shimmering broken chords for strings, when the star shines out and goes on before. The adoration and bestowal of gifts are indicated through transitions which reach an episode illuminated with solo passages in F sharp, and other changes of mode and feeling lead to the finale, which is set in the more grandiose and resonant key of C, as becomes its more stately form.

## THE CONCERT-GOER.

### PHILADELPHIA

corporation.

But if the Philadelphia Orchestra has neglected us, the Boston men have not. Under Mr. Gericke's direction they gave yesterday evening and on the previous Monday evening two concerts each as delightful in its way as one could wish to listen to. The Monday concert was, as usual, given to a crowded house. The program opened with Berlioz's weird overture, "Les Francs Juges," played here for the first time. While there is not likely to be any great demand for its speedy repetition, it proved interesting as an example of that brilliant and erratic composer's striving after the unattainable in musical speech. Mr. Kneisel played Bach's concerto for violin and orchestra in A-minor beautifully, flawlessly and with a tone which, if not large, was at any rate of the purest quality. The other numbers were Liszt's Symphonic Poem, "The Lament and Triumph of Tasso" and Schumann's Symphony in C-major No. 2. A little too solid fare perhaps for one symposium, but Mr. Gericke's forte is in interpreting programs, not in arranging them. Wednesday evening's program opened with an exquisite rendition of Mendelssohn's florid "Italian Symphony." The other numbers were Beethoven's song, with orchestra, "An die Hoffnung;" Schubert's Fantasie in F-minor and "Wotan's Farewell" and "Fire Charm" from Die Walküre." Mr. Gericke has given us comparatively little of Wagner's music, but what he has given has been superb in its lucidity. One has only to look back to his reading of the "Tannhäuser" overture a season ago and his playing of the "Liebestod" from "Tristan and Isolde," with Ternina as soloist, to recall two of the most masterly elucidations of the heart of Wagner's music, and the finale of "Die Walküre" was on the same clear and lofty plane; no noise, no confusion, no blurring of the outlines, but perfection in every department. Equally artistic and powerful in its appeal was Mr. Anton van Rooy's pathetic, dignified and beautiful singing of *Wotan's* farewell. The Boston Orchestra under Mr. Gericke has improved with every new season and indeed it seems almost with every visit. They are now a superlatively good organization.

Tuesday Dec 23

## THE BOSTON SYMPHONY MATINEE

In spite of the inclement weather, a large audience gathered for the second matinée of the Boston Symphony Orchestra, which took place at Carnegie Hall last Saturday afternoon. The programme consisted of Symphony No. 2, Schumann; song, "An die Hoffnung." Beethoven; "Symphonic Variations on an Original Theme," Dvorák, and Wotan's "Farewell," from the "Walkuere." Anton Van Rooy was the soloist, and sang with spirit and fine feeling. The Schumann symphony was played with superb finish, and the orchestra showed its fine training by playing on in the dark when the light suddenly went out. The training of this orchestra has always been one of its most noteworthy features, and it plays with the unity of a single individual. The third concert will take place on January fifteenth, and the matinée two days later.

---

Christmas holidays are always a bleak time for the givers of concerts. The week has been free from them, save for Mr. Gericke's Symphonists. The Boston Orchestra played as it seldom has played here before—especially at the concert of Saturday afternoon. Then the Schumann C major Symphony was done so brilliantly that even the electric lights went out in shame. Mr. Gericke waved his baton at them and they shone once more—so did the band. How Mr. Longy's oboe sounded pastorally, despite the snow outside, I must leave to your imagination. Everything in the way of tonal coloring is possible with this orchestra. That was proved by the playing of the Dvorák symphonic variations, which tax severely the virtuoso quality of any band. Van Rooy sang Beethoven's very great song, "An Die Hoffnung," and achieved a big effect with it. He also sang the "Wotan's Farewell," as he had done in concert earlier in the season.

At the Thursday's concert the Boston Orchestra played Rimsky-Korsakoff's overture to "The Betrothed of the Tsar," an empty work, redeemed only by the brilliancy of the playing. Then there were Liszt's interesting symphonic poem, "Tasso," and Beethoven's "Eroica" symphony. Franz Kneisel played Bach's Concerto in A minor and appeared to better advantage, probably, than ever before as a soloist; he got atmosphere into the work that betrayed his intimacy and love for this composition, which is, to say the least, very beautiful.

---

THE SPRINGFIELD SUNDAY REPUBLICAN: JANUARY 4.

**This city has a chance to secure a great musical prestige by supporting the Boston symphony orchestra so liberally as to insure a visit from this superb organization every season. A concert has been arranged for Tuesday evening, the 20th, at Court Square theater, and it is understood that if the experiment is successful a regular place will be given to Springfield in the orchestra's tours. The advantages of this would be so great that every one who cares at all for music should make a strenuous personal effort among his friends to excite interest in the coming concert. It has been a number of years since the orchestra, or any other large orchestra has played here, and music-lovers have been obliged either to forego this greatest of musical pleasures, or make a wearisome and expensive trip to Boston or New York. Now while we cannot expect to enjoy so costly a luxury often, Springfield is large enough and is the center for a large enough territory to be entitled once a year to a performance by a really first-rate orchestra. A concert like this serves to keep up the musical standards; it shows us all the very best that can be done. It not only keeps up the interest of the public at large in musical art, but it introduces hundreds of young people to the possibilities of orchestral music, and is thus a powerful stimulus. It is a common experience that after a fine orchestral concert many young people come to teachers of the violin and other instruments for lessons, simply because of the fresh interest aroused by so rare and notable an event. We should certainly have at least one first-rate orchestral concert every year, and the way to insure it is to begin early to drum up an audience for the Boston symphony orchestra.**

---

BOSTON SUNDAY JOURNAL—DECEMBER 21, 1902.

# NO MODERN MUSIC MASTERS
# A PLEA FOR THE CLASSICAL

By WILHELM GERICKE,
Conductor of the Boston Symphony Orchestra.

In these days of noise and orchestral turmoil it is a pleasure to turn back to the works of the classics to find in them peace, contentment and real beauty of form and expression.

I suppose it is because the present generation is fed so heartily upon modern music that they have no taste for the serenely beautiful of the older writers. Their palates must be tempted with more and more highly seasoned dishes with every musical offering. But where is it all to end? To what is this ever-increasing crescendo to lead? Will there be others following in the wake of the present day symbolists who will go even further than the Richard Strauss of the present?

I am a lover of the classics. There is a sweetness in Haydn, a strength in Beethoven, a beauty in Mozart and an intoxication in Schumann that is worth all of these latter-day musical saints, with their turmoils and strife.

Then, too, we of today have grown out of the olden time places for music. Now we cannot build a place too large, and when we get it built we cannot get music loud enough for it. A flute is a beautiful instrument, but its beauty is lost if it be played in a ten-acre lot. The oboe is full of charm and individuality, but it is robbed of all that makes it attractive if drowned in a roar of brass.

When we first played in New York our concerts were given in the old Steinway Hall. That was a well-nigh perfect place for orchestral music. It was not necessary to have a band of 150 men to be heard, nor to bombard the ears of our listeners with brassen thunderbolts to make "effects." There was an intimacy about these concerts that was delightful. I remember at one of the early concerts playing Beethoven's beautiful figth symphony. Why, it was as if the master himself were speaking to us. We felt almost as if we were in a drawing-room full of friends and that we could nudge them with our elbows.

I know I have been criticised for my conversation, but I cannot help it. It has always seemed to me that the best is never too good to offer, and that if we can play the best acceptably we can do no better service to our friends.

Some day I think we shall tire of the hot spices and rich sauces with which we garnish our musical dishes, and long for something deeper and truer, something calmer; and then we shall remember that in by-gone days there was music worth listening to. And we shall get down the dusty folios and find inscribed upon them the names of Mozart, Beethoven, Haydn and the rest of the gods, and in their beauties we shall forget the banalities of the present.

SPRINGFIELD DAILY REPUBLICAN
TUESDAY, JANUARY 6, 1903.

## LOCAL MUSICAL AFFAIRS.

### The Boston Symphony Orchestra Concert Program.

The concert to be given by the Boston Symphony orchestra in Court Square theater Tuesday evening, the 20th, will be, next to the May festival, the chief musical event of the season. There was a time when this and other first-rate orchestras not infrequently visited this city, but of late years only the larger cities have been visited, and as only a portion of the band is engaged for the festivals, either here or in Worcester, it is a long time since Springfield has heard a large concert orchestra. This lack has been very keenly felt among musical people, not a few of whom have already begun personal agitation to stir up interest in the coming concert. There is a probability that if a satisfactory audience can be got out, the visit of this unsurpassed organization may become a regular annual event, and so desirable a result is worth working for. The number of musicians employed makes the concert extremely expensive, so that it is necessary to have an unusually large audience to meet the bare cost.

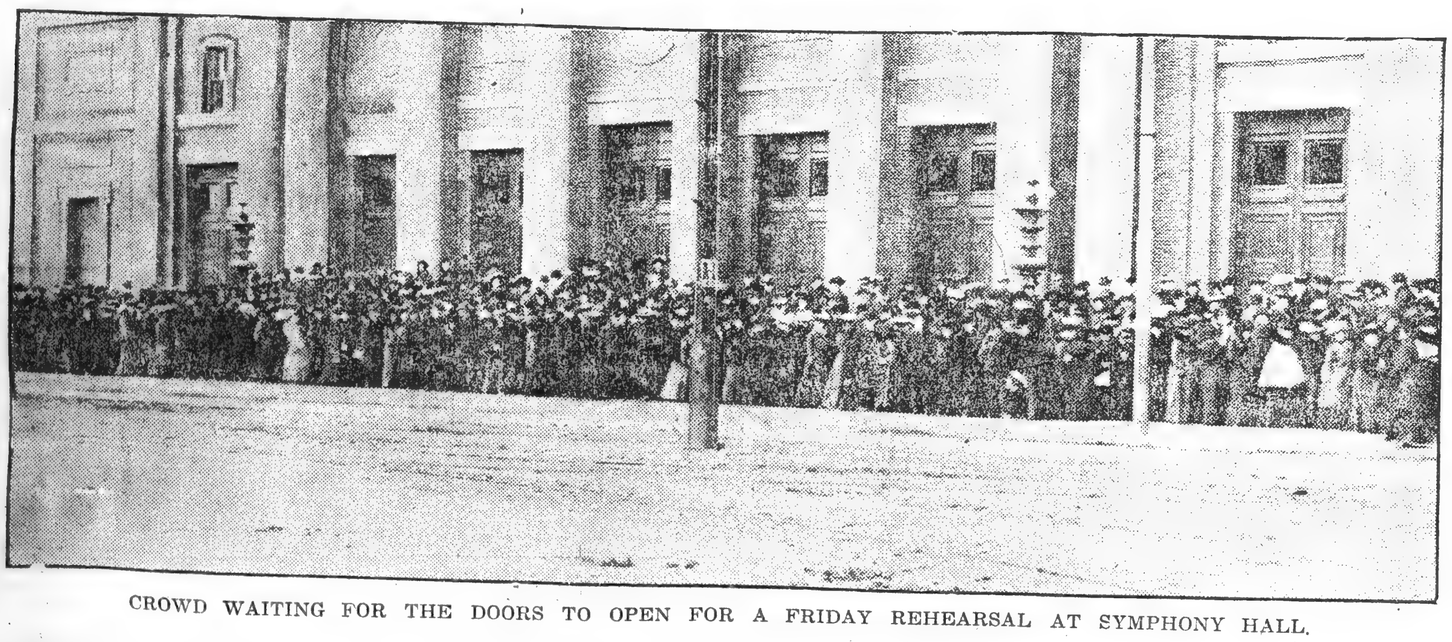
The program which has been arranged for the concert here is of a kind that is sure to prove attractive. Tschaikowsky is the composer whose works seem now to be in greatest demand by the public, and there will be interest in the performance of one of the most beautiful of his symphonies, the one in E minor, No 5, op. 64. The other orchestral works are of a lighter character,—Schumann's lovely "Genoveva" overture and the popular Bizet suite, "L'Arlesienne," No 1. The soloist will be the talented young Irish violinist, Miss Maud McCarthy, of whom not a little has been said in these columns. She is only 19 years old, pretty and graceful, and is said to play with much taste and feeling, as well as with a secure and telling technic. She will play the favorite among all violin concertos, the Mendelssohn E minor, which has been heard here frequently and from excellent artists, but not in recent years. The full program:—

Overture to "Genoveva," op. 81 ....Schumann
Concerto for violin, in E minor, op. 64, Mendelssohn
Allegro molto appassionato.
Andante.
Allegretto non troppo. Allegro molto vivace.
Suite, "L'Arlesienne," No 1 .....Bizet
Prelude.
Minuetto.
Adagietto.
Carillon.
Symphony No 5, in E minor, op. 64, Tschaikowsky
Andante; Allegro con anima.
Andante cantabile, con alcuna licenza.
Valse: Allegro moderato.
Finale: Andante maestoso; Allegro vivace.

THE BOSTON SUNDAY GLOBE—JANUARY 25, 1903—

# MUSIC LOVERS STAND IN LINE.

## Many Hundred "Rush" for Symphony Rehearsals, but Only the First 505 Can be Admitted.



CROWD WAITING FOR THE DOORS TO OPEN FOR A FRIDAY REHEARSAL AT SYMPHONY HALL.

For many years the seats in the second balcony for the Friday afternoon rehearsals of the Symphony orchestra have not been sold at the public auctions. Even at the rehearsals themselves no tickets are issued for these seats, but all are sold as admissions at the door. There are exactly 505 seats, and when these are gone the doors are closed. There is just this number of seats, and no one may stand.

It is seldom, indeed, that there are not 505 people on hand for these "rush" seats. Generally there are several hundred more than this number, and in instances not more than half the number of people who desire admission to the balcony can be accommodated.

There is one method of securing these seats, and only one. This is to stand in line, and then when the doors are opened to pass through the turnstile one person at a time. When 505 people have passed through no others may pass.

It is no unusual thing to see people standing in line as early as 8:30 in the morning on the day of an afternoon rehearsal. The first to come take a position nearest the door, and those who follow stand in line behind them. The line zig-zags across and down the several wide steps which will hold several hundred people. Then it winds out up Huntington av, the people standing in single file.

The soloist at the concert and the program to be rendered has, of course, the effect of making the crowds larger or smaller. Several times when there has been a great attraction the line has extended down the avenue, past the Children's hospital and around the corner of Gainsboro st, a whole long block away. Of course in these instances several hundred people have been unable to gain admission.

Last Friday there were between 50 and 75 people in line who were unable to gain admission to the hall. These were turned away and there was no other opportunity for them to secure seats. This was an unusually small number.

There have been several occasions when there have been more than twice as many people in line as eventually were admitted. Once several years ago, when the concerts and rehearsals were given in the old Music hall, there were more than 1000 people turned away. Melba was the soloist.

As a rule the crowd does not begin to gather until 10 or 10:30 in the morning. Wrapped in their heaviest clothing and furs, scores of people have to wait three hours before the doors are opened. Many of them bring portable camp stools and books to read to pass away the time. Many also bring lunches, and the Symphony hall steps on some Friday noons take on the appearance of a picnicking place.

If it were not for these admissions to the balcony, the charge for which is a quarter, many people would be unable to ever hear the Boston Symphony orchestra. And at these morning seances on the hall steps there is doubtless gathered together as ardent a party of genuine music lovers as that which sits comfortably in season ticket seats in the more desirable portions of the hall.

[60]

# The ETUDE

VOL. XX. PHILADELPHIA, PA., DECEMBER, 1902. NO. 12


## THE BEST LIVING COMPOSERS.

By HENRY T. FINCK.

In the eighteen years from 1797 to 1815 no fewer than nine of the most famous composers were born: Schubert, Berlioz, Mendelssohn, Chopin, Schumann, Liszt, Wagner, Verdi, and Franz. A great master for every two years!

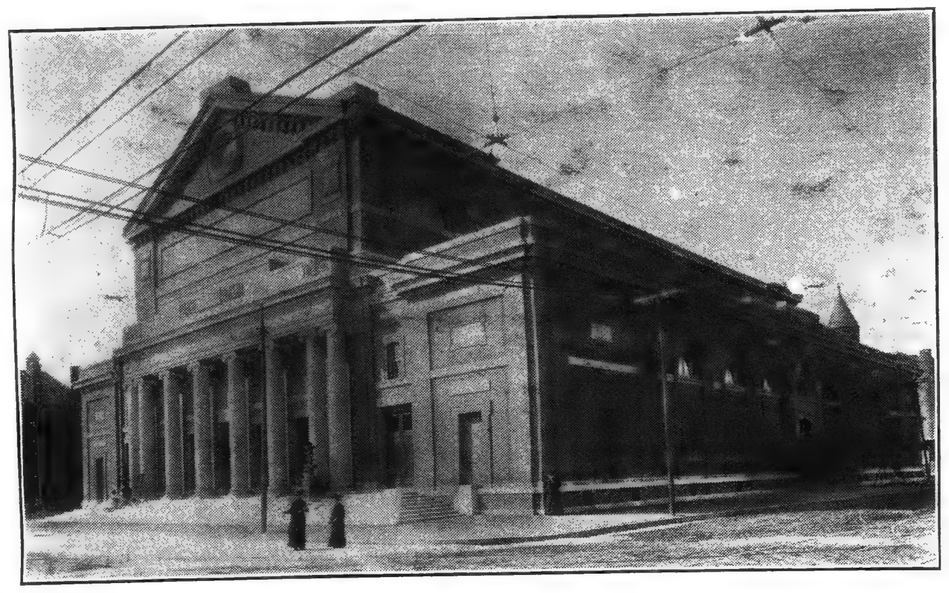
In face of such a remarkable fact we may feel inclined to join those who weep for the good old times; and yet, if we pause to reflect, we see that it would be foolish to weep. *We* know that the nine composers named were great masters, but their contemporaries, for the most part, did *not* know it. Consequently, is it not likely that the composers who are our contemporaries are greater than we suppose them to be, and that distance will lend enchantment to the view?

### Scandinavia.

I feel quite certain that this is the case with some of the composers now living; Grieg, for instance. We all know how Schumann, who considered Chopin the most poetic musician of his time, had to fight the German critics, who sneered at him as a mere writer of drawing-room pieces. Grieg, "the Norwegian Chopin," as Hans von Bülow called him, has been similarly belittled because he has built no sky-scraper symphonies or four-hour operas. How a Japanese artist who spends a year on a small vase would laugh at our esthetic barbarism! There is in the short piano-pieces and songs of Grieg more genius—more original melody, harmony, rhythm—than in the most elaborate German symphonies and operas, except those written by the very greatest masters. Grieg's melodies are not, as most persons suppose (because ignorant critics have told them so a hundred times), copies of Norwegian folk-songs; they are his own, as much as Chopin's are his own; and in harmony and modulation only Bach, Schubert, and Chopin are his peers. "The realm of harmony," he wrote to me a few years ago, "was always my dream-world." And what an enchanting world it is!

Dr. Riemann remarks, in his recently published history of nineteenth-century music, that some of Grieg's songs "speak a tone-language reminding one of Schubert in his greatest moments." Grieg is the delight of our own American MacDowell, one of the most original of living composers, two of whose sonatas are dedicated to his Norwegian friend. The French Pugno, the Polish Paderewski, and the Scotch-French-German d'Albert have also come under the influence of Grieg. Among these men there are two or three who will hold a higher rank in the judgment of posterity than they do now.

Sinding is another Norwegian concerning whom most of us do not yet know enough to be able to justly rate him. I know that Anton Seidl esteemed him highly, and Grieg has written to me concerning him: "He has been accused of being too Wagnerian, but that, in my opinion, is a shallow judgment. In his songs in particular he is all Sinding. Especially inspired are his settings of Drachmann's poems. Lange-Müller and Sjögren also are extremely poetic and refined song-writers, the first named suggesting his Danish origin, while the other is more cosmopolitan."



SYMPHONY HALL, BOSTON, MASS.

(The Home of the Boston Symphony Orchestra.)

### Poland.

It is unusual for a great composer to speak in such complimentary terms of living colleagues. Niecks doubts "very much whether a musician could be instanced whose sympathies were narrower than those of Chopin." Wagner apparently could not discover merit in any of his contemporaries except Liszt and Franz. Rubinstein declared bluntly that music ended with Chopin. In the case of Wagner, ignorance was the chief source of his skepticism; he had neither the time nor the inclination to acquaint himself with what was being written by others. In Rubinstein's case jealousy of more successful rival composers (especially Wagner) inspired his Mephistophelian attitude. Professional jealousy is what one of the most promising of the younger composers, Paderewski, has to contend with now, and will have to contend with more and more. Hundreds of his would-be rivals, already embittered by his astounding success as a pianist, cannot endure the thought of his being also recognized as a great composer. But they will have to make up their minds to it. His pianoforte pieces—among them the "Krakoviak," as quaintly delightful as any Chopin mazurka—would alone assign him a high rank; but, like Liszt, he has done greater things in other fields. His "Polish Fantasia" revealed an astonishing gift for orchestral writing, and his "Manru" is not only the best first opera ever written by any master, but is an opera which I would rather hear for my pleasure than any written since "Carmen," excepting "Hänsel and Gretel."

While Paderewski and Grieg alone would suffice to uphold the musical fame of Poland and Norway, established by Chopin and Gade, there are others that cannot be dwelt on in a brief survey, but some of whom may at this very moment be engaged in some immortal task. It is absurd to suppose that music, the youngest and the most popular of the arts, should be already in its decline.

### Bohemia.

At a recent series of concerts given in Vienna Oscar Nedbal conducted works by himself and five other Bohemian composers: Smetana, Dvôrák, Suk, Förster, and Fibich. Bohemia has always been noted as a country in which a love of music was instinctive among all classes, but it is only in recent times that it has given birth to great composers; so there is no more occasion to speak of the "good old times" than there is in Scandinavia. Smetana, to be sure, died in 1884, but his music is only just beginning to be appreciated at its true value. The greatest of the Bohemians, Antonin Dvôrák, is still living and doing some of his best work. Though not a song-writer *par excellence*, I found his "As My Dear Old Mother" good enough to be included in a collection of "Fifty Master-songs" which I have recently made. As a writer of chamber-music I cannot see wherein he is inferior to the great German masters, and his symphonies are certainly among the best written since Beethoven. In the art of delicate and rich orchestral coloring Dvôrák, in my opinion, far surpasses Richard Strauss, who receives so much praise on this score. Dvôrák is, like Liszt, a musical descendant of Schubert; but just as Liszt enriched European music with Hungarian rhythms and melody, so Dvôrák has given it exotic charm and variety by making use of the wild and rapturous Bohemian rhythms. The importance of this matter will be better understood in the future, when Dvôrák will seem bigger than he does to most of us.

---



*Wotan* as though she were the washerwoman and he only the janitor. Fritzi Scheff, discreetly tucked away behind scenery, sang the music of the *Forest Bird*. Van Rooy's *Wanderer* is a big, masterly conception of the part, full of dramatic vocal splendor. The *Mime* of Reiss was again remarkably well acted, as was Bispham's *Alberich*. Elmblad as *Fafner* was out of sight, but not out of mind, for he roared like a lion and a bull in one. The stage management was much better than it might have been, and the encounter between Saint George Anthes and the dragon was realism raised to its top notch. The performance, as a whole, lacked little of being a model one, and the bulk of the praise is due Hertz. I take off my opera hat to Mr. Hertz, late of Breslau.

---

THE Boston Symphony Orchestra gave its usual two concerts and made a busy musical week interesting into the bargain. It was our first opportunity here to hear Loeffler's Two Tone Poems, "Avant que tu ne t'en ailles" and "Vilanelle du Diable." The former was inspired by an exquisite poem in Verlaine's "La Bonne Chanson," the latter by a devilish thing of Maurice Rollinat. Loeffler's music to the Verlaine poem is exquisite. The opening bars are a stroke of genius; here and through the rest of the composition all is color, mood. The stodgy ones who tried to read the poem while the music was being performed found the music too long; but if there is a misfit at all it is that Verlaine's poem is too short. The "Vilanelle," with its refrain, "Hell's a-burning, burning, burning," is a magnificent piece of workmanship. Loeffler keeps it all a-spinning, utilizing the resources of the orchestra with the superb knowledge he has of his material. With what a shimmer of color the Boston band played these works I need not tell you, and Mr. Gericke conducted them as though they were children after his own heart. Alwin Schroeder, the first 'cellist of the orchestra, was the soloist at the evening concert, playing Saint-Saëns's A minor concerto. I do not love this maundering, sweet work, but Schroeder played it beautifully. Then there was Schumann's "Genoveva" overture and Dvorâk's well-known symphony, "From the New World," in which Mr. Gericke defied tradition of *tempi*. At the matinée concert of the Orchestra Mme. Kirkby Lunn sang Gounod's "Stances de Sapho" and a couple of Elgar's "Sea Pictures" with all the richness of her opulent contralto voice. Elgar's numbers were novelties, and showed that when you scratch an English composer you find a ballad lover. It is a trait beloved of all England, this sentimentalizing in tones, and even Elgar with his seriousness has not escaped it. One of the poems selected abounded in unsingable lines. The orchestra played an excerpt from Goldmark's "Merlin," and Wagner's opening and closing episodes from "Tristan." The remaining *bonne bouche* was Brahms's lovely C minor symphony. This makes five out of Brahms's four symphonies that we have heard this season, and the anti-Brahmsites, headed by Henry T. Finck, are weeping. It is beautiful music nevertheless, and the Boston Symphony Orchestra played it beautifully.

*The Emotionalist.*

[61]

Russia lost the two greatest of her composers almost a decade ago—Tschaikowsky in 1893 and Rubinstein in the following year; but we may claim them as of our time rather than of the past, so far as their influence is concerned. And there are others. Rimsky-Korsakoff is, I am told, considered by so great an authority as Theodore Thomas, superior even to Tschaikowsky and Rubinstein. He certainly is more national, more of a genuine Russian, less cosmopolitan; and the same is true of some of the other Russians of the new school. This Russian school is not based on Wagner, like the new schools in other countries, but on Russian folk-music and on Liszt. In harmonic daring the Russians go even beyond Liszt. Conservatives stand aghast at the barbaric rudeness and splendor of much of this music, but the public is apt to like it, and that settles the point, no matter how slow the critics may be in joining the procession. It is necessary to read the reminiscences of Rubinstein to realize that musical culture and musical genius were almost unknown in Russia in the "good old times"; in fact, until about half a century ago.

Rubinstein's own compositions have not yet received the honor they deserve because of their rich spontaneous melody. Tschaikowsky, on the other hand, is becoming more popular every year. In London concert-halls Wagner alone is ahead of him. Concerning the leaders of the national Russian school (which was founded by Glinka) the eminent French composer Alfred Bruneau has an interesting article in the *Revue de Paris* of September 15th, in which, among other things, he points out the remarkable fact that Moussorgski, Balakireff, César Cui, Rimsky-Korsakoff, and Glazounoff, instead of tearing each other to pieces, like composers in other countries, have been, for a quarter of a century, the best of friends, united in a common cause.

**Hungary.**

While the Russians are to a considerable extent followers of Liszt, that great man—whose triumph as a composer has come at last—has not yet had a successor in his native Hungary, unless Dohnanyi should prove such. Dr. William Mason esteems him highly—more highly, I confess, than I do. Goldmark, to be sure, is still living, and has a new opera in rehearsal. But, while Goldmark was born in Hungary, he belongs musically rather to the German school; he is a sort of German orientalist. It was Wagner who called Vienna a "half-Asiatic" city. While Goldmark's symphonies have faded, his overtures and some of his operas will long continue to interest music-lovers.

A few days ago I received a visit from Rubin Goldmark, a nephew of the composer. Having regained his health at Denver, he has returned to live in New York. His "Hiawatha," played by the Boston Symphony Orchestra a few years ago, gave me the impression that he may rise to as high a rank as his uncle Karl.

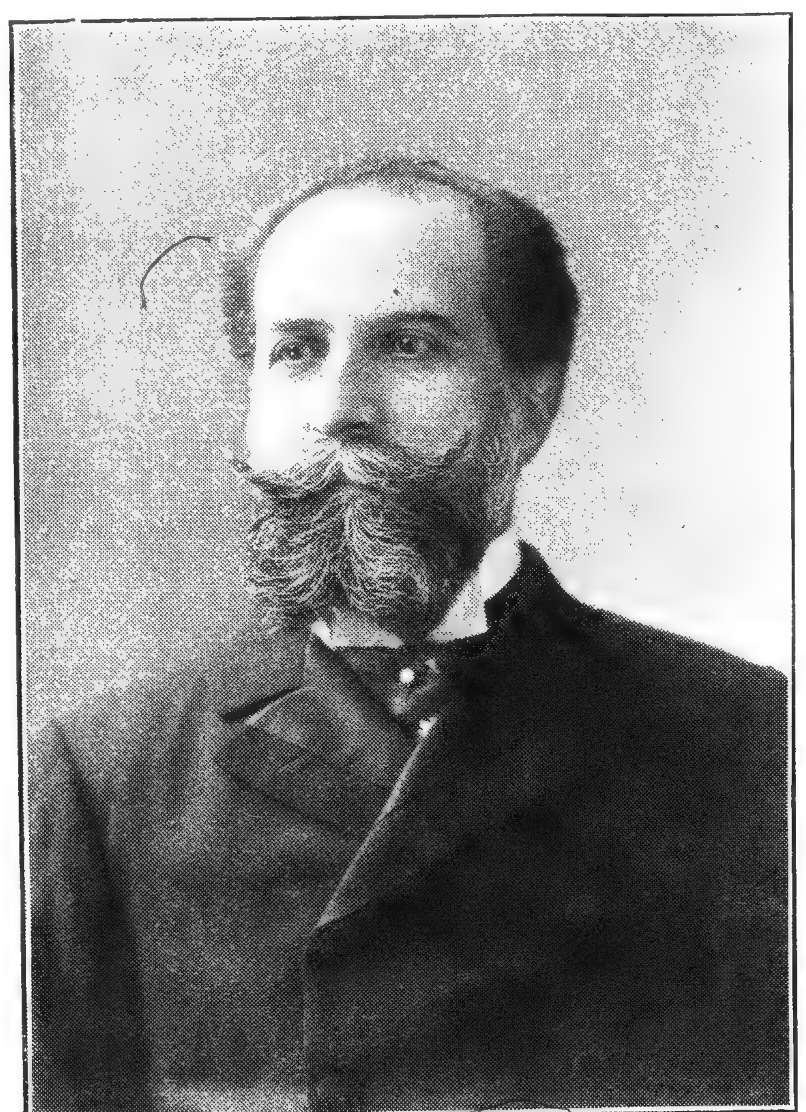
**Germany.**

Germany is still divided into Kingdoms, but musically speaking there seems to be an interregnum. The Kings are dead, and while there are many princes ready to ascend the thrones, their claims are not generally recognized. Still, it is quite possible that the next generation will wonder at our obtuseness (as we wonder at our predecessors') for not recognizing the crown princes in the realms of opera, orchestral music, song, and so on.

A noisy band of enthusiasts—almost as noisy as their hero's works—is trying hard to persuade the world that Richard Strauss is not only greater than Johann Strauss, but greater than Liszt and Wagner. Strauss has, indeed, written some charming songs, and very effective symphonic poems (his operas I have not heard); but unless his melodic faculty undergoes a change into something as rich and strange as his harmonies, the claims of his fiery champions will hardly be upheld by posterity.

While Richard Strauss was at first a follower of Brahms, but subsequently became an extreme disciple prominence among living German composers, Humperdinck, belongs entirely to the Wagner school. The extraordinary success of his "Hänsel and Gretel" was due to his admirable presentation of that German folk-tale in Wagnerian colors. But he is far from being a mere imitator. There is in that opera a splendid originality and a genuine dramatic gift. Perhaps it would have been better for the cause of German opera if "Hänsel and Gretel" had not made Humperdinck a rich man. In the nine years since its production he has rested on his laurels. But perhaps his new score, "Cinderella," now in rehearsal in several German cities, will be a forward step. I sincerely hope so, as I see little good in the other German opera-composers of the time, though, to be sure, my experience is limited, and my faith in German critics not very strong.

Among the more prominent Austrian and German composers of the immediate past or present with whose works we are insufficiently acquainted in this country are Bruckner, Hugo Wolf, Bungert, Kistler, Sommer, Nicodé, Draeseke, Weingartner, Mahler, Schillings, Siegfried Wagner, Becker, Huber, Götz, Brüll, Cornelius, Nessler, Heuberger, Thuille, Fielitz, and many others. Most of these will ultimately be



WILHELM GERICKE.

(Conductor of the Boston Symphony Orchestra.)

ranked, I fear, below Kirchner, Raff, Bargiel, Reinecke, Rheinberger, and Bruch, whose day is already past, in some cases unjustly so.

There are some who believe that Brahms, who is now a power in Germany and England, will also soon be forgotten, while others feel sure he will live with the immortals. Mention may also be made here of that strange cosmopolite, Eugène d'Albert, whose French father was born in Germany, to which country also one of his grandmothers belonged, while he himself was educated in England. I have heard some chamber-music of his which I thought was original; but as an opera-composer he has failed in Germany four times since 1893.

**Italy.**

In Italy, as in Germany, there is an interregnum. Verdi is dead and has no successor. Mascagni has, indeed, been officially proclaimed his equal in his native city, Livorno; but we have had recent opportunity to satisfy ourselves that he is very far from being a Verdi. He is a better musician than Leoncavallo, but inferior to Puccini and Giordano. Puccini comes nearer to Verdi than any other writer of the orchestration he is even superior to Verdi; bu[t] lacks his melodic faculty. We are beginning to [see] that even Wagner's success has been due chiefly to [his] inexhaustible supply of original melody. In abo[lish]ing florid arias and set numbers, and in making m[ore] artistic use of the orchestra, all the Italians are [fol]lowing Wagner; but as his operas are now the fash[ion] in Italy, the composers cannot copy his melodies [or] modulations without being detected as plagiari[sts]. Boïto's "Mefistofele," if Wagnerian, is a splen[did] opera, and I hope we shall all live to hear his "Ner[one]."

**France.**

Notwithstanding the efforts of Liszt's friend S[gam]bati and a few others, the word music in Italy rem[ains] synonymous with opera. Not so in France. T[hough] if we look at the famous French composers, from [Ber]lioz to the present day,—Auber, Thomas, Gou[nod], Bizet, Reyer, Massenet, Saint-Saëns, Lalo, Goda[rd], Bruneau, Délibes, Dubois, Chabrier, Charpentier, we find that all were opera-composers, most of th[em] pre-eminently so; still, other branches of music h[ave] been cultivated, too. This is notably true in the c[ase] of Saint-Saëns, who has not only written good op[eras] but symphonic and chamber-music ranking with [the] best modern German products. His symphonic p[oems] are models of program-music, and there is n[ot] thought, and food for thought, in his symphonies t[han] most of us are yet aware of. If he has not Berli[oz's] orchestral virtuosity, he has more scholarship [and] infinitely more ideas. In Parisian concert progra[ms] much space is also given at present to César Fran[ck], a representative of the Liszt-Berlioz school, and his pupil, Vincent d'Indy.

**England and America.**

Excellent surveys of the present condition of mu[sic] in England and America have been made by J. Fuller Maitland in his "English Music in the N[ine]teenth Century" and Rupert Hughes in his "Conte[m]porary American Composers." Mr. Maitland do[ubt]less claims too much when he declares concerning [the] "Leaders of the English Renaissance"—Macken[zie], Parry, Goring Thomas, Cowen, and Stanford—t[hat] these five "can be compared with any school that [the] world of music has seen," and that they have [at] least as much originality of invention as the R[us]sians"; but he is right in maintaining that in a th[ou]sand ways the English atmosphere is now more fav[or]able to native talent than it was a century ago.

If Mr. Hughes is also somewhat oversanguine in [his] estimate of American composers (the minor ones [at] any rate), this is better than if he underestim[ated] them. He does not say too much, however, concern[ing] John K. Paine (the first really great academic co[m]poser this country has produced), Edward MacDow[ell] (who has no superior in Europe as a writer of so[ngs] and pianoforte pieces), Edgar Kelley, George Ch[ad]wick, Horatio Parker, Arthur Nevin, Arthur Foo[te], H. H. Huss, and some others of our more promin[ent] composers. Several of those here named have alre[ady] made considerable headway in Europe, and they [will] succeed in this direction more and more as they c[ease] imitating foreign music and become Americani[zed].

**The Future.**

The future of music in this country ought to, a[nd] perhaps will, lie largely in the hands of our own co[m]posers. What that music of the future will be li[ke] it would be rash to prophesy. Personally I am co[n]vinced that our writers will cultivate chiefly the "mu[]sical short story," the song and the opera, giving [] symphonies and sonatas; and I have given my rea[sons] for this belief in the October number of *The Foru[m]*. I also believe that instrumental music will beco[me] more and more closely allied with poetry, as in t[he] "Woodland Sketches" and "Sea Pieces" of MacDow[ell]. New instruments will be added to the orchestra, [and] medieval ones revived. The old church-modes [will] be used to a considerable extent to give piquancy [to] harmony and to intensify the agony of our mi[nor] mode. All that is good in folk-songs will be abso[rbed] in the world's art-music.



*Wotan* as though she were the washerwoman and he only the janitor. Fritzi Scheff, discreetly tucked away behind scenery, sang the music of the *Forest Bird*. Van Rooy's *Wanderer* is a big, masterly conception of the part, full of dramatic vocal splendor. The *Mime* of Reiss was again remarkably well acted, as was Bispham's *Alberich*. Elmblad as *Fafner* was out of sight, but not out of mind, for he roared like a lion and a bull in one. The stage management was much better than it might have been, and the encounter between Saint George Anthes and the dragon was realism raised to its top notch. The performance, as a whole, lacked little of being a model one, and the bulk of the praise is due Hertz. I take off my opera hat to Mr. Hertz, late of Breslau.

---

THE Boston Symphony Orchestra gave its usual two concerts and made a busy musical week interesting into the bargain. It was our first opportunity here to hear Loeffler's Two Tone Poems, "Avant que tu ne t'en ailles" and "Vilanelle du Diable." The former was inspired by an exquisite poem in Verlaine's "La Bonne Chanson," the latter by a devilish thing of Maurice Rollinat. Loeffler's music to the Verlaine poem is exquisite. The opening bars are a stroke of genius; here and through the rest of the composition all is color, mood. The stodgy ones who tried to read the poem while the music was being performed found the music too long; but if there is a misfit at all it is that Verlaine's poem is too short. The "Vilanelle," with its refrain, "Hell's a-burning, burning, burning," is a magnifi-

cent piece of wo[] the resources o[] of his material. played these w[] them as thoug[] Schroeder, the [] evening concert[] love this maun[] fully. Then t[] Dvorák's well-k[] Mr. Gericke de[] the Orchestra [] Sapho" and a c[] of her opulent c[] showed that w[] ballad lover. [] ing in tones, an[] One of the poe[] chestra played [] opening and [] *bonne bouche* w[] five out of Bra[] and the anti-B[] It is beautiful[] Orchestra play[]

# Music as it Exists in the United States: A General View.

By W. S. B. MATHEWS.

To ONE looking over the field of music, including other countries as well as our own, the art seems just now to be in a sort of lull, in which creative work of the first class is not being produced, although a great deal of progress is being made in understanding the best work of the past. The increase in attention to music of the highest class is most gratifying, the world over. In Europe not only do the opera-houses give well-arranged performances of the best of the established repertory, but new works are brought out with a liberality remarkable, considering the unthankful nature of such an undertaking.

### Striving for Bigness.

All the composers of opera since Wagner seem suffering from what might be called megatheriomania—or hankering after bigness. An important orchestral work is first of all long; then it is scored for the largest kind of orchestra, and it must be full of passages in which an unheard of number of themes are combined, and an unprecedented variety of instruments are doing their utmost to create an impossible confusion of sound, which it would be improper to denominate symphony. (It is in the line of the returning anglers from a summer vacation; each tries to outvie the fish-stories of his predecessor.) Opera shares this disease. Wagner set the key, and unless a young man can imagine to himself that he has out-Wagnered the "Götterdämmerung" in the fluency of theme-combination, he has failed to arrive. Hence to produce a really pretentious new opera costs a prodigious pile of money, and an even greater expenditure of human labor in learning and singing it. Meanwhile the public has observed the diligent quarter-of-a-century advertising of the Wagnerian works, and they form the staple of repertory in all the leading opera-houses. It would seem as if the rage for magnitude had about reached its limits. But in art prediction is at owner's risk; therefore we forbear.

SYMPHONY HALL (INTERIOR), BOSTON, MASS.

### Why the United States Has Not Produced a Master-Composer.

It is not to be wondered at that our own country has not yet produced a composer accepted as the equal of the great gifted and selected names from the European musical pantheon. A composer is not made offhand by sending a boy to a music-school. Else the world would be overrun with the guild. It takes about ten generations of ancestors, all musical, to achieve a composer of the first class; at least it was by this road that Bach and Beethoven came, while Mozart and many others had musical parentage. The latest great master of musical structure, Johannes Brahms, was the son of a musician, and I know not how much farther back the line ran. Our most brilliant virtuoso composer, Richard Strauss, is the son of a musician, brought up from childhood to the trade. That it still remains question whether with all his mighty technic Richard Strauss has anything of world-importance to say is not the fault of his training.

We have in America at least one composer of world-rank, Mr. John Philip Sousa. He has not perpetrated many symphonies, and the attempts he has made in this direction are by no means such as to cause regret at their small number; but in his own specialty of lightly-moved, highly-rhythmic, spirited music, in the folks-tone, he has not only caught the ear of his own country completely, but that of the whole world as well. This is something. The world is full of band-masters whose compositions fill many and many a ream of music-scores; yet Sousa holds rank as a prince among them, and by common consent of the governed as well.

### Song-Composition in the United States.

It is not to be overlooked that in the opinion of many singers America has produced some of the most beautiful art-songs of late times. We have not had as yet any born melodist, like Schubert; but the stress of song has changed from melody, where Schubert placed it, to harmony, in which Schubert was a prophet without knowing it; and the art of working up a splendid climax by means of highly impassioned harmony and melody combined is one in which few or none excel our own American composer, Mr. George W. Chadwick. He has, indeed, had the good luck to be intimate with a poet of distinguished merit as a lyric writer, Mr. Arlo Bates, whose "Told in the Gates" is a monumental collection of highly impassioned, picturesque, and eminently musical poems.

Another Bostonian, Arthur Foote, has also written most beautiful songs; and Mrs. Beach and Margaret Lang have not been far behind.

Thus it appears that in the line in which a composer has a chance to acquire experience and to educate his ear by hearing his own things done well, while the ink is still wet upon the paper, the province of song, our writers show magnificent advances over anything to be seen previous to this existing generation. Genius is liable to crop out in very unexpected places. Not long ago I had the pleasure of examining a set of songs by a young composer who has been for several years a protégé of Mrs. Jessie L. Gaynor, and hailing from an inland town, where symphony concerts do not flourish and music-schools formerly neglected to educate. I found musical and structural talent of extremely high order, masterly in delineating a mood by means of music. Is it not something that a remote provincial town should produce a young musician with an ideality and ambition like this? Does it not indicate something in the atmosphere out of which a great musical development will arise?

### Possibilities in Orchestral Work.

Personally it does not particularly distress me that as yet no one of our young Americans has written a great symphony. Yes, I know, they have written the "great" all right; but not the symphony. The orchestra is not an instrument for a youngster to master out of hand. And, owing to the tight rein our musical unions keep on us, we are not likely for a long time to have any young American conducting at the age of twelve or fifteen, which was the way in which Beethoven got his technic. The German musician in this country, humble enough in his own, does not regard favorably the musical aspirations of even his own American pupils. Eventually he will die. Then a young American player will take his place. And so eventually there will come up a real production of orchestral music as full of life and ideality as Sousa's marches are of their own peculiar flavor.

Once nicely admitted to the pantheon, we have reason to hope that the souls of our foreign masters will do us the justice to admit that America did very well for them. I suppose even the opera-singers will not begrudge us so much.

### Musical Instruction in the United States.

We are in the habit, at least I am, of claiming that musical training is better in this country than in Europe. Perhaps it is, and perhaps it is not. Very good debators might find something to say on both sides. While we recognize in German teaching too much tradition and too little recognition of individuality, perhaps we have among our private teachers too much of both. Our schools are as nearly as possible German schools, which show better qualities, if any, only through a slightly more elastic administration. We certainly have some teachers of high grade in all the large schools. With such men as Chadwick at the head of a conservatory in Boston, van der Stucken in Cincinnati, Sternberg in Philadelphia, high professional ideals ought to prevail. Unfortunately the supply of first-class musicians does

8 Dec 22 [illegible]

# The Boston Sunday Journal

FRANK A. MUNSEY

The program of the eighth Symphony concert was as follows:

Symphony in D (B. & H., 10)....Haydn
Concerto No. 1 in B flat minor.....
.....Tschaikowsky
Symphonic Poem "The Aeolidae"..
.....Franck
March of the Three Holy Kings from "Christus".....Lizst

The orchestra returned from its second trip with fresh laurels. In New York, although the weather was most disagreeable, the hall was twice crowded, and the critics, whether or not they rolled one eye toward Mr. Walter Damrosch while they regarded Mr Gericke with the other, vied in expressions of admiration and affection for the band of superb players, Mr. Kneisel as soloist, and Mr. Gericke, who next to Mr. Higginson and through Mr Higginson is the founder of this splendid and renowned society.

The 100th concert of the Boston Symphony Orchestra in New York was given on Thursday, Dec. 11, at Carnegie Hall, and Mr. Kneisel played Bach's concerto in A minor. The first appearance of the orchestra in New York was at Steinert Hall on Feb. 14, 1887, when the program was as follows: Overture to "Oberon;" Beethoven's concerto for violin (Mr. Kneisel); Handel's Largo; Beethoven's Fifth Symphony, and Mr. Gericke was the conductor.

It is the custom to present a somewhat lighter program than usual at the concert that follows immediately the concerts of he trips. The orchestra deserv this consideration, and the audi does not lose by it. This season e year the conductor often arran program that suits the joyous week and looks for something Christmasly, to use a good old obsolete adjective. There is little orchestral music that is specifically Christmasly. There is the [illegible]ly naive page of Handel in "The Messiah"; there is the more elaborate and less realistic Christmas Pastorale of Bach; but these should not be repeated continually, and I fear that Mr. Harry Rowe Shelley's overture "Santa Claus" would hardly fill the bill. Mr. Gericke went to Liszt's "Christus" and found there two orchestral pieces: "The Shepherds' Song" and the "March of the Three Holy Kings." Whichever one had been played, the audience would surely have yearned for the other not yet heard. Liszt is a dazzling figure in the history of music. The innate nobility, generosity and humanity of the man are more and more appreciated. His boldness and originality as a musician are more and more recognized. He and Berlioz gave the impetus to the modern movement, and 50 years ago he was doing many things much better—O so much better!—than composers of today, who are doing in their way the same things with shrieks of "Look at this" and self-appreciative patting of the head. But often when Liszt entered the door of the church he began to babble and chatter in ecstacy that was really an attack of the vapors. Then the expression of his emotion is artificial, his pathos is bathos, and the incense has the old familiar smell of the footlights. Better his bombast, however, than his simulated simplicity.

A Symphony by Haydn was appropriate, for in the lively movements is unpremeditated jollity, the gaiety that needs no stimulant, no spur.

César Franck's "The Aeolidae" may not be one of his strongest works, but it is charming in the infinite harmonic variety, and it is characteristic of the composer. We know little of the tastes of Franck. We know that he looked something like an honest country notary, that his heart was that of a little child, that his life was devoted to his family, which included his pupils, and the church in which he devoutly worshipped as organist and man. We are also told that, like some others deeply absorbed, he wore his trousers at half-mast. We are not instructed as to his favorites among authors, painters, musicians, or whether he were happier in town or country. He did not write music from the view-point of a landscapist, as Mendelssohn in his "Hebrides" overture and in the Scotch Symphony. And in this Symphonic poem there is more the delight of a composer playing with a whispering, caressing theme, the breath of a soft wind, and watching its freakish metamorphoses, than any attempt at pictorial delineation. Perhaps the work is first of all a tour de force; but it is of rare kaleidoscopic beauty, with the endless succession and rearrangement of exquisite tints and figures.

The concerto by Tschaikowsky must still be reckoned among the great works of that master and among the few great piano concertos of the world. That it was produced for the first time in this city must always be a plume in the musical cap of the town, although Von Buelow's choice of a birthplace for it was perhaps accidental. Mr. Harold Randolph of Baltimore was known here as a sound, musical pianist, more at home, we all thought, in the chamber than in the brilliant concert hall. His spirited performance of the concerto was, therefore, the more of a surprise. The concerto is not a work to submit timely to scholastic treatment, nor can it be won by merely a soothing appeal. It needs a hot-blooded master. In connection with Mr. Randolph's performance, it is interesting to note that he has studied solely in this country.

* * *

# Boston Sunday Globe.

SUNDAY, DEC 21, 1902.

EIGHTH SYMPHONY PROGRAM.

Mr Harold Randolph, an American pianist of marked ability, made his first appearance here with the Symphony orchestra at last week's concerts, playing the solo part in Tschaikowsky's B flat minor concerto for pianoforte. The orchestral selections were Haydn's D major symphony; Cesar Franck's symphonic poem, "The Aeolidae," and the march of the Three Holy Kings from Liszt's oratorio, "Christus." Although Mr Randolph is a comparative stranger to Symphony patrons in this city he has already gained favorable recognition elsewhere with our Boston orchestra, and also at concerts here with the Kneisel quartet, and his performances of the Tschaikowsky concerto gave pleasing evidence that the performer was a man of high attainments and that there are Americans who deserve to rank with many artists from abroad whose fame is more universal, but whose abilities are no greater than those displayed by some of our native pianists.

Mr Randolph's interpretation of the Tschaikowsky number, though lacking somewhat in barbaric suggestiveness in the first movement, was nevertheless a splendid exposition of the score, consistent and brilliant, and without self-assertiveness. The soloist played without attempting to make his individuality prominent; he was at all times the interpreter. The melody in the opening movement was given very beautifully, the variations in rhythm and tempo harmonizing perfectly with the orchestral accompaniment, and in the cadenza, which bristles with difficulties in chord runs and arpeggios, the pianist displayed a technique of the highest order.

Throughout the more melodic parts of the score the cantible quality of Mr Randolph's playing was exquisite, and this was very noticeable in the legato measures of the lullaby in the second movement. The ferocity of the last movement was somewhat tempered by the performer, probably by reason of his reading of the score, for he frequently played fortissimo passages with powerful effect; but the characteristics of the finale were generally observed and each received due recognition. The orchestral assistance was of a nature to inspire an artist to do his best, for Mr Gericke's forces certainly maintained the high standard usually associated with their work. Mr Randolph was rapturously applauded at the end of each movement, and recalled several times at the close of his performance.

The Haydn symphony was opened in a spirited manner, the second movement was given with all the poetic imagery required, the jovial nature of the menuetto was charmingly shown, and the fanciful finale went with splendid verve. The violin figures in the last movement were features in a thoroughly enjoyable performance. The brief excerpt from the Liszt oratorio, "Christus," called for no spuecial ability on the part of the orchestra, and the number was played conscientiously, with the proper suggestions of mysticism and devotion. In Cesar Franck's symphonic poem the short couplets and varying themes were played with admirable precision, the ensemble work of the orchestra being in perfect form throughout.

This week's program will have Mr Horatio Parker as soloist, playing the organ part in his concerto for organ and orchestra. The other numbers will be three movements from "Romeo and Juliet," by Berlioz, and Brahms's first symphony.

# BOSTON POST

*The Representative Democratic Paper of New England*

SUNDAY MORNING, DECEMBER 21, 1902.
(Copyright, 1902, Post Publishing Company.)

## AT THE SYMPHONY

### Compositions by Haydn, Tschaikowsky, Franck and Liszt Given—Randolph the Soloist

The eighth symphony concert last evening began with a Haydn symphony in D major, one of six written in or about 1784 for a Paris musical society, that went out of existence at the beginning of the revolution in 1789. It is written in Haydn's usual pleasing manner but, like other symphonies of that day, it would have been more effective if performed in a small hall, with an orchestra of moderate size, in the manner originally intended by the composer.

The Haydn symphonies are intimate music, so to speak, and the wisdom of giving them at the Symphony concerts may well be doubted.

Another orchestra number that left pleasing impressions was Cesar Franck's symphonic poem, "The Aeolidae," which was given at these concerts for the first time on Feb. 17, 1900. The work is highly interesting from every standpoint and deserves repeated hearings. The final number was an excerpt from Liszt's oratorio, "Christus," entitled "March of the Three Holy Kings," played for the first time in this city.

The oratorio itself is also unknown here except by reputation, though it has had at least one complete performance in New York by the Oratorio Society. The march heard last evening is decidedly uninteresting, and it is by no means surprising that it has not been given here before. One performance seems to be sufficient for some time at last.

The soloist last evening was Harold Randolph, pianist, who is director of the Peabody Conservatory of Music in Baltimore. Although this was the first appearance of Mr. Randolph at these concerts he is by no means a stranger here, for he has played one or more times with the Kneisel Quartet, and also appeared at a Symphony concert in Sanders Theatre, Cambridge, about six years ago, as many will remember.

Last evening he played Tschaikowsky's concerto in B flat minor, Op. 23, a work that several pianists have performed here with success in recent years.

Mr. Randolph is apparently a pianist of the intellect, one who, besides acquiring especial proficiency in technic, has accomplished much by patience and diligent industry. One finds but little of the poetic, the sensuous, that something which charms the listener, but is not easy to describe in words.

He played the Tschaikowsky concerto with great clearness, brilliancy and with conscientious care as to every detail that commanded respect, even if the especial characteristics of the work were not portrayed in the manner that one might have desired. Mr. Randolph was enthusiastically applauded and several times recalled. The programme of the rehearsal and concert this week will include a new organ concerto by Horatio W. Parker, the solo part played by the composer, also three movements of Berlioz's "Romeo and Juliet" and Brahms's Symphony No. 1.

# SUNDAY HERALD.

PUBLISHED EVERY SUNDAY IN THE YEAR
VOL. CXII., NO. 174.

SUNDAY, DEC. 21, 1902.

## THE SYMPHONY CONCERT.

### Mr. Randolph of Baltimore Plays His Concerto Finely.

**The Boston Debut of the Pianist Was a Most Successful One—He Was Recalled Several Times—March from Liszt's "Christus" an Agreeable Novelty.**

The eighth Symphony concert was of comfortable length, agreeable constitution and generally entertaining. It offered one number previously unheard in Boston, and it introduced as soloist Mr. Harold Randolph, the Baltimore pianist, who had assisted the Kneisels and appeared with the orchestra in Sanders Theatre, but now made his Boston debut. A clear-minded, sure, earnest and potential artist, he is a living proof of what high attainments are possible to the energetic, persistent and enthusiastic American who makes full use of the advantages to be found in his own country. He chose Tschaikowsky's first concerto, in B flat minor, opus 23, which is fairly well known here in Boston, the last previous performance being Mr. Slivinski's of a couple of seasons ago. It is an exacting composition, although it sounds no depth of passion, ascends no lofty heights and moves no strong emotional thrill.

Its three movements are pronounced individual—the first being stately, grandiose, declamatory and almost majestic; the second, beginning slowly and calmer, with lulling and pastoral moods, and then changing to the gamesome and gay, and the third being instinct with Slavonic moods, notions and tempers.

Mr. Randolph showed himself quite equal to the entire work, rendering each movement truly "by quality and kind." His physical and nervous strength was ready, sufficient and tenacious, he kept the piano prominent, as it should be, without ever allowing it to become protuberant, and the almost fiercely wrought up cadenzas of the allegros went to splendid climaxes. His attitude and presentment were intellectual, sincere and virile—dignified and firm in the first movement, sufficient in bravura of virtuosity for the ornateness of the second, which asks a lucent, rather than a brilliant manner, and spirited and vehement for the third. It was an honorable and edifying performance, and he was urgently recalled several times.

The "March of the Three Holy Kings," from Listz's "Christus," which was put at the end of the evening, made a pleasant impression and justified the good things which have been said of its serious and respectful spirit. The different episodes which it means to illustrate—the progress, arrival, homage and departure of the kings—were plain in the construction and the reading, although one couldn't help thinking that these monarchs could hardly have gone down to their homes by that other way without detection by Herod, if they had been accompanied by such sonorously jubilant strains.

Cesar Franck's "Eolides," played for the second time, displayed the frail beauty of its brief and delicate themes, but would have gained much, to our thinking, if it had been played vastly softer, whether so prescribed in the score or not. Some passages, especially, were so positive and full-toned that they seemed to have come from stronger lungs than one imagines zephyrs to possess.

Haydn's D-major symphony, refreshingly cheerful, melodious and lightpoised, began the evening happily.

The next programme names the first symphony of Brahms, three movements from the "Romeo and Juliet" of Berlioz, and a concerto for organ and orchestra by Dr. Horatio Parker, who will himself be the organist.

THE SALE OF TICKETS FOR THE CONCERT BY THE BOSTON SYMPHONY ORCHESTRA AT THE COURT SQUARE THEATER OPENS THIS (MONDAY) MORNING AT 9 O'CLOCK, AT TAYLOR'S, 412 MAIN ST.

The Republican
Springfield, Mass.

apply to go Monday Jany 12-

[63]

4 Dec 21 D

BOSTON DAILY ADVERTISER
Established 1813.

### THE SYMPHONY CONCERT.

Haydn—Symphony No. 10, in D major.
Tschaikowsky—Concerto for pianoforte, No. 1, in E flat minor.
Mr. Harold Randolph, soloist.
Caesar Franck—Symphonic Poem, "Les Eolides."
Liszt—March of the Holy Three Kings, from the Oratorio "Christ." (First time.)

The Haydn Symphony, No. 10, of the Breitkopf and Haertel catalogue, was one of the Paris set, which preceded, and did not equal, the London symphonies of this master. There was one interesting point in the work—the anticipation of the modern waltz in the trio of the minuet. The waltz is the daughter of the minuet of Schubert. The audience might easily have danced to these tripping measures of Haydn. Another noticeable point of the work was the virility with which Mr. Gericke invested it. He evidently has no belief in the "Papa Haydn" vein, and he reads the works of this composer with especial strength.

The chief glory of the concert was the Tschaikowsky concerto. One may agree with Nicholas Rubinstein that the work is not "klaviermaessig" ("pianistic") even in its revised version, but the vigor of its thoughts, the striking character of its themes, the enthusiasm that seems to run all through its measures, these points far outweigh any such technical flaws. And the work had an enthusiastic interpreter in Mr. Harold Randolph, who won an unmitigated success and was applauded to the echo after each movement, and recalled several times at the end.

Familiarity by no means breeds contempt in the case of this concerto. Each repeated hearing reveals new beauties in the glorious work and it shone with especial splendor coming after the formal and genteel phrases of the Haydn symphony. An unrelieved succession of Haydn might drive a man to drink, or to Richard Strauss, and the freedom of Tschaikowsky was refreshing as a contrast. And besides, this Russian work is our own Boston concerto, having had its first hearing in this city, and won its first success here.

Mr. Randolph is a pianist (sometimes a fortissimist) of much surety and brilliancy. His octave and wrist-action is very brilliant, and he is always clear in his phrasing. There was much romance in the second movement, both in the music and its interpretation, and the excellent flute-playing also deserves recognition. The Slav burst out with his "Para Domoi" ("let us get home") in the finale, which was built upon the firm foundation of the folk-song. Yet the Russians found Tschaikowsky not Russian enough! There was an abandon, a heartiness, a brilliancy in the movement that caused real excitement on the part of the public and the outburst at the end was very spontaneous. Mr. Randolph may well feel gratified by the success of his symphonic debut.

Cesar Franck's "Eolides" was well played. It is a very extended piece of figure development, much of it being spun out of two notes. It does not suit to the climate of Boston, where we are acquainted with the most robust daughter of Aeolus, the east wind, for in this work all the breezes seem to be zephyrs. A Berlioz might have taken the motto—"Blow winds, and crack your cheeks," and developed a hurricane out of the simple figures, but Franck adopts a much milder course. The composition was very interesting if not at all exciting, and it was clearly and gracefully played.

Liszt's "March of the Three Kings," from Christus," was tangible and intelligible, as we find all the orchestral works of this composer to be. In this respect Liszt might be a model to those moderns who revel in complexity and dissonance without rhyme or reason, often giving discord merely for discord's sake. There was a barbaric splendor in the work, and its pizzicati effects were impressive and attractive.

It will be seen that the concert presented the old and the new in vivid contrast. Mr. Gericke has written an article recently which emphasizes his predilection for the conservative side of music and his lack of sympathy with the ultra-modern. He therefore deserves the more credit for so conscientiously interpreting the most recent and most radical orchestral compositions. His opinion, however, is decidedly at variance with that of many of the men whom he leads. One of the most prominent of these recently said to the present writer: "I wish that I might never be obliged to hear a Mozart symphony again!" Some of the most dismal and cacophonous specimens of music have been created by members of the orchestra, and performed by it, too, again and again! The house is divided against itself. Yet Mrs. Partington's endeavor to sweep back the Atlantic ocean, when the tide rose over her doorstep, was not more futile than the attempt to make anything like permanent pabulum of Haydn or Mozart would be.

Delightful and glorious moments one may find in their works, as one may find great beauties in Spenser or Pope, but the third part of "The Creation," and many parts of "Don Giovanni" and "The Magic Flute" require either the blue pencil or great patience on the part of the auditor. Music is not founded upon immutable laws, but changes from epoch to epoch, according to the aesthetic needs of man; Pope Pius IV. thought the angels of Heaven sang music like Palestrina's Mass of Pope Marcellus, yet the modern auditor would find but little emotional power in it; Haydn was once thought overladen with complexities, yet no musician of the present day will find him so; each epoch has a right to demand its own specific, which, of course, need not abolish the enjoyment of music which does not come quite so close to its emotions. In middle paths lies safety; let us realize that some part of Haydn and Mozart has faded, and that some part of modern impressionism in music is rubbish.

Louis C. Elson.

Boston Transcript
MONDAY, DECEMBER 23, 1902

## MUSIC AND DRAMA

### Symphony Hall: Symphony Orchestra

The eighth symphony concert, given in Symphony Hall last Saturday evening, brought the following programme:

Josef Haydn: Symphony in D major (B. & H., No. 10).
Peter Ilyitch Tchaikovsky: Concerto for Pianoforte, No. 1, in B-flat minor, opus 23.
César Franck: Symphonic Poem, "Les Eolides."
Franz Liszt: March of the Three Holy Kings, from "Christus." (First time in Boston.)

Mr. Harold Randolph was the pianist.

The Haydn symphony was admirably, beautifully played. One can hear this sort of thing too often; but once in a while it is a delight. Haydn probably marks the point of time when musical feeling was the farthest removed from that of our own day, when music was most habitually content to express the comfortable optimism of a good digestion and—I had almost said an easy conscience, but I believe that nearly all consciences were rather easy then, so this would not be particularizing. Indeed, Haydn's musical suggestiveness is more limited to a sound stomach with "set fair" barometer than even Mendelssohn's; for his often invades the domain of weak nerves, and Haydn's nerves are of steel. Haydn's expression within these somewhat narrow limits is singularly varied, running all the way from peasant artlessness to Heliconian ecstacy; it, however, seldom has the characteristic marks of high breeding, seldom acquires the elegance of some of his French contemporaries—Rameau, for instance. If you wish to see the two men in the strongest contrast, watch their behavior on the common ground of the minuet. In Rameau's minuets you find actual Watteau pictures set to music; they speak eloquently of the ballroom—either between four walls or transported into the open air; they are all cultivated grace, powder and patches. Haydn's speak just as plainly of the Sunday "Tanzboden"—the dancing ground of peasants of a Sunday afternoon; the grace is there, but somewhat modified by heavy shoes. One composer is no more refined, in the last analysis, than the other; but one is of the court, the other of the people. Only, now and then Haydn rises to a higher poetic level than his courtly contemporary.

César Franck's "Eolides" was, to my apprehension, as ill played as the Haydn symphony was well. In other words, it was played in too much the same way and spirit. Imagine the daughters of Æolus clad in Louis XV. (or, if you please, Kaiser Franz) costume, pacing a stately minuet, while thinking of something else! The stiff dress does not fit; the hapless Æolidae have lost their power of charming, have no skill at ballroom small talk, blunder in their courtesies, in a word, fall flat. These sisters can disport themselves at ease only in flowing robes, at the very latest, of the David period, of the Directoire. Note that I am not at all particular about the dress being authentically Greek; no doubt, the Directoire costume would fit even better; but it must not be Kaiser Franz and Papa Haydn.

Liszt's March of the Three Holy Kings sounds less—what shall I call it? say, as the French do, "raffinée" than many of his later, and would-be-greater, things. It might well be called exceedingly good Santa Claus music; gorgeous as possible, and with a certain childlike quality perceptible beneath its superficial affectation. I know few things by Liszt which are so agreeable to the ear at a first hearing; this, to be sure, is a dubious compliment, but one says what pretty things one can.

Mr. Harold Randolph took the hall fairly by storm. One who owed him a grudge might call it indecent to take a peaceful audience so by surprise; but I owe him none (far from it!) and can congratulate him from the bottom of my heart. Of course, we here in Boston could not well keep tally of Mr. Randolph's doings in Baltimore; we could judge only by what he had shown us of himself here. We knew him as an excellent pianist, free from tricks, modest, perfectly sincere, and possessed of a strongly characterized sense for rhythm. When he played Beethoven's G major concerto here, some years ago, he won a succès d'estime fairly and squarely—but nothing more. His appearances with the Kneisel Quartet were decidedly in his favor as a musician; but I doubt if anyone thought of him as a concert pianist, by the modern standard, save by courtesy. If there was a musician in Boston who did not stare at seeing him down on the programme for Tchaikovsky's B-flat minor concerto, I do not know that musician. One's first impulse was to say: "Allons donc!" But we should all have remembered one good rule of prognosticating criticism; "Never trust a musician who has a fine sense for rhythm!" This is a virtue without which no performer ever stood long on the top of the heap (even if he had had the luck to get thither), and it may prove the parent of all sorts of other virtues to its possessor. A man may stay modestly, and apparently hopelessly, in the background for years; if he has a really strong inborn sense for rhythm, don't you trust him; he may spring up and walk firmly to the head of the class at any moment when you least expect it. No, honestly, we have hitherto known only Mr. Randolph the pupa; we now greet him as the imago, or perfect lepidopter.

[illegible] Tchaikovsky's [illegible] minor is as ultra-romantic a concerto as any ever written. Intellectually, it does not present such a task to the player who would conceive it totally as many another, say, not to leave the purely romantic field, as Liszt's A major; but it is solely and simply romantic in its essence, as extravagantly so in its expression as any going, even barbaric in some of its moods. Moreover, the demands it makes upon virtuosity are inexorable. In fine, though the work is by no means difficult to understand, it can be understood only through the sympathetic feelings; take it in the wrong spirit, and you kill it as dead as anything ever written can be killed.

In those first few measures of sweptchord accompaniment Mr. Randolph seemed a bit nervous, taking the tempo a little over-fast; but when the theme came his way, this nervousness was thrown off, and we all began to feel that the pianist was tuned to the right pitch. His sheer physical strength and weight, too, were much in his favor; few players make themselves heard so plainly as he through that gorgeous circus-tune in the united strings, with trombones in the background. By the time he had got to the first Allegro, his triumph was a foregone conclusion. I cannot remember the second movement's being played more delightfully by anyone; Mr. Randolph gave it all its poetry, all its peculiar weirdness of flavor. A good deal in this movement has always sounded to me like highly idealized Christmas music; be it said, in passing, that Mr. Randolph's technique showed itself as competent in fine lace-work as in the stronger bravura of the first movement. Upon the whole, what especially characterized his playing in this second movement was charm, a certain "spirituel" quality which is not easy to describe. In the finale he rose to all emergencies. Indeed, his performance of the whole concerto was in every way a self-justifying one; it showed the work in its true light, with none of its colors dimmed, with all its native eloquence retained. I heard people whispering of "Southern blood" in the lobby; well, call it Southern blood if you will, I call it talent. I surely do not know why a Southerner should be especially fitted by birthright to comprehend Tchaikovsky; but to talent it must come quite natural. Mr. Randolph was recalled and clapped as he deserved to be.

The next programme is: Horatio Parker, concerto for organ and orchestra (first time); Berlioz, three movements from "Roméo et Juliette"; Brahms, symphony No. 1, in C minor. Mr. Horatio Parker will be the organist.

W. F. A.

BOSTON HERALD.
PUBLISHED EVERY DAY IN THE YEAR
VOL. CXII., NO. 179.
FRIDAY, DEC. 26, 1902.

### SYMPHONY PROGRAMME.

Only Three Numbers, of Which Dr. Parker's Organ Concerto Is New.

Mr. Gericke will begin his programme for this week with a new work that will deserve the best hearing, and is, therefore, well put first, before any listener has been tired, or had his mood changed by other things. This will be an organ concerto by Dr. Horatio W. Parker, who will himself be the solo organist.

The other two numbers will also be instrumental, and need no special introduction to any symphony habitues, or, indeed, to any who have a general knowledge of the great and strong things in the repertory of modern orchestras. The symphony, which is to come last, will be the first of Brahms, in C minor, opus 68, originally brought out by him at Carlsruhe in November, 1876. A difficult nut to crack at first, its kernel has been found wholesome and sweet, and as profitable as palatable. It shows out some prominent characteristics of the composer—his learning and strength, and his simplicity and sincerity—in movements marked as much by contrasts of feeling as by diversities of manner. Modern in many respects of thought, treatment and development, Brahms contented himself with the orchestra that had satisfied his predecessors, adding to it only the contra-bassoon. The first movement, after a brief sostenuto introduction, dwells, but restlessly and impatiently, in a domain of nervous and changeful melancholy moods. Its second, relaxing this energy and insistence for an andante, is beautiful with melody and warm with gentle emotion. Its third, putting aside the conventional scherzo, adopts a gracious allegretto, and assumes almost the temper of a Volkslied, while the finale, after a short, slow introduction, is vigorously and assertively dramatic, with a spirit of vital gayety at the last.

Between these two numbers will be placed some extracts from Berlioz's symphonic poem (vocal and orchestral) of "Romeo and Juliet." Berlioz went to great sources for his inspiration—Scott, Byron, Goethe, Shakespeare. It is no doubt true that his devotion to the last took some increment from his passion for the Irish actress, Henrietta Smithson, whom he admired and married; but she can hardly have suggested his "King Lear" overture, and perhaps not his "Beatrice and Benedick" opera. The tragedy of Verona was a subject to appeal to him at any rate, and he wrought it out magnificently and with his usual desire for almost impossible combinations of orchestra, singers, pantomimists and stage pictures. He had five sections—the quarrel of Capulets and Montagues, and the prince's strict decree; the moody solitariness of Romeo, upon which the sounds of festivity break awakeningly; the still midnight in Capulet's garden and the first tender interchanges of passionate vows between the hasty lovers; a scherzo dedicated and devoted to Queen Mab; and the tragic conclusion, with Juliet borne processionally to her tomb and the lovers dying in the moment of futile consciousness and useless freedom. The second, third and fourth of these sections are usually grouped for concert purposes, and they may be now expected.

SUNDAY HERALD.
PUBLISHED EVERY SUNDAY IN THE YEAR
VOL. CXII., NO. 181.
SUNDAY, DEC. 28, 1902.

## THE SYMPHONY CONCERT.

### Mr. Parker's Organ Concerto Is Both Dignified and Beautiful.

**Work Is Not Long, but Is One of Frequent Changes of Key and Tempo, with Powerful and Vigorous Pedal Passages, all Given with Knowledge of Score.**

Though an organ be builded never so well and have all the freedom of breath and the celerity of response to touch that pneumatic and electric systems can give, it cannot replace the orchestra or even imitate it more than passably. Its music may be majestic, splendid, suave, tender and delicate; but its pipes can never pulse with the thrill which the breath urged from living human lungs imparts to tubes of wood or brass or silver, and its chords can never impinge upon the ear with the vital sharpness of strings pressed under human fingers and smitten or swept by the bow which a human hand holds and magnetizes. Yet the organ has too great meaning, worth and influential potency to be confined to its primary and peculiar place in church music—still less to be degraded into an expositor of what was never intended to be uttered by its multitudinous voices. Nor need it be kept in the background as a reserve of strength and resonance against some need of other instruments when the resources of their combinations fail to achieve the magnificent climax which the spirits of composer and listener alike demand.

But whoever would write for its best, greatest and most beautiful capabilities, must study and understand it as a unique and multitudinous element to be blended in real essential harmony with all the other integers which the orchestral range includes. He must know when to add to its attact the incisiveness of strings, to its chords the vivifying percussion of the harp, and to its massed tones, the voices of trumpet, horn and tuba, vibratory with the quiver of men's breath—when to make it the dreamer, the singer or the proclaim. surrounding its voice with emblematic or ornamental figures from other instruments, and when to use it as the river or the sea upon which float other melodies than its own, or as the massive, but not hidden, foundation upon which edifices of grace, elegance, nobility and aspiration stand firm and rise upward exaltingly.

Mr. Horatio Parker, in his concerto, which began the ninth Symphony concert, showed that he knew how to fulfil duty and find delight in writing for the organ—that he could utilize it by blending it with all the band, could isolate and individualize it, could make it a harmonious and kindly adjunct or a stately and commanding, but not overbearing, leader, and could maintain its independence strong in the midst of a world of tonalities or subordinate it to gentle companionship with a single violin, a single horn and one set of harp-strings.

The concerto is not long, but it has frequent changes of key and tempo, as must needs be, since it has to find scope for so many phases and potentialities of organ character. In the first allegro movement the organ enters calmly, gravely and almost deferentially, waiting to present itself openly, until the first subject has been placed, and then remaining in broad fulness until it softens and carries the violins lightly on from the allegro into the andante, which is a dainty, fine and soft romance, sung almost entirely by the organ and the solo instruments above referred to. In the third movement, an allegro, the more delicate and fanciful stops are heard constantly, their effect brightened a little by the incisiveness of strings and made more impressive by some modest accent of the kettle drums. In the last movement—an allegro moderato, molto insoluto—the organ shows more of its ecclesiastical character, although it never seems to be turning to "church music" in any narrow songs. It has powerful and vigorous pedal passages, leading into subjects treated in a firm fugato style, where the actual volume of the organ is tested by antiphonal phrases from the sturdiest strings and from the deepest and soundest brass, while its ability to invite power and flexibility is illustrated in the pedal cadenza that brings in the finale.

That the concerto is as fine and competent in technical, as in aesthetic, treatment, there is really no need to say at any length. Mr. Parker has rightly won his professorship and his doctorate in music by genuine, substantial, original work as organist, choir master, teacher and composer, and this new piece, finished within the twelve-month past, comes to enhance the estimate of his talents as melodist, harmonist and master of device, color, tone and expedient in music. There was advantage for everybody in having Mr. Parker at the organ desk. Composers who are not also executant artists are little more successful than poets and novelists in authors' readings, and are apt to make a bad mess of the score which they try to conduct; but the composer-virtuoso is pretty sure of success in delivering what he has written. Mr. Parker, playing from intimate knowledge of his score, and without reference to notes, could command absolutely the effect he had idealized for the organ, and could control its resources elastically for homogeneity and symmetry of ensemble. The concerto was listened to in close attention, gave great general pleasure, and was followed by several recalls for its author.

After the concert came the expected three movements from the "Romeo and Juliet" of Berlioz—Romeo's solitary meditation in the Capulet orchard, the love scene, and the Queen Mab scherzo. Barring some passing blemishes in the wooden wind, the orchestra rendered these numbers, familiar to them and their audience, truly and well; and the same should be said of the now quite comprehended and affectionately regarded first symphony of Brahms, which was the only other number on the programme.

The next programme, which covers the debut of an eminent English vocalist, is thus given out:

Ocean symphony (four movements)...Rubinstein
Inflammatus from "Stabat Mater".....Dvorak
Two poems for orchestra.....Loeffler
Sea Pictures.....Elgar
Introduction and love death from "Tristan and Isolde".....Wagner
Soloist, Mme. Kirkby Lunn.

[64]

BOSTON DAILY ADVERTISER
Established 1813.
309-11 Washington St.

## MUSICAL MATTERS

### THE SYMPHONY CONCERT.

Concerto for Organ and Orchestra (first time). Mr. Horatio Parker, soloist.
Two Movements from "Romeo and Juliet.." ..... Berlioz
Symphony No 1..... Brahms

An organ concerto! These are as rare as white blackbirds. It is very difficult to blend the more aggressive organ stops with the tones of the orchestra, yet Guilmant and Rheinberger have succeeded in doing so, and Mr. Parker also achieved considerable success in doing this with the concerto of this concert. He chose his supporting orchestra with a view to its non-intereference with the solo instrument. The wood-wind was absent altogether, since it resembled the organ effects too closely. Harp was used and formed a strong contrast with the organ, and the solo violin effects were also a good foil to the chief instrument.

The organ is the best sounding instrument in Symphony hall, and it was acoustically better than the orchestra on this occasion. The ensemble was excellent, thanks to Mr. Parker's musicianly playing, to Mr. Gericke's leadership, and to the movable console-desk with its manuals and pedals, the latter especially making it possible for the organist to be in touch with the conductor at all times.

The work did not lean towards virtuosity or brilliancy of technique, and there was scarcely as much variety of registration as might have been expected, but, per contra, there was some charming scoring in the diminished orchestra, and the concerto was scholarly, as every composition by Mr. Parker seems to be. The second movement gave some interesting obbligato work to the solo violin, which was admirably played by Mr. Kneisel.

The allegretto had some very dainty moments and gave the solo instrument prominence, but presented nothing which the orchestra could not have given better than its rival—the organ. There was some ingenious use of the kettle-drums made in this portion of the work. The finale was contrapuntal in most of its treatment and had some difficult pedalling. It was less effective, however, than the earlier movements of the composition. The composer is to be praised for his conciseness; in these days of musical prolixity it is pleasant to find a concerto of modest dimensions.

As Mr. Parker was in thorough accord with conductor and orchestra and, barring the mention of a slight slip in the third movement no adverse comment was possible. He was deservedly recalled over and again after he had concluded the work.

Then came two movements of Berlioz's "Romeo and Juliet" symphony. The balcony scene and "Queen Mab" were the two selections given. The love episode wears well; the passionate violoncello that is enamored of a violin (with an added flute) still charms the modern auditor, but the spasmodic interruptions make the scene somewhat less simple than the Gounod confectionery upon the same subject; Ah, Romeo! Romeo, wherefore art thou, Berlioz!

But when it comes to "Queen Mab" the composer's foot is upon his native heath and he gives a tricksy bit of orchestration that causes Mercutio's little picture to become the salient point of this Gallicized version of Shakespeare. It evidently suited the mood of the orchestra and it displayed the skill of the strings in a memorable manner, nor may the perfect playing of the English horn go unrecorded.

There was a great contrast between the complexity of Berlioz and the complexity of Brahms. The first used all the glow of high orchestral colors, the second painted in neutral tints; the former tended to passion and ecstasy, the latter leaned towards austerity. The first movement of the Brahms symphony is so frankly ugly that it seems like a gage of defiance thrown down to the critics, just as Beethoven defied strict tonality in the very first two chords of his first symphony. It is a hard nut to crack, this ascetic movement of Brahms, but it grows more and more interesting with each hearing and it well repays study.

One has not to dig so deep for treasure in the succeeding movements, and the symphony grows more and more noble to its end. The second and third movements becomes an epitome of the entire work and recapitulates figures and phrases from all of the preceding movements, much as Beethoven did in the finale of his ninth symphony. The absolutely charming themes lead up to a coda that is overwhelming. There are not many such climaxes in music.

The work was read gloriously; Mr. Gericke is the man of men to guide one securely through such labyrinthine paths, and the orchestra are sufficiently steeped in the Brahms spirit to make the playing of such a work a labor of love; wherefore the end crowned the concert.

Louis C. Elson.

---

Boston Sunday Globe
SUNDAY, DEC 28, 1902.
FIFTY-SIX PAGES.

MINIATURE ALMANAC.....DEC 28

## MUSICAL TOPICS.

### Prof Parker's Concerto For Organ and Orchestra.

### First Performance of Interesting Work in Symphony Hall.

### Popular Concerts Tonight—Recitals of the Week.

The program for the ninth Symphony rehearsal and concert had for its special feature the first performance here of the E-flat concerto for organ and orchestra, written by Prof Horatio Parker, the author being the solo performer. The other numbers were three movements from the "Romeo and Juliet" symphony by Berlioz and the C minor symphony by Brahms. Mr Parker's ability as a composer is so well known that his writings are very familiar to all concert patrons, and his choral, "Hora Novissima," has gained him fame abroad as well as in his native land. His larger compositions have shown him to be a musician of exceptional skill in words of a serious character, and his numerous minor pieces for organ, pianoforte and other instruments, although relatively less important than the others, are meritorious examples in each class.

The organ concerto is numbered 55, and in some respects it is Mr Parker's most ambitious work, for the organ part is very prominent, not only as a solo instrument, but in association with and forming a part of the orchestra in the ensemble scoring.

Mr Parker's training has enabled him to utilize the resources of the big instrument consistently in his new composition, and although he was obliged to adapt himself to new conditions and an unfamiliar organ, it did not appear to embarrass him and his manipulation of the keyboard left no ragged edges or breaks in the various movements and combinations. The work is of a canonical character at the opening, the contrasting motifs, the first for the orchestra and the second for the solo instrument, developing into strenuous fortissimo measures, which finally modulate into a romanza and terminate, in the third part, in a charming staccato movement, in which the organ stops of the lighter nature are chiefly used. In the finale the pedal points are introduced with capital effect, and they were played very skilfully by Mr Parker.

While the composer has not striven for striking effects, except in a legitimate way, several of his combinations in the first movement were somewhat novel in their modulations and in the exquisite staccato measures in the third movement the organ part was delightfully treated, the fingering of the keyboard being of such a nature as to give a beautiful cantabile quality to the work.

But few of the transitions are abrupt, the blatant quality so frequently found in organ pieces being happily infrequent, and the tonal colorings of the different voices of the instrument are very smoothly blended. As a performer Mr Parker needs no special praise, his ability, which is widely recognized, being based upon solid musicianship; as a composer it may be said in his new concerto he has maintained his high standard, and this important work should receive the heartiest approval from all those who are interested in the higher forms of musical writings. The orchestral score is elaborate and consistently allied to the organ part. The whole performance was thoroughly interesting, although organ music as a rule does not appeal to the average ear excepting under certain conditions, and the composer was the recipient of warm tributes of appreciation before, during and at the close of his concerto.

The movements from the Berlioz symphony, "Romeo and Juliet," were played with great grace and delicacy. The tragic love-poem offers splendid chances for the flute and other wood-winds, and their measures were sung exquisitely by these instruments. In the "Prestissimo" the orchestra reached about as near perfection as one can expect to hear. The Brahms symphony was interpreted in a sympathic manner.

This week's program will be as follows: Rubinstein, "Ocean" symphony; Dvorak, "Inflammatus," from "Stabat Mater"; Loeffler, two poems for orchestra: Elgar, "Sea Pictures"; Wagner, excerpts from "Tristan and Isolde." Mme Kirkby Lunn will be the soloist.

---

BOSTON POST
The Representative Democratic Paper of New England
SUNDAY MORNING, DECEMBER 28, 1902.
(Copyright, 1902, Post Publishing Company.)

## AT THE SYMPHONY

### New Organ Concerto by Horatio Parker With the Composer as the Soloist

The feature of the ninth Symphony concert last evening was the initial performance of an organ concerto by Horatio Parker, written in Munich and Paris about a year ago. The composer is well known here, for he was born in Newton and educated musically in this city before going to Munich to complete his studies. He was for some years organist of Trinity Church and at present is professor of music in Yale University.

Mr. Parker, in his concerto heard last evening, has given the solo instrument but little prominence; the work itself might well be called a fantasie for orchestra with organ obligato. There are four short movements, the third suggesting a scherzo, being the most pleasing of any from the organist's standpoint, though there is some effective writing in the second movement which is like the so-called Romance. The last movement gives the organ more individual prominence, in a sort of fugato, the coda introducing a short cadenza for pedals. The instrumentation is for the most part effective and in general upon a first hearing the work impresses one as being the work of an intelligent musician. Mr. Parker played the solo part in admirable manner, though his registration failed to show the diapasons in the organ as well as one could desire. The composer was much applauded at the close of the performance and several times recalled.

The orchestral numbers were the "Love Scene" and Scherzo from Berlioz's "Romeo and Juliet" symphony and Brahm's symphony No. 1, in C minor, Op. 68. The two movements from the Berlioz symphony were superbly played and made a delightful impression upon the audience. These excerpts are perhaps the best of the whole work which may be classed among the greatest of what Berlioz has given to the world.

Brahm's C minor symphony though a master work, does not to many possess the interest of the second in D major or the fourth in E minor. It was admirably given in every way.

The programme of the rehearsal and concert this week will include four movements of Rubenstein's "Ocean" symphony, Inflammatus from Dvorak's "Stabat Mater," two orchestral poems by Loeffler, Sea Pictures by Edward Elgar and Introduction and Love Death from Wagner's "Tristan and Isolde." Mme. Lunn will be the soloist.

---

Boston Transcript
MONDAY, DECEMBER 29, 1902

## MUSIC AND DRAMA

### Symphony Hall: Symphony Orchestra

The ninth symphony concert was given last Saturday evening in Symphony Hall, the programme being as follows:

Horatio Parker: Concerto for Organ and Orchestra, in E-flat major, opus 55. (First time in Boston.)
Hector Berlioz: Two Movements from the Dramatic Symphony, "Roméo et Juliette," opus 17.
Johannes Brahms: Symphony No. 1, in C minor, opus 68.

Mr. Horatio Parker was the organist.

An interesting and not untimely book might be written on "The Passing of the Solo Performer." The closing chapters might have titles not unlike some of those in Carlyle's "French Revolution," in which, after being carried through various phases of the "Lion's" downfall, we come upon the "Lion Sprawling His Last." Ever since the solo performer came in competitive contact with the orchestra, he has been leading a harder and harder life, his struggle for survival has been against more and more oppressive odds. In only one of his avatars has fate been kind to him; as pianist, he still has the march of progress on his side. Let composers increase the power of the orchestra as they will, let them make it a more and more formidable chorus to the solo performer's small piping, pianoforte builders have kept up with them, and furnished the pianist with a mighty weapon, wielding which he can laugh even the most Straussian orchestra to scorn. But players on other instruments have not had the pianist's luck; no ingenuity has rendered their pipes or fiddles more stentorian than of yore, and, as everything in this world is relative, their several voices have become more and more like that of Conscience—interesting to the owner mainly.

One would have thought, though, that the organist had a tolerably doughty instrument to look to, to enable him to meet the orchestra in fierce concerto struggle for supremacy with some chances of success. What other engine of sound, or combined engines of sound, cannot the full organ (well mixtured) crash out? Yet the solo organist's outlook here is even worse than that of all the others put together; he has, to be sure, a by no means despicable power of noise-producing on his side; but the orchestra, if it cannot drown him out, can still make him ridiculous; most especially can it make him ridiculous as protagonist, as "star."

Imagine for a moment a tongue-tied, semi-articulate actor starring it with a company, every member of which was a finished elocutionist; just fancy the contrast between his unintelligible mumbling and their clean-cut speech! And he, too, in the principal part! Now, that is exactly the position the organ is in, as a solo instrument against an orchestral accompaniment. The organ is semi-articulate, mumbles its phrases; the orchestra speaks distinctly, that all may understand what it says. Think of the solecism: the organ, without real accent, absolutely impersonal, doing "leading business" with a chorus of sharply defined personalities! 'Tis fit to make the gods roar.

Not that it is absolutely incomprehensible that organists should still write concertos. It is just as comprehensible as that certain singers should give recitals—to remind the public of their existence. The organist lives a life apart, almost out of communion with the rest of the musical world; if he did not do something to refresh his colleagues' memory, not to mention the public's, he would be clean forgotten. Moreover, he has naturally become to a certain extent wedded to his peculiar instrument, and grown used to its failings—just as one gets used to a sister's deafness or a brother's hare lip. He even persuades himself in time that the noise he makes on his pet instrument really is music; so it is quite natural that he should expect others to think it so, too. It was once, why should it not be music still? Well, it would be, if the world had not moved in the last two centuries or so. But the world has, and what the organist does on the organ has so few points of contact with what we call music today that it is singularly puzzling—notably when brought into immediate contrast with the doings of an orchestra.

So why need I say anything about Mr. Parker's new concerto? There are indubitably clever things in it; notably clever is his omitting all the wood-wind group from his orchestra—to save the organ from too ruinous rivalry with instruments of nearly its own quality of tone. There are musical ideas in the work; that technique, too, is evident for which the composer is now famous in two hemispheres. But it was not in the cards to write music that anyone (but an organist) would care to listen to; one must have drunk the rum of organ all his life, have got to the point of worshipping anything with a crank to it, to accept such a solecism as that!

The performance of the two movements from Berlioz's "Roméo et Juliette" (Balcony Scene and Queen Mab) was simply exquisite. Saving one bit of phrasing in the love theme of the 'celli, I could see nothing in it that was not perfect. And this point might well be discussed; the phrasing was not necessarily bad because I did not like it. Only it is always dangerous not to let the listener know—by hook or by crook—exactly when you come to the end of a retard, and take up the original tempo again; there are cases which are exceedingly puzzling; the beginning of the second theme (in A-flat major, I think) in Chopin's B-flat minor scherzo is one of the most so, I know; not one pianist in twenty makes it sound to others as he himself hears it. And I am by no means sure that this love theme of Berlioz's is not an instance of much the same thing. But let this pass.

These "Roméo et Juliette" movements are in one way calculated to set the seeker after musical cause and effect a-thinking. Remember that they are of the most delicate poetic texture imaginable; nothing more exquisite in its way exists in orchestral music. Now, consider these two points: Mr. Emil Paur, who, with all his great artistic virtues, was not especially noted for delicacy, qui n'en abusait pas, as the French say, conducted these movements absolutely superbly; Mr. Gericke, who is by no means top-heavy with romanticism, conducts them just as well—and they are as essentially romantic as they are delicate. How do you explain this? By the movements being easy to conduct? No, they are known the musical world over as especially difficult, as taking a great deal of "rendering." In Mr. Paur's case, I never could explain it; in Mr. Gericke's, I think his strong rhythmic sense may have something to do with it, for Berlioz looked upon rhythm with a different eye from most of his fellow romanticists, and would probably have agreed better on the subject with Mendelssohn than with Liszt; great definiteness of rhythm is an essential part of his musical scheme. And, where Mr. Gericke's strong rhythmic sense estranges him somewhat from composers like Liszt or César Franck, it makes him hand in hand with Berlioz.

The Brahms C minor came too late in the evening; that is a work for which one must be fresh. I do not know whether the first movement's sounding a bit slow and heavy was my fault or that of the performance; but the three others were surely grandly played.

The next programme is: Rubinstein, "Ocean" symphony (four movements); Dvorak, "Inflammatus," from "Stabat Mater"; Loeffler, two poems for orchestra; Elgar, "Sea Pictures"; Wagner, prelude and "Love-death," from "Tristan und Isolde." Madame Kirkby Lunn will be the singer.

W. F. A.

[65]

BOSTON HERALD.
PUBLISHED EVERY DAY IN THE YEAR.
VOL. CXII., NO. 3.
SATURDAY, JAN. 3, 1903.

## THE TENTH SYMPHONY.

### Programme Will Introduce a New Contralto, Mme. Kirkby Lunn of London, to Boston Audience.

The 10th Symphony programme will be the vehicle for bringing to Boston a distinguished English contralto, who recently, in New York, sang in "The Messiah" in the afternoon, and in "Lohengrin"—Ortrud—in the evening, to critical and general approbation, and who is also to be heard soon in Mr. Lang's concert presentment of "Parsifal"—Mme. Kirkby Lunn.

This lady, who is highly esteemed in England and on the continent as an oratorio and opera artist, is spoken of as possessing a genuine contralto voice, rich, powerful, expressive and well trained, and to be likewise of interesting and attractive personality. She is announced to sing the "O Ma Lyre Immortelle," from Gounod's Sapho," and in two of the songs in Elgar's cyclus, "Sea Pictures."

Mr. Loeffler's two poems for orchestra, which were new last season, will be repeated. These are musical versions, it will be remembered, the one, of a lover's appeal to the paling morning star to receive a message for the distant beloved. The stanzas are by Verlaine, and the lover's petition is shot across and momentarily interrupted by the sounds and thoughts of the rising day, until all is ended by the appearance of the golden sun in all his splendor. The other paraphrases the notions of a poem by Rollinat, "The Devil's Villanelle"—bitter, fantastic, harsh and reckless. The first is easy to follow and accept; but the second is a different story, for the hearer needs to be pretty conversant with the lines and the spirit of the original, and to be able to catch the riotous themes of the "Ca Ira" and the "Carmagnole," which Mr. Loeffler has worked in to give sharper point and fiercer color to his score. The poems made a marked impression when first heard, as the first did also when played at the Worcester festival in September last, and their reproduction will be welcome.

Another number, not yet familiar here, although making itself at home in vocal recitals, set down for repetition, is the "Sea Pictures" of Dr. Elgar, the English composer, who has been praised by Mr. Theodore Thomas as being in his estimation the most skilful orchestral writer now living. Two of the five will be sung to the original orchestral accompaniment.

The symphony, which heads the programme, will be the second, or "Ocean," of Rubinstein. Why he called it so nobody quite knows. The irreverent have suggested this was because of its owa immensity; for to its original four movements three more were added—not to be tagged on and played in a straight sequence, but to be arranged with the others according to an order prescribed by him. Very rarely is the endurance of an orchestra and an audience tried by a performance of the entire work, lasting nearly two hours; but usually, as on the present occasion, four movements are considered enough. Mr. Gericke has selected those which appeared in the original version and placed them in their primary order.

The programme will end with the prelude and love-death from Wagner's "Tristan and Isolde," in solely instrumental form, the heroine's part being cast to the orchestra as Wagner arranged it. The programme will be very long in performance.

Jan 4th 1903
Boston Sunday Journal
FRANK A. MUNSEY

# MR. LOEFFLER'S POEMS
# MRS. KIRKBY LUNN, ALTO

### At the Tenth Symphony Concert in Symphony Hall Last Night.

### BEAUTY OF "BONNE CHANSON"

### "The Devil's Villanelle" a Remarkable Tour de Force, Diabolically Ingenious and Subtle.

By PHILIP HALE.

The program of the 10th Symphony concert, given last night in Symphony Hall, Mr. Gericke, conductor, was as follows:

"Ocean" Symphony.....Rubinstein
Stanzas of Sappho.....Gounod
Two Poems for orchestra.....Loeffler
Two Sea Pictures.....Elgar
Prelude and "Love Death" from "Tristan and Isolde".....Wagner

The features of this concert were Mr. Loeffler's "Poems," which were produced here last season, and Mrs. Kirkby Lunn, the English alto, who appeared here for the first time.

Rubinstein, not satisfied with the original version of his symphony, perhaps fearful of the teeth of Time, added two movements and then another, as though the mere bulk would discourage the Shatterer as well as the avenger of reputation. Mere bulk never saved a poet or musician. Who would exchange Collins's "Ode to Evening" for a wilderness of epics? Or César Franck's "Lied" or Debussy's "Il pleure dans mon coeur" for any oratorio in three parts by a sound and solid English Doctor of Music?

When the "Ocean" Symphony was played as originally written, only the first movement found favor, and it was characterized as grand, full of the majesty of the sea, etc., etc. The other movements were voted dull or operatic. And then Rubinstein kept adding to the original, a piteous spectacle, for the Eternal Judges are not thus to be placated. Today the once admired first movement seems for the most part ordinary, with here and there a flash of inspiration, and the specifically ocean music a desert without an oasis, without a caravan, rather than a representation of ocean's moods. How much better the sailor-composer Rimsky-Korsakoff did the thing in his "Scheherazade"! There was a misunderstanding as to the slow movement chosen for performance and the one played was not the one referred to in the program-book.

The Love-Death from "Tristan" suffers when the voice-part is omitted, no matter how passionately or ecstatically the music be played.

* * *

A short symphony of Haydn or Mozart would have been here more to the purpose, or better yet, an overture of the classical period; for Mr. Loeffler's two Poems are long enough and important enough to take the place of a symphony, and they deserved the thoughtful attention of the unjaded.

When Mr. Loeffler's Poems were played for the first time last April, the first in illustration of Verlaine's "Avant que tu ne t'en ailles" was the more quickly appreciated, partly no doubt because the performance itself was then more spontaneous and convincing than that of the second, which is a paraphrase of Rollinat's "Devil's Villanelle." The performance of the latter limped at times in April, and there was no continuous irresistible flow; it was as though the players had not fully mastered the inherent difficulties and were cautious where they should have been reckless.

Now the second of Mr. Loeffler's Poems is by far the more subtle and literary. A full appreciation of it presupposes an exact knowledge of the text and also an acquaintance with the points made by the composer outside the text and in the nature of a gloss or commentary, such as his use of the tunes, "Caira," "La Carmagnole," revolutionary ditties, and Aristide Bruant's ditty (sung here by Yvette Guilbert) with all its vicious and jail-bird suggestions.

The first is the more truly musical in the common acceptation of the term. The second is remarkable for malice, wit, super-refinement. It is not too much to say that it is a prodigious tour de force, and I know of no other composer now living who could treat the subject so adroitly. Richard Strauss has not so fine and light a touch.

A Villanelle of the Devil with him would become a witch's Sabbat and the instruments would say monstrous and obscene things. But Mr. Loeffler is is as adroit as he is imaginative; his horrors wear masks of beauty; he does not insist, he suggests; his Prince of Darkness is the gentleman in his assaults on mankind.

There are few things more exquisite in the expression of love than these verses in Verlaine's "Bonne Chanson," and Mr. Loeffler's love music is pure and nobly sensuous. It is the love of the fresh morning, not of the mad, summer night. To this lover all awakening nature is in sympathy; the sun hastens from his couch to anticipate him in the message to his sweetheart, to shine on the face of the sleeping girl before the lover's thought stirs in her heart. And as this music is charged with elemental and ever youthful emotion, and as it is intensely human, it must be ranked before the "Villanelle," diabolically ingenious as the latter is.

Yet the Villanelle is more than diabolically ingenious. It is more than a study in the macabre. There is demoniac swing, unforgettable inuendo, mockery, the thought of the gallows, the fiend's sneer at goodness and hypocrisy alike. Study of the detail excites more and more wonder and admiration. It is the work of a most accomplished musician of rare and subtle intellect; it will always be for the few rather than for the many; and this, too, is a tribute. The "Bonne Chanson" is broader, fuller, more eloquent. Both pieces were read by Mr. Gericke with infinite care and played superbly.

Mrs. Kirkby Lunn is a contralto who has certain tones of rich and sombre beauty which would make their way without undue pressure. The voice as a whole is made up of various tonal qualities. She handles the weaker and reed-like tones with considerable skill. As an interpreter she was exasperatingly phlegmatic. As Sappho she said good-bye to the world with well-bred composure, as though she were leaving a pleasant afternoon tea at Mitylene. She chose from Elgar's cycle, "Sea Slumber Song" and "Sabbath Morning at Sea." They are of the salon order, and she did not vivify them by any emotional display. Perhaps it is as well that she did not sing "Where Corals Lie," which is by far the most musical and characteristic of the series.

Boston Sunday Globe.
SUNDAY, JAN 4, 1903.
FIFTY-SIX PAGES.

MINIATURE ALMANAC.....JAN 4

TENTH SYMPHONY PROGRAM.

Mme Kirkby Lunn, the distinguished English contralto, made her first appearance in this city at the Symphony rehearsal last week, the 10th program of the season being made up as follows: Rubinstein, C major symphony, second version; Gounod, aria, "Stances de Sapho," from "Sapho"; Loeffler, two poems for orchestra; Elgar, two songs from "Sea Pictures," for contralto and orchestra, and the introduction and "Love Death" from Wagner's "Tristan and Isolde," orchestral. The excerpt from "Sapho" is not of sufficient importance to show more than a few qualities of a voice, the subject being of so sad a nature that variety of expression is debarred the singer, and the measures are almost all in legato form. Mme Lunn's abilities displayed in this somewhat circumscribed selection indicated that she was easily adequate to all requirements, for her true contralto voice was of beautiful quality, under perfect control, broad and resonant, and in sustained passages even in timbre and tonality. In a few instances her deepest and highest registers were utilized, and in each the quality was very agreeable.

In the "Sea Pictures," of which two songs were heard, the artist gave pleasing proofs that she is an oratorio singer of high rank. The delicacy of phrasing in the "Sea Slumber Song," the variety of expression and the sympathetic interpretation of the whole number were admirable in every way, the singer making her effects without exaggeration of style, and simply by skilled vocalism. The second aria, "Sabbath Morning at Sea," was very impressive, though the musical setting is somewhat monotonous. Mme Lunn again giving evidence that her appearance here in oratorio would be most heartily welcomed. The artist sings without apparent effort or operatic embellishments, and her appearance is as pleasing as her vocal art is satisfying. She was very cordially received.

The program was very long despite the fact that only two songs in the Elgar group of five were sung by Mme Lunn, and the Rubinstein "Ocean" symphony, which opened the concerts, was represented by but three of the seven movements. The Rubinstein work was played in the proper spirit by the orchestra, and the fourth part, sometimes known as the "Sailors' Dance," was given with splendid spirit and quaint abandon. The rest of the composition calls for no special mention, for, although elaborate and difficult in scoring, there is so little of coherency shown that the different movements appear to have but little relationship, and the piece sounds fragmentary.

The two poems by Mr Loeffler were received with evident enjoyment by the auditors, in fact, they were the most satisfactory of the orchestral numbers. Mr Loeffler's idyllic treatment of the Verlaine poem found delightful exemplification in the work of the artist's associate players, and "Roxlinat's "Villanelle du Diable," in which Mr Loeffler fairly revels in odd combinations of the instrumental contingents and pretissimo passages, was rushed through in the merriest vein. The greetings to Mr Loeffler were of the usual flattering nature. The Wagner selection was up to the usual standard of performance by the orchestra.

This week's program will be as follows: Schumann, overture to "Genoveva"; Saint-Saens, concerto for cello; Goldmark, chorus and "Spirits" dance from "Merlin"; Dvorak, fifth, or "New World," symphony. Mr Alwin Schroeder will be the soloist.

"PARSIFAL" MUSIC

SUNDAY HERALD.
PUBLISHED EVERY SUNDAY IN THE YEAR.
VOL. CXIII., NO. 4.
SUNDAY, JAN. 4, 1903.

## THE SYMPHONY CONCERT.

### Mr. Loeffler's Orchestral Poems Are Repeated.

**Mrs. Kirkby-Lunn, Distinguished English Contralto, Makes Boston Debut, and Though She Has a Good Voice, She Proves Something Less Than Satisfactory.**

One of Mr. Gericke's preposterously long programmes, requiring nearly two hours for its performance. It was, if one may be allowed to say so, of rather an aqueous constitution; for it included Rubinstein's "Ocean" symphony, some of Elgar's "Sea Pictures," and the finale of "Tristan and Isolde," a tragedy which begins on shipboard and ends where the dying lovers can behold, below them and far-stretching, the waste of waters.

There was considerable variety in the protracted programme; and yet the amount of interest and pleasure it aroused seemed disproportionately small, even when allowance had been made for the depression sure to attend so severe a draft upon careful attention and strength. Even the Rubinstein symphony, which Mr. Gericke presented in the symmetrical consistency of its early version, placing the original four numbers in their primary order, seemed to lose something from the usual broad splendor of its opening allegro maestoso, as well as from the rough and sturdy scherzo which is often nominated as a sailors' dance. The andante and the finale, with its grave, solid choral centre, were, however, especially well rendered and enjoyed; but they intimated tranquillity rather than any brigher spirit. Mr. Loeffler's two poems, which made the chief success of the concert, had also fine treatment, as if the orchestra felt a pleasant sense of brotherhood, as well as of conscientious musicianship in doing them full justice.

The version of the Verlaine poem to the morning star gave again a real delight by its tender, swelling, rhapsodic sentiment and the beautiful picturesqueness of its accompanying idyllic pastorals. As for "The Devil's Villanelle"—it again stirred a rather perplexing excitement and thrill. As it paraphrases a sequence of notions rather than of stated stanzas, there is a possibility that the printed stanzas may confuse some who attempt to draw a closely regulated parallelism, while they who look to the music only for expressions of firery turbulence, insidious suggestion and evil vehemence, springing from and tending back to fierce, dominant and violent moods, will get the best of the composer's central inspiration, even if the oppositeness of all his illustrations does not appear to them. The growing force and intensity with which Mr. Loeffler has wrought out his weird and dreadful subject must move every listener, as in the adaptation of means to ends his sudden introduction of the organ and the chimes, when the devil seeks his prey even in the church, and his composition of cold, strange tonalities when midnight summons the speaker to meet Lucifer and his doom, will be conceded as touches of a talent closely akin to genius. The "Tristan" prelude and scene were strongly and judiciously read, as Mr. Gericke and the orchestra are wont to read Wagner.

We cannot help feeling that Mrs. Kirkby-Lunn was something of a disappointment. Her figure is stately and commanding, her face handsome and interesting, with something in the profile akin to that of Cleopatra on the temple at Abydos, and her bearing dignified yet easy. Her voice has many beautiful tones, rich, full, resonant, often tender, and seldom other than of a right contralto timbre. Yet she seems to have little settled system in her method, but rather to try to make the most of each tone individually, without much consideration of its relation to others. Hence her focus of tone concentration and diffusion fluctuates, so that she has a sequence of superb separate tones rather than a symmetrically graded and developed scale each member of which belongs with every other. She sang Sapho's death song gravely, calmly and sweetly, and with some splendid tones at the very last, but there was neither woe, despair, passion nor the longing for peace in its well-uttered lines, while its phrasing was apparently dictated more by vocal expediency than dramatic sensibility. From the Elgar cyclus, "Sea Pictures," she chose the "Sea Slumber Song," in which grateful tones and gentle delivery partly atoned for the lack of mystery and fantasy, and the "Sabbath Morning at Sea," the simple solemnity and pious fervor of whose heartful stanzas seemed not to impress her, and were impassively presented in spite of their vocal opulence.

The next programme is to be this:

Overture to "Genoveva".....Schumann
Concerto for violoncello.....Saint-Saens
Chorus of spirits and spirits' dance from "Merlin".....Goldmark
Symphony No. 5 ("From the New World").....Dvorak

Soloist, Mr. Alwin Schroeder.

[66]

4 Jan 5

BOSTON DAILY ADVERTISER
Established 1813.
309-11 Washington St.

## MUSICAL MATTERS

### THE SYMPHONY CONCERT.

Ocean Symphony. (Four movements).....Rubinstein
"Farewell of Sappho".....Gounod
Mrs. Kirkby Lunn.
Two Poems for Orchestra.....Loeffler
Sea Pictures.....Elgar
Mrs. Kirkby Lunn.
Introduction and Love Death, from "Tristan and Isolde".....Wagner

Although Rubinstein is very unequal and gives glorious ideas and dreary padding in one and the same work, it was a delight to hear a modern symphony that did not attempt to import Wagnerism into the instrumental field,—where it has no business. We still adhere to the opinion that the first movement is much the best of the work, yet the finale with its robust chorale-melody and its clear counterpoint is not without effect. This movement seemed to arouse the chief enthusiasm. It was played with splendid force and the excellence of the performance may have had much to do with its reception; it has not nearly as much spontaneity and inspiration as the opening movement.

We are glad to have the work reduced to its proper number of movements. We recall a performance of the entire seven movements under Mr. Paur, and one of six movements under Mr. Gericke, in the past, and the increased length does not add power to the symphony.

---

Mrs. Kirkby Lunn made her debut with success. Her voice is of varying qualities, sometimes throaty, sometimes nasal, sometimes broad and open-toned. It has not the break which is often found in heavy voices and it is remarkably effective in high passages. It ought to be well-adapted, as regards compass, to the role of Kundry, which Mrs. Lunn is to sing in Mr. Lang's private performance of "Parsifal" on Tuesday.

Mrs. Lunn was not very dramatic in Sappho's farewell; perhaps, however, the fault of this lay in the number itself, which we have always found rather affected and insincere; it is not an aria to grow enthusiastic over, and we wish that the singer had chosen some other song for her introduction to a Boston audience.

To give a still further flavor of salt-water to the marine programme Mrs. Lunn sang two of Elgar's sea-songs. Edward Elgar is the most pronounced individuality in England's music at present, possibly because he is less academic than the more famous composers of perfidious Albion. He really has something to say, which is worth more than perfect suavity in the saying. Yet we like the "Sea Slumber Song" (with which Mrs. Lunn began) the least of the set, for the poem has a fairy delicacy which the composer has not interpreted.

Mrs. Lunn sang but two of the set, the other being "Sabbath Morning at Sea," in which poetry and music go perfectly hand in hand. The solemnity, the loftiness of poem and melody, were excellently given by the artist. We should have liked to have heard the entire set, and particularly "Where Corals Lie," which we find to be its best number.

---

Mr. Loeffler's two poems for orchestra, one to the pale morning star and the other to the devil, have been heard very recently in these concerts. If such ultra-modern repetitions are in order, we would certainly prefer a second performance of Richard Strauss' "Heldenleben," or "Zarathustra," or "Till Eulenspiegel." It is a most ungrateful task for the critic to remain unmoved while others become enthusiastic, to lack appreciation of a composer whom many others are glorifying, yet it is impossible for the present writer to echo the plaudits of audience and of orchestra. Jadassohn once said to the reviewer: "In the sea of music there are two kinds of composers; those who are fishes, and those who have learned to swim;" one may concede that Mr. Loeffler has learned to swim most marvellously, that he is master of the orchestra, that he is tremendously ingenious; but we cannot find inspiration in the long satanic picture, and if we find some beauties in the morning star idea, they are disjointed and incoherent.

In this music nothing ever comes to a natural conclusion; it is a constant hide and seek of the phrases, for one cannot call them themes or melodies. It is a zigzag harmony that endeavors to surprise one at every measure, until finally the only possible surprise would be to find something proceeding normally; each musical guide that one attempts to follow leads the auditor into an unexpected path, until, after being tripped up a few hundred times, the final cadence comes as the only point of certainty in the entire work. The whole school is wrong, the whole work perverted ingenuity.

At the end of the concert came an absolutely thrilling performance of the "Love-death;" an interpretation that ought to crown Mr. Gericke and his orchestra with laurels. Here was something tangible! This is what the modern stammerers of ecstacy are endeavoring to say,—and failing!

Louis C. Elson.

---

BOSTON POST
The Representative Democratic Paper of New England

SUNDAY, JANUARY 4, 1903.
(Copyright, 1902, Post Publishing Company.)

## AT THE SYMPHONY

### A Programme of Compositions by Rubinstein, Gounod, Loeffler, Elgar and Wagner—Mme. Kirkby Lund Was the Soloist

The 10th Symphony concert last evening began with the revised version of Rubinstein's "Ocean" symphony op. 42, in four movements. It was heard in its extended version of seven movements, at a Symphony concert, Dec. 15, 1894. As given last evening it remains a pleasing work with all the melodic invention shown by Rubinstein in his best manner. The first two movements made the best general impression, though the third movement, likened to a sailor's dance, has much of interest for the listener.

Mr. Loffler's tone poems, for orchestra, founded upon poems by Verlaine and Rollinat, were heard last evening for the second time. They were originally given at the concert of April 12, 1902. To fully appreciate the ideas that Mr. Loeffler has attempted to portray through the medium of the orchestra, one must be in sympathy with the spirit of the poetry, otherwise the music has little or no meaning. But in any event it can be said that Mr. Loeffler has shown some surprisingly original effects in instrumentation, and that he shows poetic and imaginative feeling at all times, there is no doubt. The poems were played in an ideal manner and the performance was loudly applauded; the composer acknowledging the appreciation of the audience from his seat in the orchestra.

Mme. Kirkby Lund, the English contralto, was the soloist, and she made her first appearance in Boston on this occasion. Her voice is of good volume and power and beautiful in quality. Her first selection, the "Stanzas of Sapho," from Gounod's opera "Sapho," was of little musical value, and it gave her few opportunities for artistic effect, but in two of Edward Elgar's "Sea Pictures" she displayed her vocal and artistic powers to great advantage. Mme. Lund made a highly favorable impression, and was several times recalled.

A superb performance of the prelude and "Love Death," from Wagner's "Tristan and Isolde," brought this interesting concert to a close.

The programme of the 11th rehearsal and concert will include Dvorak's symphony "From the New World" and other orchestral numbers by Goldmark and Schumann. Alwin Schroeder will play a concerto for 'cello by Saint-Saens.

---

Boston Transcript
MONDAY, JANUARY 5, 1903.

## MUSIC AND DRAMA

### Symphony Hall: Boston Symphony Orchestra

Last Saturday evening the tenth symphony concert was given at Symphony Hall. The programme was:

Anton Rubinstein: Symphony No. 2, in C major, "Ocean," opus 42.
(Second version.)
Charles Gounod: Stances de Sapho, from "Sapho."
Charles Martin Loeffler: Two Poems for Orchestra—I., "La bonne chanson" (after Verlaine); II., "Villanelle du Diable" (after Rollinat).
Edward Elgar: Two Songs from "Sea Pictures," a Cycle of Five for Contralto and Orchestra, opus 37.
Richard Wagner: Prelude and Love-Death from "Tristan und Isolde."

Madame Kirkby Lunn was the singer.

A programme so extraordinary as this invites comment. To begin with, it lasted hard upon two hours—which is longer than our modern "degenerates" (pace Max Nordau) care to struggle with music at a sitting. Then look at the make-up.

What earthly excuse can be found for giving four, or six, or all seven movements of Rubinstein's "Ocean" symphony? Who nowadays wants to hear them, or ought to if he did? In the whole symphony—its length and title recall the "Poseidon, tou makrous" of our schooldays—there is only one movement that has the faintest claim to outlive its composer; and this is the first. In this movement Rubinstein found something great to say, and said it in a tolerably grand way, scoring it so, to be sure, that much of its greatness is inaudible and more of it smirched with ear-displeasing coloring; but the stuff of which the movement is built is essentially grand, and to be enjoyed, as such, now and for many years to come. But the rest of the work (the other movements) is either wrinkled with premature old age, or irreclaimably old-fashioned in its tawdriness of conception. The sailors in the Scherzo hitch up their unmentionables exactly as sailors do in melodrama—and nowhere else. The chorale at the end of the finale (with its repugnant Meyerbeer counterpoint) belongs wholly, heart and soul, to a bygone era of concert-melodrama. The rest is thin sentiment diluted with imitation salt water. Save for the first movement, the whole thing is dead as Raff, or Marschner. But the first movement still holds its head erect.

Then why not give the first movement by itself, consigning the rest of the symphony to the eternal dusty shelf? Twenty years ago there might have been a good reason aganist it; now there is not even a plausible one. Twenty years ago it might have been urged that to give an excerpt from a symphony, instead of what Bülow once called the "full-harnessed quadriga," was beneath the dignity of a symphony concert. The "full-harnessed quadriga" meant something then, was a form to conjure with, and had to be respected; moreover, a single movement, taken out of a quadripartite whole, might suffer for lack of its "proper frame." As for this last matter, be it said that it cannot possibly apply to a first movement; for what follows a first movement in a symphony cannot, in the nature of things, have any influence upon its effect. If frame there be, the first movement is part of it. And, as for the dignty of a symphony concert, the "full-harnessed quadriga" is no longer, and has long ceased to be, a form to conjure with; if we still love and reverence certain old or new symphonies, it is no longer for their four-movement cut, but solely for themselves. Indeed, it may now be said, upon the whole, that no especial musical form whatever has anything to do with the "dignity" of the composition couched in it. Music, like the other arts, has become democratic, and the old hierarchical distinctions of form have lost all their impressive virtue: a symphony is nowadays no more impressive than a dukedom, a fugue no more venerable in itself than a marquisate; a waltz may go down to dinner before a sonata—if it be a worthy waltz—and a polka take precedence of a canon. A first movement of a symphony, if it can really stand alone, is as presentable as an overture (from which no living soul can tell it, save by the title). The only "dignity" music has left is intrinsically its own, not that which is imputed to it by its form.

It were well for concert-givers and programme-makers to think of this; that the old times are gone forever, and their faith in the virtue of forms is gone with them—not to return for some generations, if ever at all. We live in an age when to give the first movement of the "Ocean" symphony, the Scherzoes of Gade's B-flat and Goetz's F major symphonies, by themselves is to do far more for the dignity and well-being of art than to make an audience rummage through a haystack to find one needle with a point to it. Think of the number of single movements that have been buried alive because of the company they were found in, because of the carcasses of dead movements to which the symphonic form bound them! Some of these movements are alive still, in a state of mere coma, though in their graves; and it would pay to dig them up.

So much for the "Ocean." Then came that considerably musty song from Gounod's "Sapho." O England, England! when wilt thou stop constituting thyself the world's cold-storage warehouse for dead tunes, and encourage thy singers to retail the same in other markets than thine?

And, now that we have worked our weary way through three more movements of Rubinstein's ocean dry-rot than there was any need of, and a desiccated Gounod melody to boot, we come upon the gist of the evening, the thing for which we ought to have husbanded all our strength of receptivity—Mr. Loeffler's two poems! I know these two things were given last season; but what is one hearing of such music as that? how many listeners last Saturday knew anything more about it than if they had never heard a note of it? This music of Mr. Loeffler's is the product of genius, it is new and original, it hence demands the closest attention from fresh, untired listeners. Admitting that it ought not to be exposed to the dissipation of mood brought about by late comers entering the hall after the first movement, and should not be placed at the beginning of a programme, one can still assert that nothing more than a well-known, untaxing overture ought to precede it. It is asking too much of even the most interested listener to expect him to do justice to extended compositions of Mr. Loeffler when he is already half-fagged out.

Then came the Elgar songs, which may be extremely beautiful—indeed excellent authorities have proclaimed them to be so—but sounded on this occasion like "Down in the Depths of Dark Despair" done up in crape. The one thing that was thoroughly well placed on the programme was the last number; the music from "Tristan" is so well known, so deeply beloved, that it can come in anywhere and be welcome. Only, late-train people could not hear it. No, honestly, I have seldom met with so ill-advised a programme from every point of view; and I have seen a good many poor programmes in my day. The irritating part of it all was that there was no discoverable necessity in the case. Mme. Kirkby Lunn's selections were, to be sure, unfortunate; but it was not they that wrecked the concert. The real chief sinner was the Rubinstein symphony—first for itself intrinsically, but most of all for appearing dans cette galère. To give it at all was bad enough; but to give it in such company, simply unpardonable. It capped a climax that some of us have been noting and wondering at for a goodish while.

I feel a little ill at ease, speaking of Mr. Loeffler's 'Two Poems after but a single hearing. With his personality as a composer I find myself thoroughly in sympathy—though I am free to admit that it took me some time to get there; but this is well-nigh inevitable in the case of a composer of true genius and originality. Being in touch with a composer, knowing and admiring warmly his past work, are undoubted helps in fathoming what new things he may write and produce—helps, yes, but not lightning calculators to produce immediate results. A thorough familiarity with Wagner's "Lohengrin," for instance, will be a great help toward understanding his "Tristan;" but it will not relieve you of all the work, though it may make that work easier. So, although I was from the first disposed to receive Mr. Loeffler's 'Two Poems with open arms, though the impression they made upon me is more than favorable, I still feel that there is much in them that has escaped me, and that I am in no condition to write of them as they deserve. Of their greatness I am sure (I am not at all afraid of the word "greatness"), but exactly what it is and wherein it lies I am not yet in condition to say. My instinct to say no more about them at present comes simply and solely from my equally instinctive feeling that here is stuff that deserves exceptional study, repeated hearings, complete familiarity, to do it full justice. I feel unconquerably that here true genius has been at work; and if you cannot say something fully worthy of the occasion, you had best be content with taking off your hat. So I bow and pass on.

The playing of the orchestra was, for the most part, very fine indeed; I have heard the first movement of Rubinstein's "Ocean" given with more breadth, the weak places in his scoring better covered up. But Mr. Loeffler's "Poems" were simply wonderfully played, while the "Tristan" music was given in a way to reveal, and emphasize, all its supreme beauties. Here was one of Mr. Gericke's best inspired moments. I have it from one who should know that Madame Kirkby Lunn was suffering from a bad cold (who ever knew a good one?); so, as she is to sing here soon again, I will say nothing of her performance last Saturday.

The next programme is: Schumann, overture to "Genoveva;" Saint-Saëns, concerto for Violoncello; Goldmark, chorus of spirits and spirits' dance, from "Merlin;" Dvorak, symphony No. 5, "From the New World." Mr. Alwin Schroeder will be the solo 'cellist.

W. F. A.

---

Jan 18

Boston Sunday Journal

FRIDAY—Symphony Hall, 2.30 P. M.; Twelfth Public Rehearsal of Symphony Orchestra, Mr. Gericke, conductor: Arensky's Introduction to the opera "Nal and Damajanti" (first time); Liszt's piano concerto in E flat No. 1 (Mark Hambourg pianist); Hungarian dances Nos. 11-16, Brahms-Parlow; Mozart's "Jupiter" symphony.

SATURDAY—Symphony Hall, 8 P. M.; Twelfth Concert of the Symphony Orchestra.

[67]

SUNDAY HERALD.

PUBLISHED EVERY SUNDAY IN THE YEAR
VOL. CXIII., NO. 11.

SUNDAY, JAN. 11, 1903.

# THE SYMPHONY CONCERT.

## Mr. Schroeder Plays His 'Cello Concerto Masterfully.

**The Piece de Resistance of the Evening—Dvorak's "New World" Symphony—The Novelty is an Extract from Goldmark's Opera, "Merlin."**

Mr. Philip Hale says rightly when he remarks in the programme-book that the time has come for Dvorak's "From the New World" symphony to cease from being the cause of polemics as to whether or not the composer meant to give it out as a derivative from indigenous musical themes or as an expression of his own notions about the rise, growth and present attitude of material and spiritual America as a unit among nations. "The subject, duly labelled and dated," his words are, "now rests on the shelf, and for some time it has not been taken down and dusted." One may now fancy that possibly Dvorak prefaced his title as a simple greeting into a statement of the locus oviundi or place of origin. At any rate, the symphony must henceforth be regarded as neither ethnological, ethical nor historically significant, but as pure, abstract music. And as such it will long be retained in appreciative and affectionate memory as one of the best and dearest of its author's works. It is bright with fancy, warm, tender and strong with feeling, quaint in figure, rhythm and accent, ingenious and apt in unusual forms and scales, delicate and deep in color, varied, rich and dainty in orchestration, and above all, sensible, hearty, sincere and truly human in declaration and appeal. It was perfectly played all through, and there was a particularly touching beauty in the rendering of the long, pensive romance for the English horn, which is the chief feature of the second movement.

Did everybody realize, while Mr. Schroeder was playing his solo, that one of the world's first 'cellists was discoursing that "most eloquent music"? Yet so it was, and Boston has reason to be glad that this artist has dwelt here so long, and has made his special individual contribution to every symphony season for a dozen years. The Saint Saens concerto in A minor, which he gave last night, and has performed once before, is favorable to player and hearer. It affords more opportunity for beauty than for strength, it flows on connectedly from theme to theme, and forms one modification of tempo to another, and it is compact and brief. The themes are melodious and are stated with only such reiteration as is necessary to fix them in the mind without that prolix development which confuses the layman and sets off the professional upon a course of criticism and argument. Mr. Schroeder delivered it sweetly and songfully, but sonorously enough to fill the room, and was brilliant, free and striking in the elaborate coda.

There was one novelty for the concert —an excerpt from Goldmark's Arthurian opera of "Merlin." This was from a scene in which Merlin, lingering in his enchanted garden before his temple of magic, which Vivien has caused to be opened, beholds the dances and hears the choruses of his own troops of spirits, until his fair deceiver casts upon him one of his own spells, and garden, temple, spirits, fair, faithless woman and all vanish in an instant. The scene commences with great crashes, rolls and thrills of sound, from which emerge sensuous melodies for viola, flute and horn, crossed occasionally by other sudden, vehement chords. The balladite character of the music, wherein much prominence is given to the harp, with keen arpeggios and long sweeps, now increases, and one can see how fit it is for a chief dancer's "solo and variations" pas, especially when a long, clear theme for the clarinet is introduced. The music increases fast in vigor, pace and power, and then, with a few violent, roaring chords, it ends abruptly. The writing is seldom bold, but it has its author's elegance, finesse, grace and imagination. The coloring is softly kaleidoscopic, and the atmosphere is langourous, but not drowsy.

The overture was standard—Schumann's "Genoveva," in which the successive illustrations of troubled, restless, violent, tranquilizing and triumphant conditions were duly brought out in the rendering.

The programme was nicely balanced and of judicious and agreeable length. The overture and concerto occupied only about 35 minutes and the concert extended but a trifle beyond one hour and a half. This is the orchestra's absent week, but for the subsequent Friday and Saturday Mozart's "Jupiter" symphony has been chosen, together with some of Brahms' Hungarian dances. The introduction to Arensky's opera, "Nal und Damajanti" will have its first hearing, and there will be a soloist, to be announced later.

At the next concerts, Jan. 23 and 24, Mark Hambourg, pianist, will play Listzt's concerto No. 1, in E flat.

---

4 Jan 12 1903

BOSTON DAILY ADVERTISER

## MUSICAL MATTERS

### THE SYMPHONY CONCERT.

Last Saturday's concert was an admirable one, not only for the novelty presented, but because of the variety of styles included. Here is the programme:

Schumann.....Overture to "Genoveva," Op. 31
Saint-Saens..Concerto in A minor, for Violoncello, Op. 33.
Mr. Alwin Schroeder, soloist.
Goldmark—Chorus of Spirits and Spirits' Dance, from "Merlin" (first time).
Dvorak..Symphony in E minor, No. 5, from "The New World," Op. 95.

With the exception of the first number, all the works were those of living composers. They represented widely different schools, and typified the music of at least three nations. Best of all, not one of the three found it necessary to take refuge in the crazy metaphysical vein so prevalent in modern music. All of them knew how to do it. Hence their works are performed and enjoyed of their own native villages.

The Schumann overture, not one of the composer's greatest works, was insured a full meed of attention by its position at the beginning of the programme. Even there, however, its lack of dramatic force was apparent, and its allegro appassionato can hardly claim to be called passionate in the days when the perfervid Isolde and the excitable Tosca rule our stage. Yet its themes were beautiful, especially the horn-calls and woodwind melodies, and if its measures were those of a thoughtful sentimentalist trying in vain to reach dramatic heights, they still won their share of applause.

The Saint-Saens concerto again proved itself a well-knit piece of orchestral composition, and if it did not rise to any great climax, it showed a unity of effect that is not always present in such works. The composer of concertos must perforce display his solo instrument, and too often he is led to do this at the expense of musical coherency. The union of the three short movements (really two with the first one returning largely intact) in one single whole adds greatly to the effect. If the minor passages are at times dreary, a fault to be noted in many French composers, the exquisite allegretto gave ample reason for the reappearance of the work.

Of Mr. Schroeder's playing, there is nothing new to be said to Boston audiences. His surety, breadth and flexibility of style won their usual attention and recognition, and his thorough musicianship was everywhere in evidence. The customary double-stopping and other technical display in the cadenza held its hearers breathless, and the runs in stopped harmonics, apparently simple and innocent in sound, demanded the utmost skill of bow and finger.

Then came Goldmark—he of the sumptuous style, of the rich harmonies. He is accused of plagiarizing Wagner; it is easy to say a man steals, however, but not always possible to prove it. Goldmark's vivid warmth of coloring is his own, and if he has followed the Bayreuth master, he has done it with more freshness and originality than many lesser men who really deserved the charge but escaped it. The chorus of spirits in the magic garden of Merlin, last Saturday's new number, was a work of enchanting beauty. Granted that it does remind the auditor of that other pleasure-park owned and operated by Klingser, it is lovely in its own right also.

The music, as already intimated, contains harmonies—real harmonies, melting into one another with glorious fulness of mingled sounds, and not mere dissonances dressed in orchestral garb. But Goldmark himself is unequal. His alluring spirit chorus, sensuous in the best meaning of the word, was followed by a dance theme so tawdry that it seemed as if the fairies had left the ethereal regions of air and started pirouetting in a very mundane concert hall. A return of the earlier chorus made some amends, and the audience began to hope that everything would end happily. But a demon, who had been choked off at the outset of the occasion, now insisted upon interrupting the dance, and made some incendiary remarks on the brasses and kettledrum that were utterly unfit for publication.

Dvorak's American symphony followed. American in the material of which many of its themes are made, its composer can no more hope to found a national school than Mendelssohn could expect that his Scotch symphony would cause a race of highland composers to spring up. It is the orchestration and the harmony that make a theme effective, and these are the work of the trained musician. While the genuine Negro music has a weird impressiveness that is little known, it is hardly a broad enough foundation for a school. National schools develop only from the most marked and widespread national tastes, and we doubt if the mixed race of undesirable immigrants that now own the land of the Algonquins could really tell the difference between a good folk-song and the cheapest ragtime. Judged merely as music, however, the symphony will always rank high. Its first movement proves that a modern composer need not discard the symphonic form in order to write well, and if the third and fourth are often commonplace, the real feeling and frank beauty of the largo should win undying fame for the work.

Of the three living composers, then, one brought grace and delicacy as his offering, the second presented a glowing richness of harmonic color, while the third relied on the charm of attractive melodies well supported; but not one of them sacrificed his genius to the idol of orchestral ugliness.

The solo of the next concert is announced as Liszt's E-flat concerto, No. 1, with Mark Hambourg at the piano. The programme includes also Arensky's Introduction to the Opera "Nal and Damajanti" (first time), Brahms' Hungarian Dances, and Mozart's "Jupiter" symphony.

Arthur Elson.

---

Boston Sunday Globe.
SUNDAY, JAN 11, 1903.
FIFTY-SIX PAGES.
MINIATURE ALMANAC.....JAN 11

# MUSICAL TOPICS.

## Last Night's Concert By the Symphony Orchestra.

## Alwin Schroeder's Fine Performance of Saint-Saens' Concerto.

## Popular Concerts at Several of the Theatres Tonight—Gossip.

Mr Alvin Schroeder was the soloist at last week's Symphony concerts, playing Saint-Saens' A minor concerto for cello. The orchestral novelty was the first performance here of an excerpt from Goldmark's opera, "Merlin," and the remaining selections were the overture from Schumann's opera, "Genoveva," and Dvorak's "New World" symphony. In speaking of Mr Schroeder's performance naught but commendatory superlatives should be used, for the great cellist gave an interpretation of the Saint-Saens work that was about as near to perfection as one is likely to hear, even from artists whose reputations are more widely known than that of the modest performer who leads the cello contingent of our Boston orchestra. Saint-Saens has not given the instrument so much brilliant solo work as he has difficult and almost continuous ensemble playing, the three movements really being joined and the cello part running through the whole score.

The themes and developments in the first part were sung beautifully, the melodies being given with impeccable tonal quality, with the bowing smooth and delicate as if from a violin. The stately minuet, or waltz, was delightful in its rhythmic undulations, the breadth of tone and perfect legato passages in chords showing the exceptional skill of the player to the fullest. In these two movements the cello is largely an associate instrument, but in the third part there is a brilliant unaccompanied solo —and brilliantly was it played by Mr Schroeder, whose technical ability easily surmounted all the monumental intricacies of the score. His double stopping, runs, harmonics, trills and rapid passage work were wonderfully executed, his fingering was without a suggestion of deviating from the true pitch, the staccato was sharp and clear and all the work in the solo, and also in the subsequent finale, was of the highest order. Had Mr Schroeder been a "celebrity from abroad," his reception doubtless would not have been more flattering, for he was recalled to the platform several times at the close of this performance. His associates performed their parts in a sympathetic manner, making the concerto the feature of the program.

The Schumann overture was given by the orchestra with characteristic effect, the opening measures for the brasses and wood-winds and the hunting calls by the horns being of a charming pastoral character, though somber and mystic in phrasing. Except for general excellence in performance the work calls for no special mention. The dance and chorus of spirits from Goldmark's "Merlin" is a pleasing tone picture in which nalads, gnomes and mortals figure in gambols, dances, etc. The sprightly musical illustrations are orchestrated skillfully and the contrasting episodes were set forth in the pleasantest vein by Mr Gericke's men.

The "New World" symphony by Dvorak seems destined to retain its popularity despite adverse criticisms regarding his use of so-called American "folk-song" as thematic material. The suggestions of popular airs evidently find favor with the average concert patron, and surely the educated musician should be satisfied with Dvorak's masterly handling of the score in working out his musical scheme. The "Indian" atmosphere of the second movement was the most enjoyable characteristic of the four parts, although the whole symphony was received with demonstrations of great approval.

The next rehearsal and concert will be given Jan 23 and 24. The soloist will be announced later and the orchestral pieces will be the introduction to Arensky's opera, "Nal und Damajante," first time; Brahms' "Hungarian dances" and Mozart's "Jupiter" symphony.

---

BOSTON POST
*The Representative Democratic Paper of New England*

SUNDAY MORNING, JANUARY 11, 1903.
(Copyright, 1902, [illegible])

# AT THE SYMPHONY

## A Programme of Works by Schumann, Saint-Saens, Goldmark and Dvorak —Alwin Schroeder, 'Cellist, Was the Soloist

The Symphony concert last evening, the 11th in the series, was one of the least interesting of any given this season. Schumann's "Genoveva" overture, which was the first number of the programme, is one of little musical value compared with most of what this most romantic of composers has given to the world. Its lack of inherent value was evidently felt by the orchestra, for the performance of it was by no means as satisfactory as that given to the other numbers which followed.

Another was an orchestral excerpt from Goldmark's opera, "Merlin," a work that has been heard in New York but never in this city. The portion heard last evening was the chorus of Spirits and Spirits' Dance, and on a first hearing made a pleasing impression. If the music could be heard with the attendant scenery and characters, it would, no doubt, sound more effective than was the case last evening. This excerpt is scored with all the brilliancy and coloring that has made Goldmark justly famous, in this direction, and the performance was in all respects admirable. The final number for the orchestra was the Dvorak symphony "From the New World," Op. 95. It was in many way fortunate that Dvorak spent three years as a resident of New York, for during this time he composed some of his best works, notably the symphony heard last evening.

Originally produced here about 10 years ago, under Emil Paur's direction, the work made at the time a distinct and favorable impression, which subsequent hearings have only strengthened in the minds of all who have heard it. The first movement is interesting, not only from the unusual thematic material employed, but in general treatment, and the scoring is masterly. The second movement is the gem of the symphony, and is one of the best examples of anything one can remember from this composer. The other two movements are less in strength, but all in all the work holds its own remarkably well and will undoubtedly live when much that Dvorak has written is all but forgotten. The soloist of the evening was Alwin Schroeder, 'cellist, who played the Saint-Saens concerto in A minor, a work which this eminent virtuoso has played here before. It does not impress one as a great work, and all the artistic power that the soloist possessed was insufficient to make the work of much interest. And how few 'cello concertos there are for the virtuosi on this instrument, and few of these are of much real interest to the listener. Mr. Schroeder played always like the supreme master that he is, and received a well-merited ovation and several recalls.

There will be no rehearsal and concert, this coming week.

---

COURT SQUARE THEATER,
Tuesday Evening,
JANUARY 20, 1903, AT 8.15.
ONLY CONCERT THIS SEASON
BY THE
BOSTON SYMPHONY ORCHESTRA
MR WILHELM GERICKE, Conductor.
SOLOIST,
MISS MAUD MacCARTHY, Violinist.
Tickets Now on Sale at Taylor's Music Store.
C. A. ELLIS, Manager. F. R. COMEE, Ass't Manager.

[68]

Boston Transcript
MONDAY, JANUARY 13, 1903

## MUSIC AND DRAMA

### Symphony Hall: Symphony Orchestra

The programme of the eleventh symphony concert, given in Symphony Hall last Saturday evening, was as follows:

Robert Schumann: Overture to "Genoveva," opus 81.
Camille Saint-Saëns: Concerto for Violoncello, in A minor, opus 33.
Karl Goldmark: Chorus of Spirits and Spirits' Dance, from "Merlin."
(First time in Boston.)
Antonin Dvorak: Symphony No. 5, in E minor, "From the New World," opus 95.
Mr. Alwin Schroeder was the solo 'cellist.

A wellnigh perfect performance showed Schumann's "Genoveva" overture as great and beautiful as ever. The more one hears this work (at reasonable intervals) the more perfect does it seem; in ideas, development, form and instrumentation. Were it not for Beethoven's "Weihe des Hauses" overture, one would say that the "fixed idea" coda was an invention of Schumann's; I mean that kind of climax coda in which the composer does not seem able to make up his mind to let go of his theme, but keeps hammering away at it, over and over again. After all, though, Beethoven's "Weihe des Hauses" is not the first example of this sort of thing on record; it is clearly enough derived from the sort of thematic "obsession" we find in the final chorus of Handel's "Israel in Egypt," where "the horse and his rider" seem as if they would ride gloriously on forever. Speaking of instrumentation, Schumann has had hard things enough said about his in general, which hard things I have more than once done my best to contradict; but, if you wish for a fine example of a stroke of true inspiration in this matter, take the entry of the two trumpets in the hunting-call of the horns of the second theme. Berlioz need not have been ashamed to sign it.

Goldmark's spirits' music from "Merlin" betrays its origin candidly. And do not think I mean by this that it has Hebrew caracteristics. Goldmark is, to be sure, of Jewish blood; but he is also an Austrian (to a certain extent a Viennese), and in this combination the Austrian will be sure to predominate musically; the Hebrew elements will be veiled. Austria—or rather, say, Vienna, as the quintessence and double cream of Austria—culminates musically in the Strauss family. What Straussian elements were to be found in Franz Schubert (vide "Soirées de Vienne") were but premonitory symptoms, a tentative heralding of and "make straight in the desert a highway for" the all-conquering Strausses. And, after the Strauss family had once come, and gone, Vienna became and remained redolent of their genius. Even Brahms caught the infection, as is shown by the first movement of his D major symphony, though he for the most part kept the matter to himself and did not allow it to leak out into his compositions; Brahms had a strong musical constitution and could digest such things. But poor Goldmark! let him but have the word "dance" whispered in his ear and he straightway grasps for Strauss, as for a "Complete Dance Manual." Now, as it happens, I have no voracious fondness for the Strausses—old Johann, young Johann, Joseph, or Eduard—and, though I have a warm affection for Brahms, his admiration for Johann Strauss does not fease me any more than Wagner's for Beethoven does Mr. Henry T. Finck. And when I find, as I do in these Spirit Dances from "Merlin" a little Strauss and a little Goldmark, held in solution by the worst ballet traditions of the worst epoch of the opera, I—well, I don't like it. So there!

Dvorak's "From the New World" came as a welcome antidote; and, strange to say, Dvorak was an Austrian, of a sort, and lived his time in Vienna like the others. But he has Czech blood in his veins, and had, moreover, pretty well formed his style before coming to Vienna; besides, he was a peasant and had not only been brought up in, but had a native affinity for the peasant musical atmosphere; Vienna taught him no dancing-master tricks. It is at once curious and delightful to note how, in this symphony, Dvorak sticks to his peasant dialect; once, in the Scherzo, he rises to the Schubert pitch of civilization (and Schubert himself was an incorrigible man of the people), but for the rest remains peasant as he was born and bred. And, as his dialect is really his native lingo, it has all the charm of reality, and does not offend nor bore you—as so-called dialect novels do. Here in this symphony Dvorak has done, perhaps, the best work of his life; not the most genuine, for he is hardly ever anything but genuine, but the most thoroughly poetic and beautiful. The symphony was exquisitely, wonderfully played; to be sure, when a composer plainly says, "Damn!" one wishes that Mr. Gericke would not turn it into "D—mn"; it should not be forgotten that, in so far as art and literature are concerned, expurgation is the one unpardonable sin. I should have liked some portions to sound more "derb"—more downright, more uncouth, less elegant. There are parts of the Finale that seem clearly intended as a picture of—or say, rather, clearly inspired by memories of—a peasants' Sunday afternoon "Kellerei," or free fight (of the "where you see a head, hit it" sort); Mr. Gericke tends somewhat to give them split cane-pole for cudgels. But such shortcoming was not of frequent occurrence, and the symphony was, for the most part, given with true feeling, sense for beauty, and above all, euphony.

Saint-Saëns's 'cello concerto once more makes good its character as a work of enormous, almost superhuman cleverness. As often happens, Saint-Saëns has nothing to say; but this leaves him carte blanche for graceful posturing and inimitable talk about the weather; and he does his posturing and empty chit-chat so admirably, with such inborn mondain charm, that one would be disconsolate at its being made top-heavy by an idea. Once he even rises into an almost poetic atmosphere; where that cantilena in the 'cello, against the dainty minuet in the orchestra, makes you think of "Loin du Bal," and all sorts of easily mendable heart-breaking under the stars in the garden, with the dance she had promised you dimly sounding through the windows. And then, how it all sounds! What a sense for musical euphony, for delicate auditory flavors, the man has! As Swinburne once said of Ben Jonson's poetry, that it had everything of the rose—color, poise, richness of texture, nobility—except the fragrance; so might one say of Saint-Saëns that his music had nothing of the rose but its fragrance. "Nichts, blau eingefasst" (nothing, framed in blue) used to be a familiar expression in Germany for pleasing trifles; it applies well to much of Saint-Saëns's work, and especially to this concerto; but then, what wondrous "blue!" Mr. Schroeder played it as to the manner born; the trouble with this artist is that, after playing here for some years, he has left one nothing more to say about him. Praising him has got to acquire a sort of rosary air; it reminds the reader (though not the writer) of the Tartar praying by machinery. He is so nearly perfect in every direction that the deficiency is not visible to the naked eye.

The next programme will be: Arensky, introduction to the opera, "Nal und Damajanti" (first time in Boston); Liszt, concerto for pianoforte, No. 1, in E-flat major; Brahms, Hungarian dances; Mozart, symphony in C major ("Jupiter"). Mr. Mark Hambourg will be the pianist. Concert and public rehearsal come respectively on Friday afternoon, Jan. 23, and Saturday evening, Jan. 24; there will be neither rehearsal nor concert this week.

W. F. A.

---

BOSTON HERALD.
PUBLISHED EVERY DAY IN THE YEAR.
VOL. CXIII., NO. 23.
FRIDAY, JAN. 23, 1903.

## THE SYMPHONY PROGRAMME.

### One Entire Novelty Will Be Presented, and Mr. Mark Hambourg Will Play.

One utter novelty and three familiar things, with a popular pianist for one of them, is the constitution of this week's Symphony schedule. The unknown quantity is the introduction by the Russian composer, Arensky, to his opera of "Nalaund Damajanti." Whether this opera has ever been performed or even published does not appear upon considerable research, nor is there information as to whether the overture is good or not. Anyhow, it is to be put first on the programme, so that they who are afraid to face the unknown can easily manage to be shut out in the lobby, while the curious and courageous can have for their hearing entirely fresh and undistracted attention. The suggesting legend is oriental, is included in the Mahabharata, and has been used by western poets and scholars. Nala, an Indian king, is warned of all sorts of evil fortune if he indulges in games of chance. He becomes enamored of the lovely Damajanti, which would seem a good reason for keeping straight and sticking to certainties. But he has a diabolical and jealous brother, who leads him into gambling and other destructive sins, so that he is gradually stripped of wealth, power, dignity and happiness, and forced to flee for safety. But Damajanti is faithful and fond of heart and true to test as steel, so she loves on and ever, and eventually discovers and rehabilitates him, and makes him good and happy again. All of which, or its sequence of fundamental fancies and emotions, the listener may find and dispose of to suit himself. Arensky is a mine of mind, fancy and orchestral sway, and his overture should be interesting music, whether plainly significant or not.

Mr. Mark Hambourg will continue the sequence by playing Liszt's pianoforte concerto in E flat, a work for which his brilliant, bold and strenuous style, insistent even when it is lightest, is admirably suited, and in which he is sure to make great effects.

Then a half-dozen of the Hungarian dances of Brahms, Nos. 15 to 21 inclusive, are to be delivered, and the programme will end with that greatest and loftiest of Mozart's symphonies, the "Jupiter," which Mr. Gericke gave in March last, but which could scarcely be heard too often.

---

Jan 11
The Boston Sunday Journal
FRANK A. MUNSEY
PUBLICATION OFFICE, Washington and Water Streets

## SPIRIT BALLET MUSIC AT ELEVENTH SYMPHONY

### From Goldmark's Fantastic Unsuccessful Opera "Merlin."

### MR. SCHROEDER THE SOLOIST

### Fine Display of Tone, Phrasing, Taste and Technique—Hambourg the Next Soloist.

By PHILIP HALE.

The program of the 11th Symphony concert, Mr. Gericke conductor, given last night at Symphony Hall was as follows:

Overture, "Genoveva".....Schumann
Concerto in A minor for 'cello.....Saint-Saens
Chorus of Spirits and Spirits' Dance, from "Merlin".....Goldmark
Symphony, "From the New World".....Dvorak

This concert does not call for extended comment. The overture to "Genoveva" is familiar, and there is no pressing need of discussing the question why Schumann was unable to write an opera of any dramatic interest. He abused Meyerbeer like a pickpocket, and yet as an opera-maker he was not worthy to tie the shoes of him jeered at by others, who stole from Meyerbeer with both hands even while they scoffed.

The 'cello concerto by Saint-Saens has been played at these concerts by Mr. Schroeder and before him by Mr. Bayrhoffer, and before them Mr. Wulf Fries played it at a concert of the Harvard Musical Association. Saint Saens is seldom if ever guilty of writing music for mere virtuoso display, and his concerto must still be ranked—it is, at least, thirty years old—with the best works, and they are few—so very few—in the repertory of the violoncello. The concerto is thoughtfully planned, and while it is not on the whole melodiously rich—the minuet is exquisite—there is often the polished charm of expression that characterizes the composer, a master of the clear, logical thought and the elegance of speech that were once supposed to distinguished the French, who now are given up to symbolism and mysticism or are anxious to be literary in their music. Mr. Schroeder is always artistic in his purpose and performance. Custom does not stale the pleasure in hearing him. His tone last night was nobly beautiful and his taste a joy.

Nor is it necessary to revive the discussion concerning Congo-Indian-American music, with Dvorak's symphony as Exhibit A, for there is now no possibility of such discussion. Dvorak's symphony is familiar; it has been duly ticketed as No. 5 by the Czech Dvorak, and not as No. 1 of the C. I. A. school. What if the composer did take this theme or that theme from transplanted and Americanized negroes? A theme does not make a symphony. We listen to "From the New World" as to any other work of absolute music, without any patriotic thrill, without the conviction that a "National" school of composition is a crying necessity. And it is pleasant music to hear; much of it is frankly pretty or gay; there are pages of gorgeous orchestration; and there are, as in all of Dvorak's later works, pages that are nothing but swollen salon music, of the same order as "Falling Leaves," "Twilight Thoughts," "Moonlight on the Hudson," etc.

But ballet music from Goldmark's "Merlin" had not been played in Boston. We have got along comfortably without it. It is not to be named in the same breath with the sensuous ballet in Goldmark's "Queen of Sheba"; it is not impressive, or characteristic, or delirious, or charming. The melodic thought is cheap, and even the appearance of Wotan as the Wanderer in the enchanted garden does not console us. Mr. Gericke and the orchestra made as much of it as possible, but it was a case of love's labour lost.

And now the orchestra goes to favored cities, among others New York, where there is again talk, as we saw by yesterday's papers, of a "permanent orchestra." The visiting orchestra may well serve as a working model.

* * *

The program of the 12th concert, Jan. 24—for there will be no concert this week—will include Arensky's overture to "Nail et Damaïanti"; some Hungarian dances by Brahms; Mozart's "Jupiter" symphony. Mr. Mark Hambourg will be the pianist. He will play with the orchestra Liszt's concerto in E flat, No. 1.

---

## Duty and Honor

### We Grant Her Reciprocity

---

The Republican.

### THE BOSTON SYMPHONY ORCHESTRA

**The Program for the Concert This Evening.**

There has been a very good sale for the concert to be given this evening in Court Square theater by the Boston Symphony orchestra, and with the sale at the door it is likely that nearly all the seats will be filled. Those who have engaged seats are requested to call for the tickets as early in the day as possible in order to prevent a rush later. A large number of people from out of town will attend, as this is the only concert which the orchestra gives in Western Massachusetts. News was received yesterday that Mr Gericke is laid up with a sudden attack of muscular rheumatism so that he was obliged to remain in New York for treatment. The conductor's baton was taken last evening at Hartford by Franz Kneisel, concert master and assistant conductor, who will also direct the concert this evening. While there may naturally be some disappointment at not seeing Mr Gericke, who has not been here since his first term of service, more than 15 years ago, there is no reason for regret so far as the performance goes, for Mr Kneisel is an admirable conductor, who would be in place at the head of any orchestra in the country. His inspiring interpretations of the orchestral works given at Worcester last fall was one of the features of the festival. The coming concert has awakened an unusual degree of popular interest in orchestral music, and a large number of people have been doing preliminary work on the program. Over 100 listened to the analysis of it given in the high school yesterday. The only work that is new in this city is the beautiful fifth symphony by Tschaikowsky, and this is of so melodious and pleasing a character that it does not require study for its full enjoyment. Much is expected of Miss Maud McCarthy, the talented young Irish violinist, who is to play the Mendelssohn concerto. Here is the program in full:—

Overture to "Genoveva" .....Schumann
Concerto for violin, in E minor, op. 64, Mendelssohn
Allegro molto appassionato.
Andante.
Allegretto non troppo—Allegro molto vivace.
Suite, "L'Arlesienne," No 1 .....Bizet
Prelude.
Minuetto.
Adagietto.
Carillon.
Symphony No 5, in E minor, op. 64, Tschaikowsky
Andante; Allegro con anima.
Andante cantabile, con alcuna licenza.
Valse: Allegro moderato.
Finale: Andante maestoso; Allegro vivace.

---

THE SPRINGFIELD SU
REPUBLICAN: JANUARY 11,

## ABOUT MUSIC AND MUSICIANS.

### TOPICS OF TIMELY INTEREST.

**The Boston Symphony Orchestra Concert.**

In connection with the concert by the Boston symphony orchestra, the only concert in Springfield this season by this organization, at the Court Square theater on Tuesday evening, the 20th, this sketch of the history of the Boston orchestra may be of interest. This now famous orchestra was founded in 1881 by Henry L. Higginson, who was actuated solely by a desire to present good music in the best way. The original announcement made by Mr Higginson in the Boston Herald, March 30, 1818, is worth remembering. It was headed "A word in the interest of good music," and read:—

To the Editor of the Herald: Notwithstanding the development of musical taste in Boston, we have never yet possessed a full and permanent orchestra, offering the best music at low prices, such as may be found in all the large European cities, or even in the smaller musical centers of Germany. The essential condition of such orchestras is their stability, whereas ours are necessarily shifting and uncertain, because we are dependent upon musicians whose work and time are largely pledged elsewhere. To obviate this difficulty the following plan is offered. It is an effort made simply in the interest of good music, and though individual, inasmuch as it is independent of societies or clubs, it is in no way antagonistic to any previously existing musical organization. Indeed, the first step, as well as the natural impulse, in announcing a new musical project, is to thank those who have brought us where we now stand. Whatever may be done in the future, to the Handel and Haydn society and to the Harvard musical association we all owe the greater part of our home education in music of a high character. Can we forget, either, how admirably their work has been supplemented by the tastes and critical judgment of John S. Dwight, and by the artists who have identified themselves with the same cause in Boston? These have been our teachers. We build on the foundations they have laid.

Such details of this scheme as concern the public are stated below. The orchestra is to number 60 musicians, their time, so far as required for careful training and for a given number of concerts, being engaged in advance. Georg Henschel will be the conductor for the coming season. The concerts will be 20 in number, given in Music hall on Saturday evenings, from the middle of October to the middle of March. The intention is that the orchestra shall be made permanent here, and shall be called the Boston Symphony orchestra.

Both as the condition and the result of success, the sympathy of the public is asked.

H. L. HIGGINSON.

It was a modest heralding for so great an organization. The extent to which the Boston symphony orchestra has grown in this country and the tremendous factor which it has proved to be in the field of music is evidenced by the simple statement that the coming concert in Springfield will be the 2035th performance. With such a total it can fairly be said that this organization is making the history of orchestral music in this country. There have been four conductors in the 21 years of the orchestra's existence. Georg Henschel served in this capacity for the first three seasons, Wilhelm Gericke the next five years; Arthur Nikisch four years; Emil Paur the next five years, and Mr Gericke again, now on the fifth year of his second regime and the 10th year in all.

The influence and importance of the orchestra is felt not only at home, but in New York and Philadelphia, where the 100th mark has recently been passed, and in Brooklyn with a total of 93 performances and Baltimore with 71. One hundred and sixty-nine concerts have been given in Sanders theater, Cambridge, which is a part of Memorial hall, Harvard university, and under the auspices of the university. At the bi-centennial of Yale university in New Haven, in October, 1901, Mr Higginson gave the services of the orchestra with his compliments, as a graduate of Harvard university, to Yale university. The teachers' annuity guild of the state of Connecticut have given several concerts in Hartford and New Haven by this organization, and the present season there will be three concerts in Hartford and one in New Haven. It remains for Springfield to secure, by her approval of the coming concert, a repetition, much to be desired, each season.

Conductor Gericke has prepared a special program for the Springfield concert, and the managers say that no program prepared

WILHELM GERICKE.

this season for any concert, either at home or abroad, surpasses it. The program is as follows:—

Overture to "Genoveva" .......... Schumann
Concerto for violin, in E minor, op. 64, Mendelssohn

Allegro molto appassionato.
Andante.
Allegretto non troppo—Allegro molto vivace.

Suite, "L'Arlesienne," No 1 .......... Bizet

Prelude.
Minuetto.
Adagietto.
Carillon.

Symphony No 5, in E minor, op. 64, Tschaikowsky

Andante; Allegro con anima.
Andante cantabile, con alcuna licenza.
Valse: Allegro moderato.
Finale: Andante maestoso; Allegro vivace.

The soloist will be Miss Maud MacCarthy, the talented young Irish violinist, who came to this country some years ago as a child wonder. Of her recent performance with the Boston symphony orchestra, which was her debut in Boston, Philip Hale, musical editor of the Boston Journal says: "She is a talented young violinist, who evidently has not the fear of Brahms before her eyes, for she played his concerto as though it were really music of flesh and blood, and not cryptic, not something that is only for the elect. She played with an individual warmth that was soon contagious; she played with power, beauty of tone and phrasing, and with a mixture of mature judgment and youthful enthusiasm. She was recalled again and again." The sale of tickets opens at Taylor's music store to-morrow morning at 9 o'clock.

The Republican.

There will be a great mass of stage entertainment at the local theaters during the coming week, all four of the houses being open every day. All told, 43 performances will be given, very nearly the record for this city. The general condition of the stage, as regards its various kinds of "shows," is reflected in the local attractions. Of the 43 performances, 18 are of cheap melodrama, 15 of musical spectacle and comedy, six of burlesque and but three of legitimate drama, while one, that of the Boston symphony orchestra, is so exceptional that it may be considered apart from the regular affairs of the theater. These figures, fairly representative in their proportions, are worthy of serious reflection, for they indicate that of real drama the public is getting next to nothing as compared to the vast quantity of cheap and trivial stuff that can be lumped only under the name of "show." They further indicate that there is a public with a voracious and constantly growing appetite for it.

MISS MAUD MacCARTHY, VIOLINIST.

GFIELD DAILY REPUBLICAN
MONDAY, JANUARY 12, 1903.

Tickets for the concert to be given Tuesday evening, the 20th, in Court Square theater by the Boston symphony orchestra will be put on sale at Taylor's music house this morning, and a large advance sale is expected. This will be the ninth concert of this famous organization in this city, but its last appearance was nearly seven years ago, and music-lovers will look forward to the event with great interest. If the attendance is good the symphony concert is likely to be made an annual event, so that those who have the matter at heart will do well to make it a point to interest their friends. It is expected that large delegations from neighboring towns will attend.

THE SALE OF TICKETS FOR THE CONCERT BY THE BOSTON SYMPHONY ORCHESTRA AT THE COURT SQUARE THEATER OPENS THIS (MONDAY) MORNING AT 9 O'CLOCK, AT TAYLOR'S, 412 MAIN ST.

Persons having tickets laid aside for the Boston Symphony orchestra at Taylor's music house are requested to call for them at once.

Songs—
a "Fair Helen" .............. F. Hastings
b "Fairy Lullaby" .... Mrs H. H. A. Beach
First suite, "L'Arlesienne" .... Georges Bizet
a Prelude. March Tempo.
b Minuetto. Allegro giocoso.
c Adagietto. Adagio.
d Le Carrillon. Allegretto moderato.

There has already been a large sale of tickets for the concert to be given to-morrow evening in Court Square theater by the Boston symphony orchestra, and if the demand continues at the same rate the theater will be nearly full. But the cost of these concerts with the full body of players is very great, and a large audience is required simply to pay expenses. The continuance of these concerts as an annual event depends upon the support given, and it is therefore important that the many people who are warmly interested in having the concerts kept up should keep up a quiet propaganda among their friends. There are always a good many people who in a general way approve of good music and are willing to patronize it but who do not get their attention fixed upon a particular event until it is past. A word of personal suggestion to people of this sort often means the sale of another ticket, and the value of the symphony concerts to the city is so great as to be worth a little special effort on the part of music lovers. With so many neighboring towns to draw upon this city ought to be able to support one concert a year without difficulty. With the exception of the May festival this will be the greatest musical event of the year.

**Special Notices.**

## THE SEASON'S MUSICAL ATTRACTION

At the Court Square theater will be forecast in a leading article in the department about Music and Musicians.

THE SPRINGFIELD

## ABOUT MUSIC AND MUSICIANS.

### TOPICS OF TIMELY INTEREST.

**The Boston Symphony Orchestra Concert.**

The great musical event of the coming week, and indeed of the musical season, will be the concert in Court Square theater Tuesday evening by the Boston Symphony orchestra. If the public shows a proper appreciation of the opportunity, the theater will be crowded. Next to grand opera, a great orchestra is the most expressive form of musical entertainment, and the cost is too great for any city of this size to support frequent concerts. But if public sentiment is sufficiently stirred it ought to be possible to make sure of one performance each year, thus giving the city a standard of what is the very best in orchestral music, as the Kneisel quartet in the high school course annually holds up the loftiest achievements of chamber music. It would be pleasant to have more, but even an infrequent concert attentively listened to will serve to fix an ideal by which other things can be judged in their proper relations, while musicians and all music-lovers who can afford the time and money will do wisely to attend as many of the concerts in Boston as possible. The orchestra is the very highest form of musical art, and through the services of Col Higginson the Boston orchestra is now equal, if not superior, to any other in the world. The nearest approach to it in this country is the Theodore Thomas orchestra in Chicago, which plays superbly, but has not such a body of virtuosi in the orchestral ranks.

The phrase "orchestra fiddler," used sneeringly to relegate a musician to an inferior rank, has no application to a band which contains such eminent artists as Franz Kneisel, the concert master, C. M. Loeffler, the composer, Alwin Schroeder, the 'cellist, Mr Lougy, the oboe virtuoso, and many other musicians of very high distinction. For instance, merely to run over the list of first violinists is to name a large proportion of the best players in Boston, and many of them might win a brilliant success in solo work if they cared to break away from the dignified and honorable routine of symphony work. In its personnel the orchestra is probably unequaled, because it not only offers generous salaries, but a permanent place to competent and reliable players, and a certain individual prestige which membership in any minor orchestra would not give. So it is not surprising that the membership of the orchestra remains on the whole much the same, so that a perfection of ensemble has been developed rivaling that of the best chamber music organizations. It would take many years for a new orchestra, no matter how lavishly endowed, to attain the same standard, for an orchestra is a thing of slow growth. When Mr Gericke, during his first term as leader, before the Nikisch days, was planning to take his men to New York, he canceled the engagement because he was not perfectly satisfied with the results. He would not exhibit his orchestra outside of Boston until it was as nearly faultless as possible. This high ideal has been constantly upheld, with the result that the Boston Symphony orchestra is the standard by which all other organizations are judged.

A very interesting program has been prepared for the concert Tuesday evening, and without being obviously "popular" it is sure to give intense pleasure to the average hearer as well as to musicians. The Schumann "Genoveva" overture is a lovely thing, and not difficult to grasp, and the Bizet suite is one of the most popular compositions in the modern orchestral repertory. The chief number of course is the Tschaikowsky fifth symphony, a happy choice since it represents the favorite Russian composer in his most ingratiating vein. Lighter and less harrowing to the emotions than the "Pathetic," it is still a big and impressive work, but its chief characteristic is its charm and melodiousness. The delicious andante, with its flowing cantabile theme for 'cello and for horns is of exquisite beauty, and the waltz movement has that captivating gayety which in Tschaikowsky's music so strikingly alternates with the prevailing Slavic gloom. The violinist, Miss Maud McCarthy, is a very pretty and very talented Irish girl of 19, whose playing has been enthusiastically praised, and the Mendelssohn concerto which she is to give is of course the most popular of all violin concertos.

## The Hartford Courant

TUESDAY MORNING, JAN. 20, 1903.

### BOSTON SYMPHONY.

The second of the series of concerts under the auspices of the Connecticut Teachers' Annuity Guild was given at Foot Guard Hall last evening by the Boston Symphony Orchestra. An audience of very large size was assembled when the manager of the orchestra stepped to the conductor's platform and announced that Wilhelm Gericke, the leader, would be unable to keep his engagement with Hartford owing to the fact that he was suffering from a very painfully lame right arm. The disappointment that the announcement caused, however, was but momentary for the manager went on to say that, at very short notice, Franz Kneisel had undertaken to conduct the orchestra in Mr. Gericke's place, and when Mr. Kneisel appeared he was warmly welcomed.

To conduct a band of players through a somewhat long and by no means simple program of music is no small thing, and to conduct without the preparation that constant leading of the same players gives is still more to attempt. Mr. Kneisel is concert-master and first violin of the orchestra and therefore was perfectly familiar with the works played, but the players were rehearsed in the music and were accustomed to be led by another man and it was a hard task that Mr. Kneisel was set to perform. It is pleasant to his many friends in the city who have listened season after season to the exquisite playing of the string quartet that bears his name to feel that Mr. Kneisel finely surmounted the difficulties of his unexpected position last evening, and proved himself a conductor as well as a player of note. There was not the perfect understanding between leader and men that one is accustomed to notice in the Boston Symphony concerts but there was splendid playing carefully, delicately, strongly conducted by one who probably needs but the opportunity that constant practice alone can afford to become one of the successful orchestra leaders of the country.

The program last evening opened with Rimsky-Korsakoff's Overture to "The Betrothed of the Tsar," a piece of beauty in melody and graceful in rhythm. The opening was long and strongly marked, all the instruments of the orchestra being shown to great advantage, and the brief ending was a dying away from the heavy tones of the full orchestra, beautifully shaded, very effective.

Madame Kirkby Lunn was the soloist of the evening and her first number was from Gounod's opera "Sapho." The song is of grief and farewell and served to show the voice to excellent advantage after the first few measures. Madame Lunn is a contralto, her voice descending to depths almost baritone. She sings easily and smoothly and the closing notes of the number showed high tones that were surprising after the impression that the voice first made upon the audience. Later in the evening the singer gave two songs from Elgar's "Sea Pictures" still accompanied by the orchestra. It was really a relief to hear a soloist's second number sung with something more satisfying in volume than piano accompaniment and the usual shifting of the players about the platform was happily avoided. The songs were "Where Corals Lie," all in a minor key, deep in tone and effectively sung, and "The Swimmer" a number calling for greater dramatic power and considerably more volume of tone. In this last number there was a tendency to loudness on the part of the orchestra in a heavily scored accompaniment, but the effect of the voice was by no means lost and Madame Lunn was warmly applauded.

Bizet's Suite "L'Arlesienne" No. 1 in four movements was the orchestral number following the soloist's first appearance and as is usual with Bizet's music it made one wish that a composer of his class could have lived longer and written more of his kind of music even if a few composers of popular songs had to take passage with Charon as substitutes. The suite is in four movements and is enjoyable in every measure. The "Prelude" is a simple, downright melody that might be the beginning of a fugue and that is given in strings, then in the woodwinds and finally by the full orchestra. The "Minuetto" is beautiful, dainty and gay, the "Adagietto," all too short, is fine and sweet in its harmony and grace while the "Carillon" with its insistent three notes in harp and picked strings is splendid in construction and rhythm. Weber's "Invitation to Dance," familiar and well liked, was played in excellent form except that one could wish for just a shade more freedom and grace in the waltz accompaniment.

Schumann's Symphony No. 2 in C major, Op. 16 was given as a closing number. This symphony represents the composer perhaps at his best. Schumann was a poet by nature and it has been said of him that he received in verse and gave out in tones. His was a musical mind attuned to German poetry and filled with the spirit of German legend and the symphony which was played last evening served well to show the tendencies of the composer. The first movement brings no great system of themes to notice, rather a development of one, to which is added a very short second theme. The scherzo is in two parts and is lively, involved and interesting, ending with a suggestion of the original theme of the first movement. The really great and attractive part of the symphony to the average listener, however, is not reached until the "Adagio espressivo" which is very beautiful. The melody that the strings have sung is carried on in the wood-wind, grows in power and intensity and is rudely broken only to return in all its beauty. The last movement of the symphony not only brings in the earlier themes but introduces new ones of beauty and power and in its development gives much strength to the composition as a whole. It makes a fitting close to a symphony that, while it expresses no great conflict of emotions, gives no great message to the world through its tones as do some of Beethoven's, is a work to be thoroughly enjoyed when it is given by so fine a body of musicians as the Boston Symphony Orchestra.

The final concert of the series for [illegible] will be at Foot Guard Hall March 23.

EVENING TELEGRAM—NEW YORK, MONDAY, JANUARY 1[illegible]

### *The Boston Symphony Orchestra Again in Rare Form.*

Whenever you see the name Brahms upon a Boston Symphony Orchestra programme it is well to let nothing stand in the way of attending the concert, for Boston is the chief seat of the Brahmsiana enthusiasts of America. Last Saturday afternoon a numerous and select audience assembled to hear the orchestra play the Brahms symphony No. 1, C minor, op. 68; the chorus of spirits and spirits' dance from "Merlin," by Goldmark, and the introduction and liebestod from Wagner's "Tristan und Isolde." Mme. Kirkby Lunn was the soloist. She sang "Stances de Sapho," from Gounod's "Sapho," and two songs, "Sea Pictures," from a cycle of five, by Elgar. Mme. Lunn has one of the most luscious voices of the day, and the voice is used with rare intelligence, and it is safe to predict that she will one day be as popular on our concert and operatic stage as any contralto who has appeared within the last five years. One would suggest steadier breath control and firmer rounding of phrases.

The orchestral section of the programme is musically so well known that dissertation upon the scores is most unnecessary. Mr. Gericke conducts Brahms with love and reverence, and this same sentiment is shared by each man in his orchestra.

When one hears the mellifluous sonority and ensemble of this band one mourns anew that the orchestral situation of New York is so impossible, for we have no great orchestra, like Boston. Our orchestras are made up of men who play at receptions, balls, the opera, and our symphony concerts are given with three or four rehearsals. When one listened Saturday to the rich tonal coloring, the nuancing, of the Wagner excerpt, when one witnessed the calm dignity and poise of the Brahms, and when one heard afresh those wood winds and brasses, to say nothing of the noble and never strident strings, one felt exceedingly sorry for New York that she cannot have as many concerts of this quality as Boston has. The condition here is so peculiar that we have never been able to retain one great conductor, from Thomas to Paur. As this is our immediate condition, let Mr. Gericke come as often as he can, that our tastes may not become vitiated, and that we may not mentally starve for even tolerably well played symphonic music.

EMILY GRANT VON TETZEL.

SUN, SUNDAY, JANUARY 18, 1903.

## THE MUSIC OF ONE DAY.

### *THE BOSTON SYMPHONY ORCHESTRA MATINEE.*

**Part of Edward Elgar's "Sea Pictures" Sung by Mme. Kirkby Lunn—The C Minor Symphony of Brahms Arouses the Audience to Great Enthusiasm.**

The third afternoon concert of the Boston Symphony Orchestra took place yesterday afternoon at Carnegie Hall. The programme consisted of Brahms's first symphony, Gounod's "Stances de Sapho" from "Sapho," the chorus of spirits and spirits' dance from Goldmark's "Merlin," Elgar's "Sea Pictures," and the prelude and "liebestod" from Wagner's "Tristan und Isolde." The solo singer was Mme. Kirkby Lunn, contralto, of the opera. The composition of Edward Elgar is a cycle of five songs, of which the contralto sang Nos. 4 and 5. These songs were written for Clara Butt, who sang them at the Norwich Festival of 1899. The texts are by different poets.

The poems sung by Mme. Kirkby Lunn are by Richard Garnett and Lindsay Gordon. The second was "The Swimmer," a poem of some life and color, but not altogether favorable to music in its diction. Curiosity was to some extent gratified by a demonstration of the composer's skill in setting the opening lines.

With short, sharp, violent lights made vivid,
To southward far as the sight can roam,
Only the swirl of the surges livid,
The seas that climb and the surfs that comb."

This Swinburne and salt water decoction makes a fairly good tincture of poetry, but it would be difficult to make liquid song of it. Mr. Elgar's music—such of it as was heard yesterday—was of the good English middle-class variety, respectable as a member of the City Council and solid as the Bank of England, but not quite so rich. Our amiable transatlantic kinsman sends us vast quantities of this respectable middle-class music, and apparently always has a plenty of it in stock, together with the chops and bitter beer. It ought to be said in favor of Mr. Elgar that he has written better things than the songs heard yesterday and that he certainly knows the idiom of the orchestra. Mme. Kirkby, Lunn sang the songs in a conscientious and workmanlike manner, and her noble voice sounded big and inspiring. It is a pity, however, that she has some curious vices in her techinc.

The Goldmark excerpt seemed in its concert form hardly worth while. In the opera it has some significance, but it is not one of the best productions of its composer. Brahms's symphonies are in high favor with conductors this season. All four have been played, this first one twice. The public is now in full accord with the spirit of this lofty and austerely beautiful art, and the applause yesterday was of the most enthusiastic kind. When the Boston Symphony Orchestra plays Brahms as it played him yesterday, and when Mr. Gericke reads him as he did, his music is bound to carry its message to the dullest mind. Mr. Gericke brought out all the inner beauties of the score, and to the wonderful slow movement, in particular, he gave a reading of exquisite sympathy. The movement never sounded lovelier.

The Boston Band played Schumann's overture to "Genoveva," op. 81; Saint-Saens' concerto for violoncello, in A minor, op. 33; Loeffler's "Two Poems" for orchestra, and Dvorak's symphony No. 5, E minor. Of this concert, Alwin Schroeder, a 'cellist from the ranks of the orchestra and one of the best musicians in the country, was the soloist. Indeed the orchestra was "blowing its own horn," for it not only found a soloist from its ranks, but a composer as well. Mr. Loeffler, who sits beside Mr. Kneisel, scored to a poem by Paul Verlaine, and to one by Rollinat, and his labors have borne good fruit. Mr. Gericke and his men were in excellent humor, and the concert was worthy of them.

### BOSTON ORCHESTRA CONCERT.

The third matinée of the Boston Symphony Orchestra was given yesterday afternoon at Carnegie Hall, in the presence of the usual large and cultured body of listeners. Discussion of the merits of the entertainment should properly begin with hearty commendation for the matter and arrangement of the programme, and may proceed to define its manner of performance as fully abreast of the best traditions of the band.

The work of first importance, Brahms' symphony in C minor No. 1, opus 68, headed the list. There followed a recitative and aria from Gounod's "Sappho," "Ah! oui, je me rapelle;" an orchestral fragment from the second act of Goldmark's "Merlin;" two numbers from Edward Elgar's Cycle of Songs, called "Sea Pictures," for contralto and orchestra, opus 37; and the Prelude and "Liebestod," from "Tristan und Isolde." The soloist was Mme. Kirkby Lunn.

Just at what point Mr. Gericke and his men were at their best would be hard to say—perhaps in the symphony's last movement, the reading of which was masterly and stirring in the extreme. All through the score unexpected beauties were developed, now by a wood wind ensemble, now by a horn solo, now by a passage for Mr. Kneisel's violin.

The Goldmark number suffered by its close association with such a masterpiece and by its separation from the text of the opera. The programme notes did their best to make clear the purport of the alternating rhythms and the shift of instrumental color, but their best was not much.

It may be doubted if Mme. Kirkby Lunn has yet sung as well as she did yesterday, and the reason need not be sought further than in the character of her selections. The Gounod number explored both the depths and the heights of her voice and exhibited admirably her power of tone sustaining. These "Sea Pictures" of Elgar, it is to be hoped, will be heard again, not only because of their inherent musical value, but since as concert pieces they possess immense effectiveness.

### BOSTON ORCHESTRA CONCERT.

At its third concert in Carnegie Hall last night, the Boston Symphony Orchestra received its customary welcome and presented a programme which may challenge comparison with any the organization has ever given here. The evening, moreover, served to testify to the resourcefulness of a band which from its own membership could furnish such a soloist as Mr. Alwin Schroeder, and so interesting a composer as Mr. Loeffler.

The list began with Schumann's overture to his unsuccessful opera, "Genoveva." This was followed by Saint-Saën's engaging violoncello concerto in A minor, opus 33, and in turn by two tone poems for orchestra, the compositions of Mr. Charles Martin Loeffler, the sharer with Mr. Kneisel of the first violin desk. The entertainment concluded with Dvorak's overture in E minor, opus 95, "From the New World." Throughout all these compositions there ran varieties of the same romantic mood.

Although Mr. Gericke during the entire evening held the baton in his left hand, he has never perhaps exhibited a more intimate control over every department of his forces. Especially was this true in the Dvorak symphony, which received a reading of astonishing brilliance. The delicacy of detail which distinguished the largo and the scherzo was of such a character as to give these movements the air of huge pieces of chamber music.

The merits of Mr. Loeffler's two orchestral poems are in nature "programme" music cast into free forms, and in contents are based, the first upon a poem of Paul Verlaine, idyllic in character, the second upon Maurice Rollinat's "Villanelle du Diable." They pay in orchestration decided homage to Wagner and Richard Strauss, but contain original thematic material of decided strength and exhibit great facility in the handling of instrumental resource.

In the Saint-Saëns Concerto Mr. Schroeder put to his credit a performance which was free from tricks and was full of fine devotion, straightforwardness and charm.

SUNDAY, JANUARY 18, 1903.
NEW-YORK DAILY TRIBUNE.

### MUSIC.

### *A Day's Doings in Opera and Concert.*

There was also repetition, with somewhat less cause, at the concert by the Boston Symphony Orchestra in Carnegie Hall in the afternoon, which began with Brahms's first symphony. Mr. Scheel had made this admired work the chief feature of the concert given here two months ago. Comparisons are not always odious, but neither are they always profitable, and the lovers of symphonic music in New-York, where so much is offered for their delectation, prefer variety of music to variety of performance. Duplications cannot always be avoided, but there is no reason why they should be hailed with gladness, no matter how superior the second performance may be—like that of yesterday, for instance. Mr. Gericke is always particularly admirable in Brahms's music, and so he was again yesterday. A novelty in the concert room was an excerpt from Goldmark's opera "Merlin," which was a feature of the German season at the Metropolitan Opera House fifteen years ago. The excerpt, not particularly effective denuded of its scenic accompaniments, was the chorus of spirits and the ballet music of the second act. The solo features of the concert were Gounod's "O ma Lyre immortelle," from "Sapho," and the last two of Edward Elgar's "Sea Pictures," one of which had been sung previously at one of Frank Damrosch's Young People's Concerts.

EVENING TELEGRAM—NEW YORK, FRIDAY, JANUARY 16, 1903.

At Carnegie Hall, at a quarter past eight precisely, the Boston Symphony Orchestra gave an important concert; in Mendelssohn Hall, at half-past eight, David Baxter, the Scotch basso, made his American debut, and at eight o'clock the doors, those yawning, eager doors of the Metropolitan Opera House were thrown open to one of the finest audiences of this year, assembled in the interests of charity, to hear Mme. Sembrich's incomparable Marie in the "Daughter of the Regiment."

The Boston Band played Schumann's overture to "Genoreva," op. 81; Saint-Saens concerto for violoncello, in A minor, op. 33; Soeffler's "Two Poems' for ochestra, and Dvorak's Symphony ..o. 5, E minor. Of this concert, Alwin Schroeder, a 'cellist from the ranks of the orchestra and one of the best musicians in the country, was the soloist. Indeed the orchestra was "blowing its own horn," for it not only found a soloist from its ranks, but a composer as well. Mr. Soeffler, who sits beside Mr. Kneisel, scored to a poem by Paul Verlaine, and to one by Rollinat, and his labors have borne good fruit. Mr. Gericke and his men were in excellent humor, and the concert was worthy of them.

THE NEW YORK PRESS, FRIDAY MORNING, JANUARY 16.

### TWO LOEFFLER TONE POEMS.

**Boston Symphony Orchestra Plays Them for First Time Here.**

Charles Martin Loeffler, the composer, and one of the first violins of the Boston Symphony Orchestra, was foremost in last night's concert by that organization in Carnegie Hall. His two poems for orchestra, after verses by Verlaine and Rollinat, performed for the first time in New York, were the interesting features.

The first of these poems, built upon Verlaine's "Avant que tu ne t'en Ailles," reveals Mr. Loeffler as a musician of poetic sensibility, a master of orchestral technique, and a disciple of the ultra-modern school of programme—musicians. But one feels a lack of unity and musical eloquence in this composition, a stringing together of detailed effects without convincing emotional substance and spontaneity of inspiration.

The second poem, after Maurice Rollinat's "Villanelle du Diable," is a more successful expression of the poet's conception, and showed a more vigorous inspiration. Both compositions, however, were not up to the level reached by Mr. Loeffler in his "Mort de Tintagiles," performed here several seasons ago.

Schumann's overture to "Genoveva" received a spirited interpretation. Alwin Schroeder, a 'cellist of excellent accomplishment, played Saint-Saens's concerto in A minor, op. 33, with beautiful tone and execution, but with somewhat overwrought sentimentality. Dvorak's familiar symphony, "From the New World," with its Afrigo-Slavonic coloring, ended the programme. A more inspiriting reading of this masterpiece of an expert tonal architect would have heightened its effect. The orchestra played, as usual, superbly.

NEW YORK HERALD, SUNDAY, JANUARY 11,

Those admirable instrumentalists, the Boston Symphony Orchestra players, will give a concert in Carnegie Hall on Thursday evening. The programme will include Schumann's overture to "Genoviva," op. 81; Saint-Saëns' concerto for violoncello, in A minor, op. 33; Loeffler's two poems for orchestra, "Avant que tu ne t'en alles," Verlaine; "Villanelle du Diable," Rollinat; and Dvorak's Symphony No. 5, in E minor, "From the New World," op. 95. The soloist will be Mr. Alwin Schroeder.

At the concert on Saturday afternoon the programme will be Brahms' Symphony No. 1, in C minor, op. 68; Gounod's "Stances de Sapho," from "Sapho;" Golumark's "Chorus of Spirits" and "Spirits' Dance," from Merlin;" Elgar's "Sea Pictures," and the introduction and "Love Death" from "Tristan und Isolde." The soloist will be Mme. Kirkby-Lunn.

The Hartford Courant
TUESDAY MORNING, JAN. 20, 1903.

## BOSTON SYMPHONY.

The second of the series of concerts under the auspices of the Connecticut Teachers' Annuity Guild was given at Foot Guard Hall last evening by the Boston Symphony Orchestra. An audience of very large size was assembled when the manager of the orchestra stepped to the conductor's platform and announced that Wilhelm Gericke, the leader, would be unable to keep his engagement with Hartford owing to the fact that he was suffering from a very painfully lame right arm. The disappointment that the announcement caused, however, was but momentary for the manager went on to say that, at very short notice, Franz Kneisel had undertaken to conduct the orchestra in Mr. Gericke's place, and when Mr. Kneisel appeared he was warmly welcomed.

To conduct a band of players through a somewhat long and by no means simple program of music is no small thing, and to conduct without the preparation that constant leading of the same players gives is still more to attempt. Mr. Kneisel is concert-master and first violin of the orchestra and therefore was perfectly familiar with the works played, but the players were rehearsed in the music and were accustomed to be led by another man and it was a hard task that Mr. Kneisel was set to perform. It is pleasant to his many friends in the city who have listened season after season to the exquisite playing of the string quartet that bears his name to feel that Mr. Kneisel finely surmounted the difficulties of his unexpected position last evening, and proved himself a conductor as well as a player of note. There was not the perfect understanding between leader and men that one is accustomed to notice in the Boston Symphony concerts but there was splendid playing carefully, delicately, strongly conducted by one who probably needs but the opportunity that constant practice alone can afford to become one of the successful orchestra leaders of the country.

The program last evening opened with Rimsky-Korsakoff's Overture to "The Betrothed of the Tsar," a piece of beauty in melody and graceful in rhythm. The opening was long and strongly marked, all the instruments of the orchestra being shown to great advantage, and the brief ending was a dying away from the heavy tones of the full orchestra, beautifully shaded, very effective.

Madame Kirkby Lunn was the soloist of the evening and her first number was from Gounod's opera "Sapho." The song is of grief and farewell and served to show the voice to excellent advantage after the first few measures. Madame Lunn is a contralto, her voice descending to depths almost baritone. She sings easily and smoothly and the closing notes of the number showed high tones that were surprising after the impression that the voice first made upon the audience. Later in the evening the singer gave two songs from Elgar's "Sea Pictures" still accompanied by the orchestra. It was really a relief to hear a soloist's second number sung with something more satisfying in

IN

Pa

ittle economy in allo
ay of having a room
corations. The paper
om--or blends with
e paper that mak
oregone because it cost
ething vastly inferior.
nce in selecting the pa

EVENING TELEGRAM—NEW YORK, MONDAY, JANUARY 1

## *The Boston Symphony Orchestra Again in Rare Form.*

Whenever you see the name Brahms upon a Boston Symphony Orchestra programme it is well to let nothing stand in the way of attending the concert, for Boston is the chief seat of the Brahmsiana enthusiasts of America. Last Saturday afternoon a numerous and select audience assembled to hear the orchestra play the Brahms symphony No. 1, C minor, op. 68; the chorus of spirits and spirits' dance from "Merlin," by Goldmark, and the introduction and liebestod from Wagner's "Tristan und Isolde." Mme. Kirkby Lunn was the soloist. She sang "Stances de Sapho," from Gounod's "Sapho," and two songs, "Sea Pictures," from a cycle of five, by Elgar. Mme. Lunn has one of the most luscious voices of the day, and the voice is used with rare intelligence, and it is safe to predict that she will one day be as popular on our concert and operatic stage as any contralto who has appeared within the last five years. One would suggest steadier breath control and firmer rounding of phrases.

The orchestral section of the programme is musically so well known that dissertation upon the scores is most unnecessary. Mr. Gericke conducts Brahms with love and reverence, and this same sentiment is share by each man in his orchestra.

When one hears the melifluous sonority and ensemble of this band one mourns anew that the orchestral situation of New York is so impossible, for we have no great orchestra, like Boston. Our orchestras are made up of men who play at receptions, balls, the opera, and our symphony concerts are given with three or four rehearsals. When one listened Saturday to the rich tonal coloring, the nuancing, of the Wagner excerpt, when one witnessed the calm dignity and poise of the Brahms, and when one heard afresh those wood winds and brasses, to say nothing of the noble and never strident strings, one felt exceedingly sorry for New York that she cannot have as many concerts of this quality as Boston has. The condition here is so peculiar that we have never been able to retain one great conductor, from Thomas to Paur. As this is our immediate condition, let Mr. Gericke come as often as he can, that our tastes may not become vitiated, and that we may not mentally starve for even tolerably well played symphonic music.

EMILY GRANT VON TETZEL.

SUNDAY, JANUARY 18, 1903.
NEW-YORK DAILY TRIBUNE.

## *MUSIC.*

### *A Day's Doings in Opera and Concert.*

There was also repetition, with somewhat less cause, at the concert by the Boston Symphony Orchestra in Carnegie Hall in the afternoon, which began with Brahms's first symphony. Mr. Scheel had made this admired work the chief feature of the concert given here two months ago. Comparisons are not always odious, but neither are they always profitable, and the lovers of symphonic music in New-York, where so much is offered for their delectation, prefer variety of music to variety of performance. Duplications cannot always be avoided, but there is no reason why they should be hailed with gladness, no matter how superior the second performance may be—like that of yesterday, for instance. Mr. Gericke is always particularly admirable in Brahms's music, and so he was again yesterday. A novelty in the concert room was an excerpt from Goldmark's opera "Merlin," which was a feature of the German season at the Metropolitan Opera House fifteen years ago. The excerpt, not particularly effective denuded of its scenic accompaniments, was the chorus of spirits and the ballet music of the second act. The solo features of the concert were Gounod's "O ma Lyre immortelle," from "Sapho," and the last two of Edward Elgar's "Sea Pictures," one of which had been sung previously at one of Frank Damrosch's Young People's Concerts.

SUN, SUNDAY, JANUARY 18, 1903.

## THE MUSIC OF ONE DAY.

### *THE BOSTON SYMPHONY ORCHESTRA MATINEE.*

**Part of Edward Elgar's "Sea Pictures" Sung by Mme. Kirkby Lunn—The C Minor Symphony of Brahms Arouses the Audience to Great Enthusiasm.**

The third afternoon concert of the Boston Symphony Orchestra took place yesterday afternoon at Carnegie Hall. The programme consisted of Brahms's first symphony, Gounod's "Stances de Sapho" from "Sapho," the chorus of spirits and spirits' dance from Goldmark's "Merlin," Elgar's "Sea Pictures," and the prelude and "liebestod" from Wagner's "Tristan und Isolde." The solo singer was Mme. Kirkby Lunn, contralto, of the opera. The composition of Edward Elgar is a cycle of five songs, of which the contralto sang Nos. 4 and 5. These songs were written for Clara Butt, who sang them at the Norwich Festival of 1899. The texts are by different poets.

The poems sung by Mme. Kirkby Lunn are by Richard Garnett and Lindsay Gordon. The second was "The Swimmer," a poem of some life and color, but not altogether favorable to music in its diction. Curiosity was to some extent gratified by a demonstration of the composer's skill in setting the opening lines.

> With short, sharp, violent lights made vivid,
> To southward far as the sight can roam,
> Only the swirl of the surges livid,
> The seas that climb and the surfs that comb."

This Swinburne and salt water decoction makes a fairly good tincture of poetry, but it would be difficult to make liquid song of it. Mr. Elgar's music—such of it as was heard yesterday—was of the good English middle-class variety, respectable as a member of the City Council and solid as the Bank of England, but not quite so rich. Our amiable transatlantic kinsman sends us vast quantities of this respectable middle-class music, and apparently always has a plenty of it in stock, together with the chops and bitter beer. It ought to be said in favor of Mr. Elgar that he has written better things than the songs heard yesterday and that he certainly knows the idiom of the orchestra. Mme. Kirkby, Lunn sang the songs in a conscientious and workmanlike manner, and her noble voice sounded big and inspiring. It is a pity, however, that she has some curious vices in her techinc.

The Goldmark excerpt seemed in its concert form hardly worth while. In the opera it has some significance, but it is not one of the best productions of its composer. Brahms's symphonies are in high favor with conductors this season. All four have been played, this first one twice. The public is now in full accord with the spirit of this lofty and austerely beautiful art, and the applause yesterday was of the most enthusiastic kind. When the Boston Symphony Orchestra plays Brahms as it played him yesterday, and when Mr. Gericke reads him as he did, his music is bound to carry its message to the dullest mind. Mr. Gericke brought out all the inner beauties of the score, and to the wonderful slow movement, in particular, he gave a reading of exquisite sympathy. The movement never sounded lovelier.

## BOSTON ORCHESTRA CONCERT.

The third matinée of the Boston Symphony Orchestra was given yesterday afternoon at Carnegie Hall, in the presence of the usual large and cultured body of listeners. Discussion of the merits of the entertainment should properly begin with hearty commendation for the matter and arrangement of the programme, and may proceed to define its manner of performance as fully abreast of the best traditions of the band.

The work of first importance, Brahms' symphony in C minor No. 1, opus 68, headed the list. There followed a recitative and aria from Gounod's "Sappho," "Ah! oui, je me rapelle;" an orchestral fragment from the second act of Goldmark's "Merlin;" two numbers from Edward Elgar's Cycle of Songs, called "Sea Pictures," for contralto and orchestra, opus 37; and the Prelude and "Liebestod," from "Tristan und Isolde." The soloist was Mme. Kirkby Lunn.

Just at what point Mr. Gericke and his men were at their best would be hard to say—perhaps in the symphony's last movement, the reading of which was masterly and stirring in the extreme. All through the score unexpected beauties were developed, now by a wood wind ensemble, now by a horn solo, now by a passage for Mr. Kneisel's violin.

The Goldmark number suffered by its close association with such a masterpiece and by its separation from the text of the opera. The programme notes did their best to make clear the purport of the alternating rhythms and the shift of instrumental color, but their best was not much.

It may be doubted if Mme. Kirkby Lunn has yet sung as well as she did yesterday, and the reason need not be sought further than in the character of her selections. The Gounod number explored both the depths and the heights of her voice and exhibited admirably her power of tone sustaining. These "Sea Pictures" of Elgar, it is to be hoped, will be heard again, not only because of their inherent musical value, but since as concert pieces they possess immense effectiveness.

EVENING TELEGRAM—NEW YORK,
FRIDAY, JANUARY 16, 1903.

At Carnegie Hall, at a quarter past eight precisely, the Boston Symphony Orchestra gave an important concert; in Mendelssohn Hall, at half-past eight, David Baxter, the Scotch basso, made his American debut, and at eight o'clock the doors, those yawning, eager doors of the Metropolitan Opera House were thrown open to one of the finest audiences of this year, assembled in the interests of charity, to hear Mme. Sembrich's incomparable Marie in the "Daughter of the Regiment."

The Boston Band played Schumann's overture to "Genoreva," op. 81; Saint-Saens concerto for violoncello, in A minor, op. 33; Soeffler's "Two Poems" for ochestra, and Dvorak's Symphony ..o. 5, E minor. Of this concert, Alwin Schroeder, a 'cellist from the ranks of the orchestra and one of the best musicians in the country, was the soloist. Indeed the orchestra was "blowing its own horn," for it not only found a soloist from its ranks, but a composer as well. Mr. Soeffler, who sits beside Mr. Kneisel, scored to a poem by Paul Verlaine, and to one by Rollinat, and his labors have borne good fruit. Mr. Gericke and his men were in excellent humor, and the concert was worthy of them.

THE NEW YORK PRESS,
FRIDAY MORNING, JANUARY 16.

## TWO LOEFFLER TONE POEMS.

**Boston Symphony Orchestra Plays Them for First Time Here.**

Charles Martin Loeffler, the composer, and one of the first violins of the Boston Symphony Orchestra, was foremost in last night's concert by that organization in Carnegie Hall. His two poems for orchestra, after verses by Verlaine and Rollinat, performed for the first time in New York, were the interesting features.

The first of these poems, built upon Verlaine's "Avant que tu ne t'en Ailles," reveals Mr. Loeffler as a musician of poetic sensibility, a master of orchestral technique, and a disciple of the ultra-modern school of programme—musicians. But one feels a lack of unity and musical eloquence in this composition, a stringing together of detailed effects without convincing emotional substance and spontaneity of inspiration.

The second poem, after Maurice Rollinat's "Villanelle du Diable," is a more successful expression of the poet's conception, and showed a more vigorous inspiration. Both compositions, however, were not up to the level reached by Mr. Loeffler in his "Mort de Tintagiles," performed here several seasons ago.

Schumann's overture to "Genoveva" received a spirited interpretation. Alwin Schroeder, a 'cellist of excellent accomplishment, played Saint-Saens's concerto in A minor, op. 33, with beautiful tone and execution, but with somewhat overwrought sentimentality. Dvorak's familiar symphony, "From the New World," with its Africo-Slavonic coloring, ended the programme. A more inspiriting reading of this masterpiece of an expert tonal architect would have heightened its effect. The orchestra played, as usual, superbly.

## BOSTON ORCHESTRA CONCERT.

At its third concert in Carnegie Hall last night, the Boston Symphony Orchestra received its customary welcome and presented a programme which may challenge comparison with any the organization has ever given here. The evening, moreover, served to testify to the resourcefulness of a band which from its own membership could furnish such a soloist as Mr. Alwin Schroeder, and so interesting a composer as Mr. Loeffler.

The list began with Schumann's overture to his unsuccessful opera, "Genoveva." This was followed by Saint-Saën's engaging violoncello concerto in A minor, opus 33, and in turn by two tone poems for orchestra, the compositions of Mr. Charles Martin Loeffler, the sharer with Mr. Kneisel of the first violin desk. The entertainment concluded with Dvorak's overture in E minor, opus 95, "From the New World." Throughout all these compositions there ran varieties of the same romantic mood.

Although Mr. Gericke during the entire evening held the baton in his left hand, he has never perhaps exhibited a more intimate control over every department of his forces. Especially was this true in the Dvorak symphony, which received a reading of astonishing brilliance. The delicacy of detail which distinguished the largo and the scherzo was of such a character as to give these movements the air of huge pieces of chamber music.

The merits of Mr. Loeffler's two orchestral poems are in nature "programme" music cast into free forms, and in contents are based, the first upon a poem of Paul Verlaine, idyllic in character, the second upon Maurice Rollinat's "Villanelle du Diable." They pay in orchestration decided homage to Wagner and Richard Strauss, but contain original thematic material of decided strength and exhibit great facility in the handling of instrumental resource.

In the Saint-Saëns Concerto Mr. Schroeder put to his credit a performance which was free from tricks and was full of fine devotion, straightforwardness and charm.

## BOSTON SYMPHONY ORCHESTRA CONCERT.

Alwin Schroeder was the soloist in the third concert by the Boston Symphony Orchestra, which took place in Carnegie Hall last night, playing the Saint-Saens concerto for violoncello, in A minor, opus 33. The interpretation was of a rare artistic excellence, and at its conclusion Mr. Schroeder received four recalls.

The orchestral selections played under Mr. Gericke's direction were Schumann's "Genoveva" overture; "Two Poems," by Loeffler, and Dvorak's Symphony No. 5, in E minor, "From the New World."

The audience was large and musically appreciative.

The Boston Band played Schumann's overture to "Genoveva," op. 81; Saint-Saens' concerto for violoncello, in A minor, op. 33; Loeffler's "Two Poems" for orchestra, and Dvorak's symphony No. 5, E minor. Of this concert, Alwin Schroeder, a 'cellist from the ranks of the orchestra and one of the best musicians in the country, was the soloist. Indeed the orchestra was "blowing its own horn," for it not only found a soloist from its ranks, but a composer as well. Mr. Loeffler, who sits beside Mr. Kneisel, scored to a poem by Paul Verlaine, and to one by Rollinat, and his labors have borne good fruit. Mr. Gericke and his men were in excellent humor, and the concert was worthy of them.

NEW YORK HERALD,
SUNDAY, JANUARY 11,

Those admirable instrumentalists, the Boston Symphony Orchestra players, will give a concert in Carnegie Hall on Thursday evening. The programme will include Schumann's overture to "Genoviva," op. 81; Saint-Saëns' concerto for violoncello, in A minor, op. 33; Loeffler's two poems for orchestra, "Avant que tu ne t'en allies," Verlaine; "Villanelle du Diable," Rollinat; and Dvorak's Symphony No. 5, in E minor, "From the New World," op. 95. The soloist will be Mr. Alwin Schroeder.

At the concert on Saturday afternoon the programme will be Brahms' Symphony No. 1, in C minor, op. 68; Gounod's "Stances de Sapho," from "Sapho;" Golumark's "Chorus of Spirits" and "Spirits' Dance," from Merlin;" Elgar's "Sea Pictures," and the introduction and "Love Death" from "Tristan und Isolde." The soloist will be Mme. Kirkby-Lunn.

SUN, FRIDAY, JANUARY 16.

# THE BOSTON ORCHESTRA

### ITS SECOND EVENING CONCERT AT CARNEGIE HALL.

**Two New Orchestral Compositions by the Versatile Mr. Loeffler—Dvorak's "New World" Symphony Played Once More**

The third evening concert of the Boston Symphony Orchestra took place last night at Carnegie Hall. The programme consisted of the overture to Schumann's "Genoveva," Saint-Säens's violoncello concerto, two poems for orchestra—"Avant que tu ne t'en ailles," after Verlaine, and "Vilanelle du Diable," after Rollinat—by Charles Martin Loeffler, and Dvorák's fifth symphony, "From the New World." The solo peformer was Alwin Schroeder, the admired first 'cellist of the orchestra.

It will be gathered from this list that the night was one in which the famous Boston organization confined itself to its own limits for its chief features of interest. It is not often that a concert orchestra contains so many and various talents as are to be found in this body. The talented composer who sits beside Franz Kneisel at the first desk of the violins has not now to make his first bow to a New York public. We have heard his violin divertimento, his "Nights in the Ukraine" and his "Death of Tintagiles," and we know him to be a musician of subtle intellectuality and comprehensive skill.

A reader, a thinker, a philosopher, is this elegant violinist, and the bizarre fancies of decadent French literature have more than once stirred his musical invention. The first of the compositions heard last night was a tonal reproduction of the moods of the fifth poem of Paul Verlaine's "La Bonne Chanson," a luscious dream of the paling morning star, the crimsoning dawn and the dreaming love. The second composition was a musical version of the poem by Maurice Rollinat, of which the burden is "l'Enfer brûle, brûle," alternating with "Le Diable rôde et circule."

These two poems suggest successive movements in music, like a love scene and a Walpurgis night. Mr. Loeffler has composed them most effectively. The higher art is to be found in the first; the more brilliant effects in the second. That was inevitable. A scene of diabelrie with a travesty of the "Dies Iræ," helped out by church bells and organ, has a certain element of the obvious about it. One must perforce think of Liszt's "Mephisto Waltz," Berlioz march to the scaffold in the "Symphonie Fantastique" and Weber's incantation scene in "Der Frieschütz." The conventions are pitiless in their grip. Mr. Loeffler was wise enough to take the bull by the horns. He did the broad and obvious thing, and did it with such consummate skill that he forced upon the hearer's attention the difference between his treatment and that of his predecessors. It was a thoroughly courageous and clever piece of work. It made a strong effect with the audience.

But in the first piece the composer showed more finesse in the development of his ideas and gave us ideas much more orignal and beautiful in themselves. A finely carved piece of work is this reflection of Verlaine, subtle in conception, poetic and delicate in its melodic diction and planned with a wonderfully large and firm grip of form. As a tone-picture it must be accorded high rank. Both pieces are scored with Mr. Loeffler's usual skill in instrumental treatment. He handles the orchestra with great freedom, with an intimate knowledge of its individual voices and with a fine feeling for its colors. The audience received the two compositions with prolonged demonstrations of pleasure, but was sufficiently discriminating to emphasize its approbation after the first.

Mr. Schroeder played most admirlyab last night. His tone was magnificently large and rich, and his delivery of the canti'ena passages in the well-worn Saint Saëns work was superb in its dignity and elevation of style. In the rapid passages he maintained great accuracy of intonation and a wonderful clarity of articulation. He is a true artist. The audience knew it and applauded enthusiastically.

The Dvorák symphony was good to hear once again. It is well presented by the Boston men, whose beautiful solidity and richness of tone and perfect balance bring out all the salient charms of the work. Mr. Gericke apparently likes the symphony and conducts it with feeling. It is a pity, however, that he was not present at the original performance.

## POEMS FOR ORCHESTRA.

**Boston Symphony Musicians Play Two by One of Their Fellows.**

The Boston Symphony Orchestra gave its third New York concert at Carnegie Hall yesterday evening. The now customary outpouring of music-lovers greeted Mr. Gericke and his musicians.

The concert served to establish the fact that for new compositions and solo artists of the highest rank the orchestra need not look any further than the roster of its members. Mr. Alwin Schroeder, the first 'cellist, played Saint-Sans's concerto with a classic purity of form, a superlative degree of musicianly spirit and a fluency of virtuoso technique which made the efforts of much-heralded solo stars seem puny.

Mr. Loeffler, who modestly shares the first violin desk with Mr. Kneisel, figured in the programme as composer with settings, of two poems by Verlaine and Rollinat, respectively. Deferring comment on these exquisite works, may be recorded that they are the products of a vivid imagination, a deep poetic sense and a remarkable mastery of modern orchestration.

NEW-YORK DAILY TRIBUNE.
FRIDAY, JANUARY 16, 1903.

## MUSIC.

### The Boston Orchestra.

The element of personal interest played a large and lovely part in the third evening concert of the Boston Symphony Orchestra at Carnegie Hall last night. Three of the four numbers of the programme invited particular attention and won an increased amount of admiration from the fact that either the performer or the composer had a place in or near the affections of the listeners. To specify: Mr. Schroeder, to whom New-York music lovers are bound by a double tie as principal of the orchestra's violoncello players and member of the Kneisel Quartet, played the solo of the evening. The novelties of the programme were two compositions by C. M. Loeffler, who shares the first violin desk with Mr. Kneisel; the symphony was Dvorak's "From the New World," which was conceived in New-York, and was first performed by the Philharmonic Society, under the direction of Mr. Seidl, in the presence and to the great delight of the composer.

Each of these incidents might furnish forth a text for extended discourse, which, were it to take its cue from the posture of last night's audience, would be pitched in a key of almost excited enthusiasm. The conquest of New-York by the men from Boston is complete; their every offering is now joyously received. Attention is on tiptoe from the beginning to the end of the concerts, and gratitude, as well as admiration, speaks out of every round of applause. Mr. Schroeder must have felt that last night when, after playing Saint-Saëns's concerto in A minor, which is not a work of puissant charm, though full of "nods and becks and wreathéd smiles" in its middle portion, he was recalled again and again to the platform that he might receive over and over again the people's assurance that his splendid playing was appreciated. So, too, with Mr. Loeffler, of whose compositions it would be a pleasure to speak at greater length than circumstances permit. Diligent readers of the musical reviews in The Tribune may recall the fact that one of them received words of praise in the final report on the last Worcester festival, when Mr. Kneisel brought it forward in that city. It is an orchestral interpretation, or musical paraphrase of the fifth poem in Paul Verlaine's "La Bonne Chanson," beginning "Avant que tu ne t'en ailles." The impression which it made four months ago was revived last night. The poem is a profoundly poetical and rhapsodic outpouring, in which a poet's reflections on his love are blended and smybolized in passionate exclamations called out by such beautiful natural phenomena as the paling of the morning star, the call of the quail in the thyme, the soaring song of the skylark, the joyous genuflexions of the wheatfields, the glittering dew and the rising sun. Musical delineations or suggestions of these things, colored with a hundred prismatic hues, float in Mr. Loeffler's composition over an ardent yet tender song, which gives voice to the swelling heart of the poet.

This is idealized programme music. The other tour poem, while idealistic in purpose, is more realistic in matter and manner. It is an instrumental reading of Maurice Rollinat's "Vilanelle du Diable," whose first stanza provides the two burdens which, chanted over and over, with varied and fantastic reiteration, form the background of the series of whimsical pictures filling the poet's mind. Here is the stanza, together with Mr. Philip Hale's prose rendering:

L'Enfer brûle, brûle, brûle,
Ricaneur au timbre clair,
Le Diable rôde et circule.

(Hell's a-burning, burning, burning,
Chuckling in clear staccato
The Devil, prowling, runs about.)

Mr. Loeffler's musical imagination is as fertile of delineative device as that of Richard Strauss, and it asks a nimble fancy and open receptivity on the part of the listener, if it is to be appreciated in its fulness. The music might be left without a verbal guide through its mazes, as Strauss left his "Till Eulenspiegel," and still fascinate. In fact, the suggestions which Mr. Loeffler's commentator offers sometimes invite the reflection that the purposes of the composer were a little too deep for music unaided by the written word. They remind us again, as once we were reminded by "Also sprach Zarathustra," that composers, with all their heightened capacity for expression, are still as naïve in purpose as the programmatic musicians of three centuries ago. Kuhnau in his sonata which told the story of Gideon could ask his listeners to accept a theme as the symbol of the dry fleece and the wet ground, and its inversion as signifying the wet fleece and the dry ground. Strauss thought he could satirize science with a fugue, and leave the riddle of the universe unsolved by playing C as the root of the triad harmony of B major. And so Mr. Loeffler feels justified in parodying "A la Villette" to illustrate the word "crapule" and becomes contrapuntal with revolutionary airs, "Ca ira" and "La Carmagnole," to give sinister musical expression to the word "magister." It is all wildly edifying and diverting, because the music is fantastic, curious, edifying and diverting, but we would not hold a brief for it against a hard headed and unimaginative critic. There is also a singular device of mixed organ tones and Gregorian chant in the piece which made a capital effect with Mr. W. W. Goodrich at the organ. The concert began with Schumann's overture to "Genoveva" and ended with the Dvorak symphony, sympathetically and effectively played.

To draw from its own membership not only a soloist but a composer, and to see each measure up to the most exacting standards—this is a privilege reserved in this country for the Boston Symphony Orchestra, and one that is not often possible even in the most famous instrumental bodies of Europe. This has happened several times in the Boston organization's New York series, and the experience was repeated last night, to the deep satisfaction of a great audience that filled Carnegie Hall, and that applauded, with honest enjoyment, the 'cello playing of Alwin Schroeder and the two new compositions of Charles M. Loeffler, who shares with Franz Kneisel the first desk of the violins. It was an evening to display richly the resources of the orchestra, and of its distinguished conductor, Wilhelm Gericke, albeit the latter's reading of Dvorak's "New World" symphony was far from realizing the ideals of New York music lovers.

The programme began with Schumann's overture to "Genoveva," opus 81, and ended with the Dvorak symphony. Its intermediate numbers were the Saint-Saens violoncello concerto, in A minor, opus 33, and the two "poems" for orchestra by Mr. Loeffler: "Avant que tu ne t'en ailles," after Verlaine, and "Villanelle du Diable," after Rollinat.

Mr. Loeffler wrote these pieces in the summer of 1901 and they were first performed April 12, 1902, at Boston. They are still in manuscript. Both belong to the realm of programme music; that is, each follows in a general way, in its emotional or descriptive scheme, the text of the poem selected. To give an idea of Mr. Loeffler's subjects, there may be quoted here Philip Hale's interesting translations in prose of the Verlaine poem and of a few of the eighteen stanzas of the Rollinat villanelle or poem with refrain (here there are two alternating refrains). This is the fifth poem in Paul Verlaine's "La Bonne Chanson:"

Before you fade and disappear, pale morning star—a thousand quails call in the thyme—

Turn toward the poet, whose eyes brim with love—the lark mounts skyward with the day—

Turn your face which the dawn drowns in its blue—what joy among ripe wheatfields!—

Make my thought shine yonder—far off, O so far!—The dew shines brightly on the hay—

In the sweet dream wherein my love still sleeping stirs—Quick, be quick; for, lo, the golden sun.

And here are the first four and the last stanzas of the villanelle of Maurice Rollinat:

Hell's a-burning, burning, burning, Chuckling in clear staccato, the Devil, prowling, runs about.

He watches, advances, retreats like zigzag lightning; Hell's a-burning, burning, burning.

In dive and cell, underground and in the air, the Devil, prowling, runs about.

Now he is flower, dragon-fly, woman, black-cat, green snake; Hell's a-burning, burning, burning.

My clock strikes midnight. If I should go to see Lucifer?—Hell's a-burning, burning, burning; the Devil, prowling, runs about.

For the first of these, Mr. Loeffler has done in music what Claude Monet often did in paint at his home in Argenteuil on the Seine. Each has mirrored with exquisite tenderness, with delicate yet effective coloring, the gradual miracle of dawn. The composer has rivaled the French artist in the vitality, the subdued potency of his hues. Monet, as head of the so-called impressionist school of painting, has gone deeply into the method of strengthening and enlivening his color to the eye by subdividing his strokes minutely, and placing between the tiny smears of a prevailing red, for example, even smaller touches of its complementary color, green. Mr. Loeffler has so arranged his orchestral colors as to bring out incisively, yet without crass insistence, their very essence, with a freshness and appeal peculiarly winning.

He pictures the fading star in harmonics on the harp, in descending progressions on the strings, and light strokes on the glockenspiel. He uses stronger instrumentation for the last verse, and rises to an admirably restrained climax, swelling gently to a curiously uplifting culmination. This is idealized programme music, in other words, it needs no literary prop. In fact, it actually suffers, perhaps, from the faithfulness of the composer to the poetic scheme, which, in the nature of things, forbids a climax until the actual orb of day appears, thereby deferring the musical outburst a little too long.

But what an artist the man is! How he regulates his values, how he adjusts his tonal accents! A Mascagni would have found it hard to refrain from the tubas and trombones, the trumpets and cymbals, to celebrate the sunrise, no matter how delicately the story of the dawn had begun and been continued. But Mr. Loeffler's sense of balance and proportion has not failed him here, and the result, with its thematic beauty and its loveliness of scoring, is altogether memorable. The composer was compelled several times to bow his acknowledgments, and the orchestra paid him the tribute of an exquisitely sympathetic performance.

In the second piece, Mr. Loeffler let himself be bound rather too closely to the text, and though the themes of the two refrains are clever and the whole work abounds in humor and fantasy, it is distinctly inferior to the other in interest. Of harmonic boldness, too, there is no end here. Cruel dissonances play their part, with the readiness of a Richard Strauss tonal quarrel. The piece is too long, in spite of its quick tempo, but it is interesting.

Mr. Schroeder made as much out of the 'cello concerto as the score that Saint-Saens wrote would permit, and that is saying all that can be said. He made his instrument sing with an eloquent voice, and he played always like the thorough musician he is.

When will Mr. Gericke do justice to Dvorak's "New World" symphony? Perhaps not until he goes West and South, and makes the acquaintance of cowboys and plantation darkies, and allows himself to get into touch with the strenuous (odious term, but the only one here) and the elemental factors in American life. Can not Mr. Higginson persuade his conductor to become better informed regarding certain phases of the American temperament? If it be true, as credibly reported, that Mr. Gericke is to continue as head of the Boston orchestra the rest of his life, if he cares to, it is of some importance that he should know more of the people among whom his work is laid.

This music of Dvorak's symphony is full of that restless spirit of adventure, that primitive, naive charm, that adorable humor, that shrewdness and frankness properly associated with certain American types. Mr. Gericke missed these elements last night, missed them so completely that the third movement of the symphony was an absolute aggravation and the whole work lacked life and buoyancy. Such timid, overcareful performances of this master composition may suit Boston, but they are not meet for New York. Virtuosity, minus good red blood, is after all, a pallid thing.

## TWO LOEFFLER TONE POEMS.

**Boston Symphony Orchestra Plays Them for First Time Here.**

Charles Martin Loeffler, the composer, and one of the first violins of the Boston Symphony Orchestra, was foremost in last night's concert by that organization in Carnegie Hall. His two poems for orchestra, after verses by Verlaine and Rollinat, performed for the first time in New York, were the interesting features.

The first of these poems, built upon Verlaine's "Avant que tu ne t'en Ailles," reveals Mr. Loeffler as a musician of poetic sensibility, a master of orchestral technique, and a disciple of the ultra-modern school of programme-musicians. But one feels a lack of unity and musical eloquence in this composition, a stringing together of detailed effects without convincing emotional substance and spontaneity of inspiration.

The second poem, after Maurice Rollinat's "Villanelle du Diable," is a more successful expression of the poet's conception, and showed a more vigorous inspiration. Both compositions, however, were not up to the level reached by Mr. Loeffler in his "Mort de Tintagiles," performed here several seasons ago.

Schumann's overture to "Genoveva" received a spirited interpretation. Alwin Schroeder, a 'cellist of excellent accomplishment, played Saint-Saens's concerto in A minor, op. 33, with beautiful tone and execution, but with somewhat overwrought sentimentality. Dvorak's familiar symphony, "From the New World," with its Africo-Slavonic coloring, ended the programme. A more inspiriting reading of this masterpiece of an expert tonal architect would have heightened its effect. The orchestra played, as usual, superbly.

NEW YORK AMERICAN,
FRIDAY, JANUARY 16,

**BOSTON SYMPHONY ORCHESTRA CONCERT.**

Alwin Schroeder was the soloist in the third concert by the Boston Symphony Orchestra, which took place in Carnegie Hall last night, playing the Saint-Saens concerto for violoncello, in A minor, opus 33. The interpretation was of a rare artistic excellence, and at its conclusion Mr. Schroeder received four recalls.

The orchestral selections played under Mr. Gericke's direction were Schumann's "Genoveva" overture; "Two Poems," by Loeffler, and Dvorak's Symphony No. 5, in E minor, "From the New World."

The audience was large and musically appreciative.

**Bostoner Symphonie Orchester.**

Das sechste Konzert, respektive die dritte Matinee, des Bostoner Symphonie-Orchesters fand gestern Nachmittag in Carnegie Hall statt. Das Orchester that wieder sein Bestes, und das ist mehr, als man mit ein paar Worten beschreiben kann. Brahms' erste Symphonie, ein Excerst aus Goldmark's „Merlin", und das Vorspiel sowie die Schlußscene von „Tristan und Isolde" bildeten das Orchesterprogramm und wurden meisterlich gespielt. In Bezug auf die letzte Nummer ist zwar eine Einschränkung am Platze: bei aller sinnlichen Tonschönheit und technischer Meisterschaft ließ doch die spontane Leidenschaft zu wünschen übrig. Als Solistin trat Frau Kirkby Lunn auf, die aus Gounod's „Sappho" die „Stanzen" und von Elgar zwei seiner „Seebilder" sang. Diese Seebilder sind keine inspirirte Musik, und die Wirkung, die sie machen, ist auf das Konto der charakteristischen Instrumentation zu setzen. Die Behandlung der Singstimme ist durchaus nicht so, daß Wort und Ton eine unlösliche Verbindung einzugehen scheinen.

[72]

# COMPOSER SITS IN ORCHESTRA.

## Charles Martin Loeffler Modestly Plays a Violin While Boston Symphony's Great Clientele Applauds His Tone Poems.

## FIRST TIME HEARD HERE.

**Enthusiastic Audience of Frenchmen Fills the Metropolitan at Benefit Performance—Countess de Castellane Occupies a Prominent Box.**

Interest in the delightful programme played by the Boston Symphony Orchestra before its usual large clientele at Carnegie Hall last evening was furnished by a composer and a soloist within the ranks of the famous organization. Mr. Charles Martin Loeffler, who sits beside the distinguished first violinist, Fritz Kneisel, is not unknown here as a composer. Last evening was heard for the first time in this city his musical setting of poems by Paul Verlaine and Maurice Rollinat. His themes were in striking contrast.

One of the delicious passages in Verlaine's "La Bonne Chanson" is an apostrophe to the morning star paling in the flush of dawn. The verses pass from the minor mood to a healthy exaltation over the vital inspiration of awakening nature. This delicate inspiration Mr. Loeffler has expressed with an intimate sense of beauty, fine distinction and a mood of high originality.

The Rollinat poem, "Villanelle du Diable," is macabre with its refrain of "L'Enfer brule, brule." Tere the composer wrought with jocund diablerie and fantastic invention.

The work was as irrisistably brilliant as the first was fascinating in its brooding beauty. The composer's skill in orchestration was manifest. The audience made Mr. Loeffler rise from his place among the violins and bow his acknowledgements. Mr. Alwin Schroeder, the first 'cellist of the orchestra, was admirable in his rendition of the Saint Saens violoncello concerto. The orchestra contributed the overture to Schumann's "Genoveva" and Dvorak's popular symphony, "From the New World."

### *ABSOLOMS OF THE ABSOLUTE IN BOSTON ART.*

**Conductor Gericke Presents Two Jewels of His Virtuoso Band, and One Is a Real Twentieth Century Composer—Walter Damrosch Presents "Parsifal"—Preliminary Forecast of Events to Come**

Wilhelm Gericke, like that Roman mother, Cornelia, "to whom were two sons given," presented two venerable looking boys to a great audience at Carnegie Hall last night. "These are my jewels," was the toast, implied if unexpresed. And after the concert, there wasn't a dry throat in the Boston Symphony Orchestra. Or, if there was, it was not the "jewels'" fault. Keen observers will admit that no American orchestra could from its own ranks produce a 'cello soloist more widely popular than Alwin Schroeder, or a composer of aspiration and achievement to equal Charles Martin Loeffler. The one is an orchestral and a quartet star. The other is well known by sight as the second-in-command to Concert Master Franz Kneisel, who was himself a soloist at the last visit of the Boston men in these parts.

To Loeffler, last night's audience took off its nearly-silk hat. His "Nights in the Ukraine" and "Death of Tintagiles" are fresh in memory. His two new "poems" for orchestra will add to his reputation, for they are poetic ideas subjected musically to handsome treatment. The one, "Avant que tu ne t'en ailles," is from Paul Verlaine's "La Bonne Chanson," a sublime sweet morning star episode of day dawn and love's awakening. The second, Rollinat's "Villanelle du Diable," with its "l'enfer brûle, brûle," and "le diable rôde et circule," is a Faust-Spiel, a Paris Version, that will always be the necessary foil to its predecessor. Twin relics of romanticism are the new Loeffler "poems." If the composer plays to the whispering gallery, he is none the less Bostonian for that. The Elgar of Blue Hill, the Richard Strauss of the Back Bay, wore his laurels modestly.

Mr. Schroeder's admirers need not be told that he played a Saint-Saëns concerto well. Schumann's "Genoveva" overture and Dvorak's "New World" symphony in a very finished, old-world reading, completed the programme.

To-night the orchestra plays in Brooklyn.

### Boston Symphony Orchestra.

At a rehearsal of the Meiningen orchestra one day Hans von Bülow suddenly stopped the music and told the kettledrummer, who was making a good deal of noise, to play forte. The drummer put on extra steam, but again Bülow stopped the band and told him to play forte. "Excuse me, Herr Kapelmeister," said the drummer, "but I cannot possibly play louder." "I did not ask you to play louder," retorted the conductor; "I asked you to play forte; you were playing fortissimo."

Mr. Wilhelm Gericke, of the Boston Symphony Orchestra, used to indulge in a habit antipodal to that of Bülow's drummer. He had almost as deep an antipathy to fortissimo as our musical antiquarian, Mr. Arnold Dolmetsch. He not only scornfully ignored the expression marks of bold bad modern composers when they exceeded the limits of a dignified forte, but even rebuked the wanton Beethoven by playing the *fff* in the "Leonore" overture as a single *f*. It never seemed to occur to him that it is as great an æsthetic crime to play a loud passage softly as it is to play soft music loudly.

But Mr. Gericke has reformed. He is now on amiable terms with fortissimo. In the Vorspiel and Finale of "Tristan and Isolde," which closed his concert at Carnegie Hall on Saturday afternoon, he brought out the climaxes splendidly, and altogether there was much more abandon and passion than he ever before displayed in the interpretation of Wagner's music. The delicate piano was as delightful as it has always been, while the virile parts were not feminized, as heretofore. There was also a good deal of muscularity in the performance of the Chorus of Spirits and Spirits' Dance from Goldmark's "Merlin," which, however, did not seem particularly appropriate for concert performance.

The symphony was the first Brahms. As Mr. Gericke had recently produced Rubinstein's Ocean Symphony in Boston it was fondly hoped that he would give it here too in place of another Brahms. It is possible to have too much even of a good thing, and Brahms's music is not always good. His second symphony is, as we recently had occasion to remark, an admirably and truly inspired work, but the same cannot be said of its predecessor, of which only the last movement, in which he borrows his melody from Beethoven, is really interesting. Certainly it is not to be compared to such a spontaneous and stirring work of genius as Rubinstein's Ocean Symphony. It is amusing to observe the difficulty the saucy Philip Hale had in being decently polite toward the Brahms symphony in the programme book. He takes pleasure in pointing out that when it first appeared "many pronounced it labored, crabbed, cryptic, dull, unintelligible, and Hanslick's article of 1876 was for the most part an inquiry into the causes of the popular dislike." He also, with malicious glee, corrects those who have labored under the delusion that Hans von Bülow called it the "tenth symphony," meaning that it was "worthy of Beethoven's ripest years," or greater than the symphonies of Schubert and Schumann. What Bülow really wrote was: "I call Brahms's first symphony the tenth, not as though it should be put after the ninth; I should put it between the second and the Eroica." This, in reality, is not much of a compliment, for it is well known that there is little that is original in Beethoven's first two symphonies, and that the "Eroica" was the first in which he revealed his real power. It would, indeed, have shown a strange lack of judgment on Bülow's part if he had meant his remark in the sense in which the Brahmsites have so often gleefully exploited it.

Mme. Kirkby-Lunn was the soloist at Saturday's concert. She sang Gounod's "Stances de Sapho," and two of the songs included in Elgar's cycle of "Sea Pictures." Her rich, sonorous voice was again admired more than her taste in making her selections. The Elgar songs (Nos. 1 and 5) were not of a nature to enhance the English composer's reputation in America.

The Boston Symphony Orchestra's Saturday matinée was an event calling for appreciative record, for Gericke and his men have no rivals in the Brahms symphony No. 1, whatever might be said of the inevitable "Tristan" excerpts. Goldmark's "Merlin" was revived and laid away for another decade. The fact that encores are not permitted should have led Mme. Kirkby Lunn to choose something lighter than Gounod's "Stances de Sapho" and Edward Elgar's two "Sea Pictures." The English contralto's voice was much admired. In statuesque repose, she suggested not so much a "Sapho" as a "Juno," to the "Jupiter Tonans" of classic Gericke himself.

Times

## THE BOSTON ORCHESTRA

### Second Concert of Their Third Trip to This City.

**Brahms's First Symphony Played—Songs by Edward Edgar Sung by Mme. Kirkby Lunn.**

The second of the Boston Symphony Orchestra's concerts on their third trip to this city was given yesterday afternoon at Carnegie Hall before an audience that, as at the previous concerts this season, filled nearly every seat in the auditorium. The music that it heard was mostly familiar, and the performance was of the sort with which the Boston Orchestra most rejoices the hearts of the discriminating. Brahms's first symphony was the principal number on the programme. Mr. Gericke plays Brahms's music with peculiar sympathy and insight, and his reading of this symphony was magnificent in its breadth and fire, in its intimate poetic quality, in its beautiful elaboration of detail. This was the fifth performance of a symphony by Brahms that has been given here this season, and all the four have been heard. With how much eagerness and pleasure the Boston Orchestra's listeners welcomed this repetition of Brahms's deeply-felt and profoundly moving work was shown by the applause, uncommonly prolonged, which Mr. Gericke had to acknowledge repeatedly at its close.

The other orchestral pieces were some of the music from Goldmark's opera of "Merlin"—the chorus of spirits and the spirits' dance from the second act, and the prelude and final scene from "Tristan und Isolde." Goldmark's opera was done here in the German opera days at the Metropolitan; but this music had probably the effect of novelty to most of those who heard it yesterday. It is highly colored, abounding in obviously pictorial effects, but whatever it may be in the opera it has little value as a piece for the concert platform, because its musical substance is so slight and unimportant. It was, of course, brilliantly played. There were dramatic stress and passion, an uplift in the climax, and a flexibility of tempo and nuance in the "Tristan" prelude to a degree that does not often mark Mr. Gericke's interpretations of Wagner's music.

Mme. Kirkly Lunn was the solo singer. She has steadily increased the esteem in which she is held here at her successive appearances in concert—a field which, it may be remarked, is the one that she cultivates with far greater success than that of dramatic singing. She sang the despairing song of the heroine in Gounod's opera of "Sapho" and two of Edward Elgar's set of five songs with orchestra for contralto voice entitled "Sea Pictures." Notwithstanding certain faults that are more or less in evidence, her voice makes at each hearing a deeper impression through its beauty and quality. Her singing is generally intelligent and interesting, though not often marked by impulsive vitality.

There was not a little expectation of something significant and originai centred upon the songs of the much-talked-of English composer, who has in the last few years been put forward as the most original and promising representative of modern English music. But truth compels the statement that such expectation was realized only in a small measure. The songs quite lack distinction or the note of individuality, except so far as the instrumental part is concerned. This is effective, vivid, richly scored with the instinct and touch of a master. But upon the musical invention of the songs seems to rest the mark of the English provincial music festivals for one of which they were written; it is commonplace and conventional like a somewhat higher form of the British ballad. They certainly made little effect yesterday afternoon, and made no addition to the reputation of the composer.

Mr. Gericke conducted this concert, as he did the one on Thursday evening, largely with his left hand, owing to a painful and embarrassing injury to his right arm, for which he will have the sympathy and concern of all his many friends. But it is safe to say that not the most fastidious of them noticed any unfavorable result of this handicap in the power and authority of his direction or in the work of the orchestra.

Press

## BOSTON SYMPHONY MEN PLAY.

### Brahms Has a More Satisfactory Interpretation than Wagner.

Brahms's Symphony No. 1, in C minor, and Wagner's Introduction and "Liebestod," from "Tristan and Isolde"—the first and last numbers on the programme—were the chief works at yesterday's matinee of the Boston Symphony Orchestra. The Brahms number, however, received a much more satisfactory interpretation than the Wagner, and was received with unmistakable delight by the large audience in Carnegie Hall. It is remarkable how the music of this master composer gains with repeated hearing.

Mr. Gericke is not a Wagner conductor. His interpretation of the "Tristan and Isolde" number was utterly devoid of inspiration. Mr. Herz's recent performance of the same music at the Opera House, with an orchestra inferior in every way to the Boston organization, was incomparably finer.

Mme. Kirkby Lunn sang, with orchestral accompaniment, Gounod's "Stances de Sapho" and the fourth and fifth songs from Edward Elgar's song cycle, "Sea Pictures." She impressed her audience, as usual, with the tremendous volume of her voice, but the strange gorging quality of her lower tones again made itself disagreeably apparent. It will be easier to judge of Elgar's merits as a composer when the Oratorio Society of New York performs his "Dream of Gerontius."

The "Chorus of Spirits and Spirits' Dance," from Carl Goldmark's opera, "Merlin," played by the orchestra between the two vocal numbers, was the only other work on the programme. It reveals Goldmark's proficiency as a painter of gorgeous orchestral effects, but has no depth of meaning, is essentially theatrical and is not suited for a concert programme.

Times

## THE BOSTON ORCHESTRA

### Its Third Evening Concert Given at Carnegie Hall.

**Two New Symphonic Poems by Mr. Loeffler—Mr. Schroeder as Solo 'Cellist.**

The concert of the Boston Symphony Orchestra, given last evening in Carnegie Hall—the first of their third trip to this city for the present season—was of uncommon interest for several reasons. First, it brought to the attention of their New York friends for the first time two new symphonic works by Mr. Charles Martin Loeffler, one of the leading violinists of the organization; it was the occasion for Mr. Alwin Schroeder, the distinguished first 'cellist of the orchestra, to appear as the soloist, and lastly the programme contained a symphony that has always had a special place in the affections of musical amateurs of New York, that which Dr. Dvorak composed during his residence in this country, and called by him from the influences was impeled him to it "From the New World." The programme also contained Schumann's beautiful overture to his opera of "Genovera"—the only portion of his one work in that form that has escaped the destructive tooth of time.

Mr. Loeffler's symphonic poems disclose in their subjects and their treatment the artistic and intellectual predilections that have conditioned the several previous works of his already known here. He is in the thrall of the mystic, symbolic trend of the younger French and Belgian poets, and illustrates in his music what they have put into verse. His new symphonic pieces are based upon poems respectively of Paul Verlaine and Maurice Rollinat. Products though they are of the same general movement and tendency of thought, they are antitheses in their contents and form of expression. Verlaine's verses are an exquisite apostrophe to the morning star paling before the approaching sunrise, full of a tremulous ecstacy, and with vivid touches of the joy of nature at the coming of the miraculous dawn.

Mr. Loeffler has expressed this in music of high originality, subtle feeling, vivid picturesque quality, and, above all, of fastidious distinction. There is morning freshness in it and the mood of exaltation. His musical inspiration has an individual note that is reminiscent only of himself. The prelude is a strain of high and delicate poesy, with its suggestions of the paling star, the quails calling in the thyme, the lark mounting skyward, the dew upon the hay; the feeling is idyllic, the instrumentation deliciously luminous and full of significance of the sounds and sights of out-of-doors. The climaxes are of swelling sonority; the mood becomes one of poignant longing, the music agitated, the instrumental color deeper and richer, and there is an outpouring of all the eloquence of the orchestra. The charm and the subtle spirit of beauty that are in the piece are not to be resisted.

Rollinat is described as a personality strange and "macabre," as the French say. So are his verses, the "Villanelle du Diable," with their two refrains, "Hell's a-burning, burning, burning"—"the Devil, prowling, runs about." Mr. Loeffler has had in them a clear field for a vivid imagination and grotesque invention. He has not transcended the limits of what is really musical expression as they are understood to-day; and his illustrations of the couplets, as the annotator justly remarks, are suggestive rather than literal. He has resorted to many ingenious technical devices, and the result is at least fantastic and of curious interest, if not of inherent musical beauty. Mr. Loeffler, who played as a member of the orchestra during the performance of his works, was enthusiastically greeted at its close and made to bow his acknowledgments several times.

Mr. Schroeder's playing of Saint-Saëns's violoncello concerto was of supreme mastery. Violoncello concertos do not in general stand very high in the scale of musical things, but this one is a truly musical composition; it in some measure at least repays the expenditure of Mr. Schroeder's artistic labors upon it. Like all of its class, it makes the instrument do and say many things that are foreign to its nature; but as a great coloratura singer can evolve dramatic significance out of trumpery vocal fioriture upon occasion, so Mr. Schroeder made the equivalent passages in the concerto seem almost like music and the natural expression of the violoncello. Tranquil and unerring mastery of all the most difficult propositions in technique that confront the player was in his playing; and much besides, in the noble dignity and breadth of his phrasing, his repose of style, and the unctuous beauty and bigness of his tone. The audience was deeply stirred by his playing and summoned him several times to receive its expressions of delight.

It was highly significant in more ways than one that the Boston Symphony Orchestra should produce before its public, at one concert, from its own ranks, a composer of such original power, and a player who represents the finest accomplishment in his art.

Mr. Gericke's reading of Dvorak's symphony can scarcely gain unqualified acceptance. It was an extremely finished performance, and a beautifully balanced one, as well as highly colored; it was one in which the brilliancy of the orchestration in every department of the instrumental forces was made to tell for its utmost. It had a potent and vigorous spirit. It was in the matter of tempi that it seemed seriously at fault. The largo suffered by being played too fast—its profoundly moving effect is realized only by taking it in the most sustained measure. And in the trio of the cherzo there was an equal loss from too great deliberation that let the characteristic spirit evaporate.

[73]

*Post*

### Boston Symphony Orchestra.

The Boston Symphony Orchestra is profiting by the anomalous situation in this city. Its concerts attract crowded audiences this winter. Last night was no exception, although the soloist was simply a member of the orchestra. To be sure, Mr. Alwin Schroeder seeks his equal among the violoncellists of America or Europe. He was most cordially and deservedly applauded for an admirably smooth, animated, and entertaining performance of the delightful A minor concerto of Saint-Saëns; a composition which differs from most concertos for stringed instruments in being interesting, not only in its melodious sections, but also in the ornamental passages, which are not merely tricks of virtuosity, written for their own sake (as, for instance, in the violin concerto of Brahms), but have a thematic and harmonic interest, like the fioriture of Chopin and Liszt. From a formal point of view, too, this work is a model concerto. Not only is it brief and free from padding, but the three parts are connected, and the treatment of the themes affords an excellent illustration of the emancipation of musical composition which Liszt championed—the approximation of the musician to the freedom and individuality in the structure of a work which men of letters have long enjoyed.

The concerto was preceded by Schumann's unoperatic overture to his opera "Genoveva," which is not one of his masterworks, but deserves to be heard occasionally. It was well played, and so, on the whole, was the symphony of the evening, Dvorák's "From the New World," although in this not a few of the poetic and emotional touches were ignored. The slow movement was taken more slowly than when Mr. Gericke first conducted it here, and was therefore infinitely more effective. A little more largo and legato would have become it better still. The audience applauded this as cordially as it had applauded Mr. Schroeder and his concerto. It also seemed to be greatly pleased with the novelties of the occasion, two "Poems for Orchestra" based on Verlaine's "Avant que tu ne t'en ailles," and Rollinat's "Vilanelle du Diable," by Charles Martin Loeffler. It is difficult to see what Mr. Loeffler could have seen in these two poems to stimulate the musical creative fancy. As a matter of fact his creative faculty was not stirred. Both the pieces are admirably orchestrated, and there are many rich and striking harmonies, but the melodic thread is extremely attenuated and worn. If it were made a State prison offence to bring forward new music lacking original, individual melody, 99 per cent. of all compositions of our time would be swept from the earth at once, including these two poems. There is melody in them, of course; there can be no music without melody; but it is so utterly commonplace that it annoys those who can see below the surface, and makes them ask more and more wearily, "will it ever end?" especially in the case of the first "poem," although that is, on the whole, better than the second, which is marred by sensationalism—a sort of compound of Mascagni, Berlioz, and Richard Strauss. Berlioz has much to answer for. He made it possible for composers, as Wagner has remarked, to make empty music sound wonderfully effective by simply clothing it in the most gorgeous raiments. The enthusiastic applause bestowed on Mr. Loeffler's "poems" last night made one reflect sadly on how few music-lovers there are who know that fine feathers do not make fine birds.

To-night the Boston Orchestra will play at the Brooklyn Academy of Music. Programme:

Overture, "The Betrothed of the Tsar," ...... Rimsky-Korsakow
Stances de Sapho ...... Gounod
Mme. Lunn.
Concerto for violin ...... Mendelssohn
Miss McCarthy.
"Sea Pictures" ...... Elgar
Mme. Lunn.
Symphony No. 2, in C ...... Schumann

---

There was also repetition, with somewhat less cause, at the concert by the Boston Symphony Orchestra in Carnegie Hall in the afternoon, which began with Brahms's first symphony. Mr. Scheel had made this admired work the chief feature of the concert given here two months ago. Comparisons are not always odious, but neither are they always profitable, and the lovers of symphonic music in New-York, where so much is offered for their delectation, prefer variety of music to variety of performance. Duplications cannot always be avoided, but there is no reason why they should be hailed with gladness, no matter how superior the second performance may be—like that of yesterday, for instance. Mr. Gericke is always particularly admirable in Brahms's music, and so he was again yesterday. A novelty in the concert room was an excerpt from Goldmark's opera "Merlin," which was a feature of the German season at the Metropolitan Opera House fifteen years ago. The excerpt, not particularly effective denuded of its scenic accompaniments, was the chorus of spirits and the ballet music of the second act. The solo features of the concert were Gounod's "O ma Lyre immortelle," from "Sapho," and the last two of Edward Elgar's "Sea Pictures," one of which had been sung previously at one of Frank Damrosch's Young People's Concerts.

---

[illegible] „Genoveva"-Ouverture, Saint-Saëns' Cello-Konzert, zwei „Gedichten für Orchester" von Loeffler und Dvorak's E-moll Symphonie, genannt „Aus der neuen Welt".

Die Schumann'sche Ouverture wird nur recht selten gespielt, trotzdem sie so ziemlich das Einzige ist, was die musikalische Welt von der gleichnamigen Oper kennt. Wie Mendelssohn hatte auch Schumann das brennende Verlangen, eine Oper zu komponiren. Vor Allem wollte er damit seinem Schwiegervater Wieck imponiren. Es ist ihm das nicht gelungen, und auch die Ouverture zu seiner Oper „Genoveva" ist kein besonders gelungenes Werk. Manche schöne, echt Schumann'sche Züge sind wohl darin, aber selbst wenn dieses Stück Musik so schön gespielt wird, wie gestern von den Bostonern, macht es Einem nicht recht warm. Noch viel weniger erwärmende Musik ist freilich, was im Programm dann folgte, Saint-Saëns Cello-Konzert, aber der Vortrag des Herrn Alwin Schroeder war desto erwärmender. Wie neulich Konzertmeister Kneisel, so feierte gestern der erste Cellist des Orchesters einen Triumph als Solist. In der That, Besseres, als die besten Mitglieder dieses Musterorchesters, leisten die besten Virtuosen von auswärts auch nicht. Herr Alwin Schroeder setzte gestern alle seine seltenen Vorzüge in's beste Licht. Die Wärme und der Adel seines Tons dürfte von keinem lebenden Cellisten übertroffen werden, und an Fingerfertigkeit nimmt er es mit den virtuosesten Spielern auf. Dazu kommt dann seine wundervolle Phrasirung und sein geläuterter Geschmack. Herrn Schroeder's Spiel zuzuhören, ist ein Genuß, den nur sehr wenige Cellisten Einem ähnlich zu verschaffen können.

Und nicht blos Virtuosen liefert das Orchester, es sitzt auch am ersten Geigenpult, neben Kneisel, ein Komponist, der bereits anfängt, die Aufmerksamkeit des musikalischen Europas auf sich zu ziehen. Natürlich ist Herr Charles Martin Loeffler gemeint, von dem das New Yorker Publikum schon manches hoch interessante Instrumentalwerk kennen gelernt hat. Gestern kamen seine beiden jüngsten Arbeiten an die Reihe, zwei „Gedichte für Orchester", das heißt Orchesterkompositionen, die durch zwei Gedichte inspirirt worden sind. Ein solches Verfahren ist zwar immer noch ungewöhnlich, aber längst nicht mehr neu. Als Liszt vor mehr als sechzig Jahren es wagte, einige Sonette des Petrarca instrumentaliter zu komponiren, wurde er natürlich von den Zopfträgern spöttisch verlacht. Aber dieses Lachen ist längst verstummt, und Loeffler kann statt dessen ernste, sachgemäße Beurtheilung seiner Arbeiten erwarten.

Er ist ein Moderner, das kann man schon, sollte man's noch nicht wissen, aus der Wahl der beiden Gedichte errathen. Das erste ist von Paul Verlaine und spricht von dem erbleichenden Morgenstern, dem Lerchenchor, der schon anhebt, bevor der Stern ganz erblichen, ein Stimmungsbild mit poetischen Pointen, und Loeffler liefert nur eine beschreibende Musik, die von entzückender Intimität und in manchen Passagen geradezu sprechend ist. Kein moderner Meister der Instrumentation könnte feiner malen, und nur der eine Wunsch nach Verkürzung, nach mehr Knappheit, mag ausgesprochen werden. Natürlich ist es keine mechanisch beschreibende Musik, sondern durch und durch poetische, inspirirte Musik. Das zweite Gedicht ist von Maurice Rollinat und darf eine Teufelsphantasie genannt werden (Villanelle du Diable). Im Gedicht wie in der Musik „ist der Teufel los" und erst mit den Schlägen der Mitternachtsstunde verschwindet der Spuk. An diesem Stück würde Richard Strauß seine helle Freude haben. Es steht mit seinen finsteren Motiven und seiner dunklen Farbe im schroffen Gegensatz zu dem ersten, das voll feiner Lichter ist. Das Teufelsstück beweist vor Allem die Energie von Loeffler's musikalischer Einbildungskraft. Beide Stücke sind nicht das Größte und Beste, was er geschaffen, aber sie sind ganz ungemein charakteristisch für Loeffler's moderne Bestrebungen.

Daß diese schwierigen Sätze vom Orchester mit vollendeter Virtuosität gespielt wurden, versteht sich von selbst. Eine gelegentliche Trübung der Stimmung in den Holzbläsern ging schnell wieder vorüber. Herr Gericke dirigirte gestern Abend überhaupt mit ganz besonderer Verve, trotzdem er dazu meistens den linken Arm benutzte, vermuthlich weil der rechte zu ermüdet war. Das Publikum ergötzte sich dann ganz besonders an der Dvorak'schen Symphonie, die hier ja begreiflicher Weise ein Lieblingsstück ist. Der langsame Satz machte in der würdevollen Wiedergabe einen enthusiasmirenden Eindruck. Daß auch Herr Schroeder und Herr Loeffler mit ganz außerordentlichen Beifallssalven belohnt wurden, sei noch der Vollständigkeit wegen erwähnt.

---

### Two New Tone Poems.

Two new works of extraordinary interest were played by the Boston Symphony Orchestra last evening, works which further confirm the belief that their composer, Charles Martin Loeffler, is one of the few creative musicians of to-day seriously to be reckoned with. Once more Mr. Loeffler has shown himself a believer in programme music in its most modern sense, and once more he has gone for his inspiration to that school of French poets of which Verlaine was the high priest. He has taken for the text of the first tone-poem that was played the fifth poem in Verlaine's *La Bonne Chanson*, the one beginning "Avant que tu ne t'en ailles." For the second he drew his inspiration from Maurice Rollinat's "Villanelle du Diable."

While both poets belong to that French school commonly termed "décadent" the two poems are widely separated in mood and style. The Verlaine piece is an exquisite bit of imagery, full of idyllic atmosphere. It tells of the fading morning star, the coming of dawn, the piping of quails, the soaring of larks and the growth of the lover's yearning. Mr. Loeffler has painted a wonderfully beautiful tone picture of the moods called up by the verses, the hushed grey tints of the mysterious hour between night and day, the gradual coming of light, the dew that sparkles in the early sunrise and the poet's eager longing for the love who still lies sleeping. The whole idea is worked out with exquisite taste and consummate skill. If there is one criticism to make it is that the tone-poem in its present form is too long. The moods that are depicted vary so little in kind and quality that the supreme danger is inability to fasten throughout its whole course the attention of the auditor. On the other hand, the whole work is of such highly wrought beauty that one would begrudge losing any part of it. It is not easy to grasp the whole of the wonderful structure at one hearing and we hope for another opportunity to hear this before the first impression has entirely disappeared.

The second tone-poem is much more obvious, for Mr. Loeffler has been more frankly programmatic. The mood of the verse is the opposite to that depicted in Verlaine's idyl. It has all the diabolism of the devil. With its recurring refrains "L'Enfer brûle, brûle, brûle," and "Le Diable rôde et circule," it gives the composer free swing to exercise his ingenuity in theme and orchestration, and Mr. Loeffler has made the most of it. His music flickers and snaps and snarls with true devilish malignity. It is alternately rough and insinuating, and through it all, with haunting regularity, run the insistent refrains. The composer has not relied wholly upon himself for his illustrations, for he introduces the song "A la Villette," which Yvette Guilbert used to sing so effectively, and treats contrapuntally the old songs of the revolution "Ca ira" and "La Carmagnole." These he uses to illustrate the stanza:

> Il est grand seigneur, crapule,
> Ecolier ou magister.
> L'Enfer brule, brule, brule—

the *crapule*, or "tough," being personified, as it were, by Bruant's song, and the *magister* by the treatment of the two more famous airs.

The setting of the Verlaine poem struck one as having the higher musical value, but the ingenuity and diabolical cleverness of the second is likely to make appeal more quickly to the public. Both works are treated with the surety of a master of orchestral scoring. Both of them are, with the exception of *Ein Heldenleben*, the most interesting orchestral novelties we have had in several years. They were enthusiastically approved by the audience, and Mr. Loeffler was compelled to make his acknowledges several times.

The remainder of the programme comprised Schumann's lovely *Genoveva* overture, Saint-Saëns's A-minor concerto for the violoncello, with Mr. Alwin Schroeder of the orchestra as soloist, and Dvorak's symphony No. 5, "From the New World." Mr. Schroeder played magnificently, with a broad, dignified, sweeping cantilena, and absolute and complete clarity in the passage work. The playing of the orchestra was all but perfect, but Mr. Gericke marred the effects of the symphony by taking the trio of the *scherzo* at an abnormally slow pace.

To-morrow afternoon the programme comprises Brahms's C-minor symphony, the Chorus of Spirits and Spirits' Dance from Goldmark's opera *Merlin*, the prelude and finale of *Tristan und Isolde*, Gounod's "Stances de Sapho" and two songs from Elgar's "Sea Pictures," the soloist being Mme Kirkby Lunn.

---

## THE BOSTON SYMPHONY ORCHESTRA

Two concerts were given in Carnegie Hall by the Boston Symphony Orchestra on the occasion of its third visit to this city this season. The first, given on the evening of Thursday, January fifteenth, amply proclaimed the resources of the institution, the soloist being one of their own number, Alwyn Shroeder. the 'cellist, is also a member. The novelty of the evening was two poems for the orchestra, composed by C. M. Loeffler, one of the first violins of the organization. The concert was up to the usual standard of the orchestra, the number specially interesting the audience being Dvorak's Symphony No. 5, "From the New World."

The second concert, given Saturday afternoon, was equally enjoyable, Mme. Kirkby Lunn was the soloist. The increasing popularity of these concerts is attested by the large audiences that attend them, and it must be a source of gratification to the orchestra to have ingratiated itself to such an extent into the favor of a city other than its native one.

---

### The Boston Symphony Matinee.

The Boston Symphony's concert on Saturday afternoon calls for extended comment neither in programme nor performance. The first number was Brahms's C Minor Symphony, which we have already had this winter from the Philadelphia Orchestra. Mr. Gericke is never happier than with the music of Brahms and it is hardly necessary to say that the orchestra under his direction gave a most beautiful performance. The second orchestral number was a novelty to a majority of the audience, an excerpt from Goldmark's opera *Merlin*, which was once in the Metropolitan's repertory in the old German days. The excerpt was the "Chorus of Spirits and Spirits Dance" from the second act. A highly colored and characteristically flamboyant piece of writing, detached from its scenic and dramatic surroundings it carried small significance and was hardly worthy of a place on a serious programme. The third and last orchestral number was also an operatic excerpt, the Prelude and Finale of *Tristan und Isolde*. It was played with unwonted fervor and passion.

Mme Kirkby Lunn was the soloist, singing the "Stances de Sapho," from Gounod's *Sapho*, and two of Edward Elgar's *Sea Pictures*, a cycle of five songs for contralto and orchestra. Those which she sang were "Where Corals Lie," the words by Richard Garnet, and "The Swimmer," the words by A. Lindsay Gordon. Neither song is striking in individuality or distinction; in fact, both are disappointing as the work of a man whom Theodore Thomas has proclaimed the most original of living composers. They impressed one as being solidly commonplace, like so many English songs, and the clever orchestration did not go far to redeem them. Mme Lunn's voice was particularly rich and beautiful, and as none of the music she sang called for great dramatic stress she was very successful with it.

---

NEW YORK HERALD,
FRIDAY, JANUARY 16

### BOSTON ORCHESTRA CONCERT.

At the third concert in Carnegie Hall last night the Boston Symphony Orchestra received its customary welcome and presented a programme which may challenge comparison with any the organization has ever given here. The evening, moreover, served to testify to the resourcefulness of a band which from its own membership could furnish such a soloist as Mr. Alwin Schroeder, and so interesting a composer as Mr. Loefler.

The list began with Schumann's overture to his unsuccessful opera, "Genoveva." This was followed by Saint-Saën's engaging violoncello concerto in A minor, opus 33, and in turn by two tone poems for orchestra, the compositions of Mr. Charles Martin Loeffler, the sharer with Mr. Kneisel of the first violin desk. The entertainment concluded with Dvorak's overture in E minor, opus 95, "From the New World." Throughout all these compositions there ran varieties of the same romantic mood.

Although Mr. Gericke during the entire evening held the baton in his left hand, he has never perhaps exhibited a more intimate control over every department of his forces. Especially was this true in the Dvorak symphony, which received a reading of astonishing brilliance. The delicacy of detail which distinguished the largo and the scherzo was of such a character as to give these movements the air of huge pieces of chamber music.

The merits of Mr. Loeffler's two orchestral poems are in nature "programme" music cast into free forms, and in contents are based, the first upon a poem of Paul Verlaine, idyllic in character, the second upon Maurice Rollinat's "Villanelle du Diable." They pay in orchestration decided homage to Wagner and Richard Strauss, but contain original thematic material of decided strength and exhibit great facility in the handling of instrumental resource.

In the Saint-Saëns Concerto Mr. Schroeder put to his credit a performance which was free from tricks and was full of fine devotion, straightforwardness and charm.

Post

### Boston Symphony Orchestra.

The Boston Symphony Orchestra is profiting by the anomalous situation in this city. Its concerts attract crowded audiences this winter. Last night was no exception, although the soloist was simply a member of the orchestra. To be sure, Mr. Alwin Schroeder seeks his equal among the violoncellists of America or Europe. He was most cordially and deservedly applauded for an admirably smooth, animated, and entertaining performance of the delightful A minor concerto of Saint-Saëns; a composition which differs from most concertos for stringed instruments in being interesting, not only in its melodious sections, but also in the ornamental passages, which are not merely tricks of virtuosity, written for their own sake (as, for instance, in the violin concerto of Brahms), but have a thematic and harmonic interest, like the floriture of Chopin and Liszt. From a formal point of view, too, this work is a model concerto. Not only is it brief and free from padding, but the three parts are connected, and the treatment of the themes affords an excellent illustration of the emancipation of musical composition which Liszt championed—the approximation of the musician to the freedom and individuality in the structure of a work which men of letters have long enjoyed.

The concerto was preceded by Schumann's unoperatic overture to his opera "Genoveva," which is not one of his masterworks, but deserves to be heard occasionally. It was well played, and so, on the whole, was the symphony of the evening, Dvorák's "From the New World," although in this not a few of the poetic and emotional touches were ignored. The slow movement was taken more slowly than when Mr. Gericke first conducted it here, and was therefore infinitely more effective. A little more largo and legato would have become it better still. The audience applauded this as cordially as it had applauded Mr. Schroeder and his concerto. It also seemed to be greatly pleased with the novelties of the occasion, two "Poems for Orchestra" based on Verlaine's "Avant que tu ne t'en ailles," and Rollinat's "Vilanelle du Diable," by Charles Martin Loeffler. It is difficult to see what Mr. Loeffler could have seen in these two poems to stimulate the musical creative fancy. As a matter of fact his creative faculty was not stirred. Both the pieces are admirably orchestrated, and there are many rich and striking harmonies, but the melodic thread is extremely attenuated and worn. If it were made a State prison offence to bring forward new music lacking original, individual melody, 99 per cent. of all compositions of our time would be swept from the earth at once, including these two poems. There is melody in them, of course; there can be no music without melody; but it is so utterly commonplace that it annoys those who can see below the surface, and makes them ask more and more wearily, "will it ever end?" especially in the case of the first "poem," although that is, on the whole, better than the second, which is marred by sensationalism—a sort of compound of Mascagni, Berlioz, and Richard Strauss. Berlioz has much to answer for. He made it possible for composers, as Wagner has remarked, to make empty music sound wonderfully effective by simply clothing it in the most gorgeous raiments. The enthusiastic applause bestowed on Mr. Loeffler's "poems" last night made one reflect sadly on how few music-lovers there are who know that fine feathers do not make fine birds.

To-night the Boston Orchestra will play at the Brooklyn Academy of Music. Programme:

Overture, "The Betrothed of the Tsar," ..... Rimsky-Korsakow
Stances de Sapho ..... Gounod
Mme. Lunn.
Concerto for violin ..... Mendelssohn
Miss McCarthy.
"Sea Pictures" ..... Elgar
Mme. Lunn.
Symphony No. 2, in C ..... Schumann

There was also repetition, with somewhat less cause, at the concert by the Boston Symphony Orchestra in Carnegie Hall in the afternoon, which began with Brahms's first symphony. Mr. Scheel had made this admired work the chief feature of the concert given here two months ago. Comparisons are not always odious, but neither are they always profitable, and the lovers of symphonic music in New-York, where so much is offered for their delectation, prefer variety of music to variety of performance. Duplications cannot always be avoided, but there is no reason why they should be hailed with gladness, no matter how superior the second performance may be—like that of yesterday, for instance. Mr. Gericke is always particularly admirable in Brahms's music, and so he was again yesterday. A novelty in the concert room was an excerpt from Goldmark's opera "Merlin," which was a feature of the German season at the Metropolitan Opera House fifteen years ago. The excerpt, not particularly effective denuded of its scenic accompaniments, was the chorus of spirits and the ballet music of the second act. The solo features of the concert were Gounod's "O ma Lyre immortelle," from "Sapho," and the last two of Edward Elgar's "Sea Pictures," one of which had been sung previously at one of Frank Damrosch's Young People's Concerts.

### Bostoner Symphonieorchester.

Gestern Abend fand in Carnegie Hall das fünfte Konzert des Bostoner Symphonieorchesters statt. Das Programm bestand aus Schumann's „Genoveva"-Ouverture, Saint-Saëns' Cello-Konzert, zwei „Gedichten für Orchester" von Loeffler und Dvorak's E-moll Symphonie, genannt „Aus der neuen Welt".

Die Schumann'sche Ouverture wird nur recht selten gespielt, trotzdem sie so ziemlich das Einzige ist, was die musikalische Welt von der gleichnamigen Oper kennt. Wie Mendelssohn hatte auch Schumann das brennende Verlangen, eine Oper zu komponiren. Vor Allem wollte er damit seinem Schwiegervater Wieck imponiren. Es ist ihm das nicht gelungen, und auch die Ouverture zu seiner Oper „Genoveva" ist kein besonders gelungenes Werk. Manche schöne, echt Schumann'sche Züge sind wohl darin, aber selbst wenn dieses Stück Musik so schön gespielt wird, wie gestern von den Bostonern, macht es Einem nicht recht warm. Noch viel weniger erwärmende Musik ist freilich, was im Programm dann folgte, Saint-Saëns Cello-Konzert, aber der Vortrag des Herrn Alwin Schroeder war desto erwärmender. Wie neulich Konzertmeister Kneisel, so feierte gestern der erste Cellist des Orchesters einen Triumph als Solist. In der That, Besseres, als die besten Mitglieder dieses Musterorchesters, leisten die besten Virtuosen von auswärts auch nicht. Herr Alwin Schroeder setzte gestern alle seine seltenen Vorzüge in's beste Licht. Die Wärme und der Adel seines Tons dürfte von keinem lebenden Cellisten übertroffen werden, und an Fingerfertigkeit nimmt er es mit den virtuosesten Spielern auf. Dazu kommt dann seine wundervolle Phrasirung und sein geläuterter Geschmack. Herrn Schroeder's Spiel zuzuhören, ist ein Genuß, den nur sehr wenige Cellisten Einem ähnlich so verschaffen können.

Und nicht blos Virtuosen liefert das Orchester, es sitzt auch am ersten Geigenpult, neben Kneisel, ein Komponist, der bereits anfängt, die Aufmerksamkeit des musikalischen Europas auf sich zu ziehen. Natürlich ist Herr Charles Martin Loeffler gemeint, von dem das New Yorker Publikum schon manches hoch interessante Instrumentalwerk kennen gelernt hat. Gestern kamen seine beiden jüngsten Arbeiten an die Reihe, zwei „Gedichte für Orchester", das heißt Orchesterkompositionen, die durch zwei Gedichte inspirirt worden sind. Ein solches Verfahren ist zwar immer noch ungewöhnlich, aber längst nicht mehr neu. Als Liszt vor mehr als sechzig Jahren es wagte, einige Sonette des Petrarca instrumentaliter zu komponiren, wurde er natürlich von den Zopfträgern spöttisch verlacht. Aber dieses Lachen ist längst verstummt, und Loeffler kann statt dessen ernste, sachgemäße Beurtheilung seiner Arbeiten erwarten.

Er ist ein Moderner, das kann man schon, sollte man's noch nicht wissen, aus der Wahl der beiden Gedichte errathen. Das erste ist von Paul Verlaine und spricht von dem erbleichenden Morgenstern, dem Lerchenchor, der schon anhebt, bevor der Stern ganz erblichen, ein Stimmungsbild mit poetischen Pointen, und Loeffler liefert nur eine beschreibende Musik, die von entzückender Intimität und in manchen Passagen geradezu sprechend ist. Kein moderner Meister der Instrumentation könnte feiner malen, und nur der eine Wunsch nach Verkürzung, nach mehr Knappheit, mag ausgesprochen werden. Natürlich ist es keine mechanisch beschreibende Musik, sondern durch und durch poetische, inspirirte Musik. Das zweite Gedicht i von Maurice Rollinat und darf eine Teufelsphantasie genannt werden (Villanelle du Diable). Im Gedicht wie in der Musik „ist der Teufel los" und erst mit den Schlägen der Mitternachtsstunde verschwindet der Spuk. An diesem Stück würde Richard Strauß seine helle Freude haben. Es steht mit seinen finsteren Motiven und seiner dunklen Farbe im schroffen Gegensatz zu dem ersten, das voll feiner Lichter ist. Das Teufelsstück beweist vor Allem die Energie von Loeffler's musikalischer Einbildungskraft. Beide Stücke sind nicht das Größte und Beste, was er geschaffen, aber sie sind ganz ungemein charakteristisch für Loeffler's moderne Bestrebungen.

Daß diese schwierigen Sätze vom Orchester mit vollendeter Virtuosität gespielt wurden, versteht sich von selbst. Eine gelegentliche Trübung der Stimmung in den Holzbläsern ging schnell wieder vorüber. Herr Gericke dirigirte gestern Abend überhaupt mit ganz besonderer Verve, trotzdem er dazu meistens den linken Arm benutzte, vermuthlich weil der rechte zu ermüdet war. Das Publikum ergötzte sich dann ganz besonders an der Dvorak'schen Symphonie, die hier ja begreiflicher Weise ein Lieblingsstück ist. Der langsame Satz machte in der würdevollen Wiedergabe einen enthusiasmirenden Eindruck. Daß auch Herr Schroeder und Herr Loeffler mit ganz außerordentlichen Beifallssalven belohnt wurden, sei noch der Vollständigkeit wegen erwähnt.

### Two New Tone Poems.

Two new works of extraordinary interest were played by the Boston Symphony Orchestra last evening, works which further confirm the belief that their composer, Charles Martin Loeffler, is one of the few creative musicians of to-day seriously to be reckoned with. Once more Mr. Loeffler has shown himself a believer in programme music in its most modern sense, and once more he has gone for his inspiration to that school of French poets of which Verlaine was the high priest. He has taken for the text of the first tone-poem that was played the fifth poem in Verlaine's *La Bonne Chanson*, the one beginning "Avant que tu ne t'en ailles." For the second he drew his inspiration from Maurice Rollinat's "Villanelle du Diable."

While both poets belong to that French school commonly termed "décadent" the two poems are widely separated in mood and style. The Verlaine piece is an exquisite bit of imagery, full of idyllic atmosphere. It tells of the fading morning star, the coming of dawn, the piping of quails, the soaring of larks and the growth of the lover's yearning. Mr. Loeffler has painted a wonderfully beautiful tone picture of the moods called up by the verses, the hushed grey tints of the mysterious hour between night and day, the gradual coming of light, the dew that sparkles in the early sunrise and the poet's eager longing for the love who still lies sleeping. The whole idea is worked out with exquisite taste and consummate skill. If there is one criticism to make it is that the tone-poem in its present form is too long. The moods that are depicted vary so little in kind and quality that the supreme danger is inability to fasten throughout its whole course the attention of the auditor. On the other hand, the whole work is of such highly wrought beauty that one would begrudge losing any part of it. It is not easy to grasp the whole of the wonderful structure at one hearing and we hope for another opportunity to hear this before the first impression has entirely disappeared.

The second tone-poem is much more obvious, for Mr. Loeffler has been more frankly programmatic. The mood of the verse is the opposite to that depicted in Verlaine's idyl. It has all the diabolism of the devil. With its recurring refrains "L'Enfer brûle, brûle, brûle," and "Le Diable rôde et circule," it gives the composer free swing to exercise his ingenuity in theme and orchestration, and Mr. Loeffler has made the most of it. His music flickers and snaps and snarls with true devilish malignity. It is alternately rough and insinuating, and through it all, with haunting regularity, run the insistent refrains. The composer has not relied wholly upon himself for his illustrations, for he introduces the song "A la Villette," which Yvette Guilbert used to sing so effectively, and treats contrapuntally the old songs of the revolution "Ca ira" and "La Carmagnole." These he uses to illustrate the stanza:

Il est grand seigneur, crapule,
Ecolier ou magister.
L'Enfer brule, brule, brule—

the *crapule*, or "tough," being personified, as it were, by Bruant's song, and the *magister* by the treatment of the two more famous airs.

The setting of the Verlaine poem struck one as having the higher musical value, but the ingenuity and diabolical cleverness of the second is likely to make appeal more quickly to the public. Both works are treated with the surety of a master of orchestral scoring. Both of them are, with the exception of *Ein Heldenleben*, the most interesting orchestral novelties we have had in several years. They were enthusiastically approved by the audience, and Mr. Loeffler was compelled to make his acknowledges several times.

The remainder of the programme comprised Schumann's lovely *Genovera* overture, Saint-Saëns's A-minor concerto for the violoncello, with Mr. Alwin Schroeder of the orchestra as soloist, and Dvorak's symphony No. 5, "From the New World." Mr. Schroeder played magnificently, with a broad, dignified, sweeping cantilena, and absolute and complete clarity in the passage work. The playing of the orchestra was all but perfect, but Mr. Gericke marred the effects of the symphony by taking the trio of the *scherzo* at an abnormally slow pace.

To-morrow afternoon the programme comprises Brahms's C-minor symphony, the Chorus of Spirits and Spirits' Dance from Goldmark's opera *Merlin*, the prelude and finale of *Tristan und Isolde*, Gounod's "Stances de Sapho" and two songs from Elgar's "Sea Pictures," the soloist being Mme Kirkby Lunn.

## THE BOSTON SYMPHONY ORCHESTRA

Two concerts were given in Carnegie Hall by the Boston Symphony Orchestra on the occasion of its third visit to this city this season. The first, given on the evening of Thursday, January fifteenth, amply proclaimed the resources of the institution, the soloist being one of their own number, Alwyn Shroeder, the 'cellist, is also a member. The novelty of the evening was two poems for the orchestra, composed by C. M. Loeffler, one of the first violins of the organization. The concert was up to the usual standard of the orchestra, the number specially interesting the audience being Dvorak's Symphony No. 5, "From the New World."

The second concert, given Saturday afternoon, was equally enjoyable, Mme. Kirkby Lunn was the soloist. The increasing popularity of these concerts is attested by the large audiences that attend them, and it must be a source of gratification to the orchestra to have ingratiated itself to such an extent into the favor of a city other than its native one.

### The Boston Symphony Matinee.

The Boston Symphony's concert on Saturday afternoon calls for extended comment neither in programme nor performance. The first number was Brahms's C Minor Symphony, which we have already had this winter from the Philadelphia Orchestra. Mr. Gericke is never happier than with the music of Brahms and it is hardly necessary to say that the orchestra under his direction gave a most beautiful performance. The second orchestral number was a novelty to a majority of the audience, an excerpt from Goldmark's opera *Merlin*, which was once in the Metropolitan's repertory in the old German days. The excerpt was the "Chorus of Spirits and Spirits Dance" from the second act. A highly colored and characteristically flamboyant piece of writing, detached from its scenic and dramatic surroundings it carried small significance and was hardly worthy of a place on a serious programme. The third and last orchestral number was also an operatic excerpt, the Prelude and Finale of *Tristan und Isolde*. It was played with unwonted fervor and passion.

Mme Kirkby Lunn was the soloist, singing the "Stances de Sapho," from Gounod's *Sapho*, and two of Edward Elgar's *Sea Pictures*, a cycle of five songs for contralto and orchestra. Those which she sang were "Where Corals Lie," the words by Richard Garnet, and "The Swimmer," the words by A. Lindsay Gordon. Neither song is striking in individuality or distinction; in fact, both are disappointing as the work of a man whom Theodore Thomas has proclaimed the most original of living composers. They impressed one as being solidly commonplace, like so many English songs, and the clever orchestration did not go far to redeem them. Mme Lunn's voice was particularly rich and beautiful, and as none of the music she sang called for great dramatic stress she was very successful with it.

NEW YORK HERALD,
FRIDAY, JANUARY 16,

### BOSTON ORCHESTRA CONCERT.

At its third concert in Carnegie Hall last night, the Boston Symphony Orchestra received its customary welcome and presented a programme which may challenge comparison with any the organization has ever given here. The evening, moreover, served to testify to the resourcefulness of a band which from its own membership could furnish such a soloist as Mr. Alwin Schroeder, and so interesting a composer as Mr. Loeffler.

The list began with Schumann's overture to his unsuccessful opera, "Genoveva." This was followed by Saint-Saën's engaging violoncello concerto in A minor, opus 33, and in turn by two tone poems for orchestra, the compositions of Mr. Charles Martin Loeffler, the sharer with Mr. Kneisel of the first violin desk. The entertainment concluded with Dvorak's overture in E minor, opus 95, "From the New World." Throughout all these compositions there ran varieties of the same romantic mood.

Although Mr. Gericke during the entire evening held the baton in his left hand, he has never perhaps exhibited a more intimate control over every department of his forces. Especially was this true in the Dvorak symphony, which received a reading of astonishing brilliance. The delicacy of detail which distinguished the largo and the scherzo was of such a character as to give these movements the air of huge pieces of chamber music.

The merits of Mr. Loeffler's two orchestral poems are in nature "programme" music cast into free forms, and in contents are based, the first upon a poem of Paul Verlaine, idyllic in character, the second upon Maurice Rollinat's "Villanelle du Diable." They pay in orchestration decided homage to Wagner and Richard Strauss, but contain original thematic material of decided strength and exhibit great facility in the handling of instrumental resource.

In the Saint-Saëns Concerto Mr. Schroeder put to his credit a performance which was free from tricks and was full of fine devotion, straightforwardness and charm.

[74]

6 Jan 13

## The Evening Bulletin

### THE BOSTON ORCHESTRA

**A Brilliant Audience and a Good Program at Last Night's Concert.**

The Boston Symphony Orchestra gave its third concert (first series) last night at the Academy before the customary large and brilliant-looking audience. The program consisted largely of music more or less familiar. To be sure, a good many years have elapsed since Mr. Gericke last gave us Schumann's "Genoveva" overture (opus 81). Schumann's limitations were marked, although he never, apparently, realized the fact. His yearning to find a larger, fuller means of expression than could be had in the piano led him to write symphonies before he learned the capacities of an orchestra. Nor was his attempt at opera any more successful. "Genoveva" is not likely to be heard in its entirety on this side of the Atlantic. The novelty on the program was a selection from Goldmark's little known opera, "Merlin," produced with but a modicum of success at the New York Metropolitan in 1887. Tennyson has made the story familiar in his Idylls of the King. The "chorus of spirits, and spirits' dance" was the selection given last night. The title makes one inevitably think of Berlioz's exquisitely dainty music, but Goldmark's conception differs widely from the French composer's ideas of fairy music. Beginning with a clashing tutti the music glides into a flowing legato to be interrupted by a sudden momentary crescendo, and this alternation occurs again and again. The music is brilliantly colored, decidedly fascinating, with little bits (like the brief march) of a particularly taking character, but it is neither spiritual nor fairy-like, and only in the episodical crashes which interrupt the flowing current of melody is there anything even mildly demoniac. The selection was, however, just as enjoyable as if its title was more nearly realized. The symphony was Brahms's first, played a couple of months ago by the local orchestra. Repeated hearing does not remove the feeling that it is overelaborated and labored, too highly polished, perhaps; certainly not a spontaneous outburst of genius. A man may know too much, be too well educated technically. What he gains in certainty he loses in freshness. His creation is too much of the brain, too little from the heart and Brahms was fifty when he produced this symphony It is needless to say the work was marvelously well played. One requires to hear it under less favorable circumstances to realize how well it must be played if chaos is to be avoided. Last night every phrase was enunciated with exquisite clarity, every detail received its due value, each of the choirs sang its part so as to make a homogeneous whole. That the whole is a monumental edifice cannot be denied, but even monumental edifices, while reflecting renown on the maker, need not necessarily be things of beauty.

Mr. Alvin Schroeder, a member of the orchestra, was the soloist. He played Saint-Saens's concerto for violoncello in A minor opus 33, which Gerardy also gave, not so very long ago. The work is a noble one, barring, perhaps, the cadenza, which for this instrument is an absurdity (is it not so at all times?), but Mr. Schroeder, fine, sterling artist as he is was not at his best, and in spite of the customary endless and quite meaningless applause, those who best know and most fully appreciate both the composition and the soloist experienced a slight feeling of disappointment. To-morrow night Mr. Gericke will present a delightfully diversified program (the subscribers to the first series vow that all the sugar-plums are kept for the Wednesday concerts). Rimsky-Korsakoff's overture to "The Betrothed of the Czar," Gounod's "Stanches de Sapho," two "poems" for orchestra, by Mr. Loefler (the blonde gentleman who sits on Mr. Kneisel's left hand), after verses by Verlaine and Rollinat, two French decadents, and Dvorak's "From the New World" symphony, which seems to be endemic. Distinction will be lent to the concert by the appearance of that most delightful contralto, Mrs. Kirkby-Lunn, who will sing two songs by Edgar.

6 Jan 13

## The Press

PUBLISHED DAILY AND WEEKLY.

### ENTREES IN MUSIC

**The Boston Orchestra Heard in a Number of Novelties.**

Wherein the program of the Boston Symphony Orchestra at the Academy of Music last evening was not made up of actual novelties it was most modern, with the Slavic touch the predominant note. It ran as follows:—

Rimsky-Korsakoff....Overture to "The Betrothed of the Tsar."
Gounod....Stances de Sapho," from "Sapho"
Loeffler....Two Poems for Orchestra: "Avant que tu ne t'en ailles," Verlaine; "Villanelle du Diable," Rollinat. (First time at these concerts).
Elgar...."Sea Pictures," Two Songs from a Cycle of Five for Contralto and Orchestra, op. 37.
Dvorak....Symphony No. 5, in E minor, "From the New World," op. 95.
Soloist, Madame Kirkby Lunn.

The program, indeed, with the exception of the symphony, in itself, however, more of a suite Americaine than a symphony, was a series of musical entrees, with Loeffler, the well-known first violinist of the orchestra, supplying the musical timballes a la maitre d'orchestra, as it were, and Elgar and Gounod the hors d'oeuvres and Rimsky-Korsakoff leading off with the Russian caviare and salt fish, albeit it must be said that this time the Russian was less unconventional than is usual, so that the overture is melodious and smoothly-flowing and in no way assails the ears with intentional discords or queer effects. As for Mr. Loeffler's two orchestral paraphrases of precieuse French verse, it must be said that the talent, the cleverness, the musical erudition and grasp of instrumentation always seem wasted on some bizarre choice of subject, which suggests that the composer has a feeling of aloofness from the common inspiration of the many and seeks ideas supposedly known only by the few. As with the choice of Maeterlinck's "La Mort de Tintagiles," so the Verlaine poem, which is a matin song, much overpraised, and the Rollinat poem, which celebrates hell and its master, seem rather far-fetched as stimuli of the musical creative faculty. You could never guess from Mr. Loeffler's music what special verses were being described, and it were better if he let Verlaine, Maeterlinck and Rollinat alone and stick to the more obvious things in love and life that should inspire his muse.

There is some very beautiful painting in the tone-poems, but the merit of this was as music and was enjoyable even if you had never heard of Verlaine or read the poems supposedly rewritten in orchestral idioms. M. Gericke gave his colleague's work a careful and sympathetic rendering, and the orchestra brought out all the tonal effects in superb style. As for the other novelty, the Elgar songs, they proved to be very modern, indeed, and richly decorated in the descriptive accompaniment. Madame Lunn sang two out of five, "Where Corals Lie," by Richard Garnet, and "The Swimmer," by A. Lindsay Gordon, and revealed as before when she sang, at the Messiah performance with the Choral Society, a powerful, true contralto with an ease of method and artistic confidence that is most agreeable. In the stanzas from Gounod's "Sapho," a work that is practically unknown here, and is therefore "new" in one sense of the word," Madame Lunn was tellingly dramatic.

The concert closed with one of Mr. Gericke's well-tempered renderings of the New World symphony that gave the Gericke viewpoint if it lacked the Bohemian and African abandon supposedly inherent in this composition.

8 Jan 13

## PUBLIC LEDGER

ESTABLISHED 1836

### BOSTON ORCHESTRA

**A Brahms Symphony and Saint Saens's Concerto for Violoncello.**

The Boston Symphony Orchestra, under Wilhelm Gericke, gave the third of its monthly concerts at the Academy of Music last evening, with this programme:

Overture to "Genoveva".....Schumann
Concerto for violoncello, A minor..Saint-Saens
Chorus of Spirits, from "Merlin".....Goldmark
Symphony No. 1, C minor.....Brahms

The overture is nearly all that has survived of Schumann's unsuccessful opera of "Genevieve de Brabant," though singing societies occasionally try one or two of the choruses. Offenbach's setting of the same subject distorted has been heard more frequently. The German romantic opera of Schumann's was not difficult to caricature, and Schumann's genius was not operatic. But there is good romantic feeling in the overture, and the music associates itself well enough with the legend. It was admirably played by the orchestra, with some pretty woodland suggestions on the horns and a good deal of romantic color of its simple kind.

Goldmark's romantic or mystic opera of "Merlin" was done by the German company in New York some fifteen years ago, but never in Philadelphia. The excerpt played last night is a chorus and dance of spirits which occurs in Merlin's enchanted garden while Vivien is stealing the magic spell. The music needs the picture for its particular exposition, but it is very delicate and charming music by itself, with a weird suggestion that has individual effect.

It is always a pleasure to hear Mr. Schroeder, though he might be heard to greater advantage than in Saint-Saens's concerto, which he plays with impeccable execution, but with no great sympathy with its lyrical intent, and which he did not make very interesting to his audience, though such clear and sure 'cello playing as his calls only for warm appreciation.

The symphony was the well known first of Brahms, which this orchestra has played here within two years, and the Philadelphia Orchestra within a few weeks, so that little need be said now of either the music or its performance. Mr. Gericke feels the academic side of Brahms rather than the poetic, and thus is apt to make him a bit dry and sometimes to lose the movement and accent. But this is largely a matter of individual temperament. In this instance the interest would probably have been more easily manitained had the symphony come at the beginning rather than at the end of the concert, though the programme was not long.

The orchestra will give a concert in the second series to-morrow evening, when Dvorak's "New World" symphony will be played and Madame Kirkby Lunn will sing.

**A Schumann Evening.**

Albert Wolffungen, the Philadelphia tenor, well known for his connection with a school of operatic music here, gave a song recital in Griffith Hall last evening, with the assistance of Mme. Estelle Stamm Rodgers, Miss Dorothy Carlson, soprano, and W. Preston Tylor, baritone. The programme, with one or two exceptions, was composed entirely of Schumann lieder, in which Mr. Wolffungen, singing entirely without music and with the authority that comes of thorough knowledge, and with no little sentiment, was heard to excellent advantage. Mme. Rodgers sang two Schumann songs, Mr. Tylor the famous "Prologue" from Leoncavallo's "I Pagliacci," the entertainment closing with two selections from the Verdi operas "Aida" and "Rigoletto." The recital would seem to be in lieu of the second operatic performance announced to take place about this time, but which has not as yet materialized.

## Philadelphia Inquirer

TUESDAY, JANUARY 13, 1903

### MUSIC AT THE ACADEMY

**Third Monday Evening Concert of the Boston Symphony Orchestra**

The Boston Symphony Orchestra, under the direction of Mr. Wilhelm Gericke, gave the third concert in its current first, or Monday evening, series at the Academy of Music last evening, in the presence of the crowded and brilliant audience which these recurrent occasions never fail to attract. The symphony was the first of Brahms, in C minor, which, it may be remembered, was performed by the Philadelphia Orchestra with conspicuous success earlier in the season. This is not so grateful and obvious a composition as the second symphony of the same composer, which was given here by Mr. Scheel two weeks ago. Its sentiment is more austere, its structure is more complicated and recondite, its significance is less apparent, its beauty is less easily to be apprehended and enjoyed.

But it is a noble and dignified work, full of original ideas, most eloquently, ingeniously and appropriately expressed, and richly rewarding the close attention which it imperatively exacts. It needs to be read with an unfailing intelligence and interpreted with an undeviating adequacy of tone and time and temperament, or much of it tends to become obscure; but those who could not grasp its meaning and appreciatively follow its developments as it was played last night have only themselves to blame for the circumstance. Mr. Gericke never seems to be more thoroughly interested and more completely at home than when he is engaged in the interpretation of Brahms, and his performance of this first symphony last night, in its sobriety of statement, symmetry of proportion, elevation of spirit and perfect clarity of exposition, was wholly satisfying and entirely admirable. The other orchestral selections were the "Genoveva" overture of Schumann and two numbers, the Chorus of Spirits and Spirits' Dance, from Goldmark's opera of "Merlin," which latter are not familiar here, and proved to be extremely dainty, melodious and imaginatively poetic. The soloist was Mr. Alvin Schroder, the accomplished first 'cello player of the orchestra, who rendered Saint-Saens' concerto in A minor, Op. 33, in a manner which made light of its enormous difficulties and did due justice to its many merits.

The orchestra will be heard again at the Academy to-morrow evening, when the program will include Dvorak's symphony "From the New World," and when Mme. Kirkby Lunn, the English contralto whose singing has produced something of a sensation in New York and who recently made such a favorable impression by her rendering of the contralto music of the "Messiah" when that oratorio was given by the Choral Society of this city, will be the soloist.

8 Jan 13

## THE EVENING TELEGRAPH

**BOSTON SYMPHONY ORCHESTRA.**

For the third time this season the holders of tickets for the first series of Boston Symphony concerts had the pleasure of listening to that incomparable orchestra in a programme of unusual interest. The house was well filled, but not so much so as has frequently been the case, which the absent ones have cause to regret, for they missed a delightful performance. Schumann's Overture to "Ginovera" opened the evening, a richly melodious composition, full of meaning, and beautifully rendered. The solo was given by Mr. Alvin Schroeder, Saint-Saens' Concerto for Violoncello in A minor, and it goes without saying that this popular artist was warmly welcomed. His work is so well known and well appreciated here that it needs no special criticism. When he settles himself with his 'cello, the audience is sure of a musical treat, and last night was a further confirmation of the fact. What the house lacked in numbers it made up in enthusiasm, and Mr. Schroeder was recalled again and again, in the evident hope of an encore, which, however, was not forthcoming.

Goldmark's "Chorus of Spirits" and "Spirit Dance" from "Merlin" came next, being given here for the first time last night. It is deliciously tuneful, an exquisite blending of beautiful melodies and perfect harmonies, all wrought out with accurate finish habitual with this orchestra. To be sure, these same melodies and harmonies are so strongly reminiscent of the "Trilogy" that one expects a ripple of song from the Rhine maidens or the sound of Siegfried's horn, but all the same it is charming music.

The "Brahms' Symphony No. 1," in C minor, closed the programme, and never has it seemed more beautiful and impressive. It seems, however, a mistake to place the symphony at the end of the performance rather than at the beginning, as the mind is less capable then of thorough appreciation than it is earlier in the evening.

4 Jan 13

## THE RECORD

WILLIAM M. SINGERLY

**Boston Symphony Concert.**

Mme. Kirkby-Lunn, the new Grau contralto, made her second appearance of the local season at the Academy of Music last evening as soloist of the Boston Symphony Concert. She deepened the impression made by her at the recent singing of "The Messiah" oratorio, and her voice in itself is rich, powerful, magnificent. But it certainly lacks decisive expressivenes and genuine wealth of feeling. Her rendition of the two Elgar "Sea Pictures" were very disappointing, especially so in "The Swimmer," which demanded an interpretation far beyond that given it by this otherwise admirably endowed contralto. As for the orchestral features of the concert, the Rimsky-Korsakoff Overture to "The Betrothed of the Tsar" was a delightful number; while Dvorak's "New World" symphony was given a scholarly reading anew. But the two Loeffler pieces (with all due respect for that honored member of the Boston organization) were rather too freakish and over-pretentiously trivial. The setting to Verlaine's poem, with its climax of sunrise, was decidedly the better of the two. The setting to Rollinat's whimsical "Villanelle of the Devil" was whimsical enough in its orchestral treatment, and full of odd and even Strauss-like novelties; but such music, in our individual opinion, is scarcely worth the candle, and is a waste of Mr. Loeffler's undoubted talent as a composer.

6 Jan 13

## The Press

### BOSTON ORCHESTRA

**Brahms Symphony No. 1 Rendered in Superb Style.**

Mr. Gericke and his associates in the Boston Orchestra surpassed themselves, as it were, last evening in the superb interpretation of Brahms' noble symphony No. 1, the C minor. This beautiful work has never been so splendidly read. Its meaning never seemed so lucent, never so glowing in color as well as crystalline in its sheer beauty. But the symphony, though the last and most important number on the program at the Academy of Music, was not the only attraction, for the selections were singularly well-balanced as follows:—

Schumann....Overture to "Genoveva," Op. 81
Saint-Saens ..Concerto for Violoncella, in A minor, Op. 33
Goldmark ..Chorus of Spirits and Spirits' Dance, from "Merlin" (First Time.)
Brahms .. Symphony No. 1, in C minor, Op. 68
Soloist: Mr. Alwin Schroeder.

That the orchestra would make itself felt in Schumann's fine overture was to be expected, and the true virtuoso quality in the orchestral brackground, and the solo work of Mr. Schroeder, in the Sant-Saens concerto, made a delightful special number in which the soloist so covered himself with glory as to cause numerous recalls, the enthusiasm only stopping at the sharp rap from Mr. Gericke's baton, as he plunged the orchestra forte and full voiced into the shimmering, highly-colored excerpt from Goldmark's "Merlin," heard for the first time. The music, which describes in vivid color and piquant rhythm soothing song and undulating dance, a scene in the opera when nymphs and sprites of the earth, air and sea abound and disport themselves, is characteristic of the composer of "Sakuntala" and the "Queen of Sheba." It quite puts Berlioz's nose out of joint, so far as the "dance of the sylphs" goes, and as interpreted last evening makes a telling concert piece, painting a picture not over richly, but surely, with lovely effects in all the choirs, strings, wood-wind, brasses, percussion, and ranging from aerial sound hints, pianissimi, to crashing forte passages with Bedlam or belidames loose and glad of it.

Mr. Gericke seemed in the mood for Goldmark and the tonal beauties of the band were elaborately displayed. And then came the symphony and something more than mere virtuosity in its noble interpretation.

[75]

8 Jan 15

ESTABLISHED 1836

PUBLIC LEDGER

AND

## THE BOSTON ORCHESTRA

### Dvorak's "New World" Symphony and Some Recent Compositions

At last evening's concert of the Boston Symphony Orchestra Mr. Gericke presented this programme:

Overture, "Betrothed of the Tsar," Rimsky-Korsakoff
Song, "Stances de Sapho".....Gounod
Two Poems for Orchestra.....Loeffler
Two Songs, "Sea Pictures".....Elgar
Symphony, "From the New World"....Dvorak

The overture to Rimsky-Korsakoff's opera is unmistakably Russian, without reference to the characteristic orchestral coloring, which is not obtrusive. It has a broad and very lovely melodic basis, and while it is rather vague in form, it is firm in structure, and suggests a lyric feeling that should make the opera worth hearing, if there were any means by which new operas could be heard.

Mr. Loeffler's two "poems for orchestra," a kind of musical paraphrase, one of a chauson by Paul Verlaine, a little idyl of love and daybreak, and the other of Maurice Rollinat's "Villanelle du Diable." The tender sentiment of the former suggests the musical mood, but Mr. Loeffler strays far from his programme. Verlaine, whatever he is not, is always concise; in the musical paraphrase the simple thought is drawn out till it loses significance. The grotesquerie of the villanelle lends itself more easily to orchestral illustration. It has movement, and Mr. Loeffler treats it with an elaboration of musical symbolism, introducing quotations and episodical allusions not always quite obvious even with Mr. Hale's elucidation. It is all immensely clever, however, and interesting in performance, and it won appreciative applause, modestly acknowledged by the composer from his seat at the first violin desk.

Madam Kirkby-Lunn, whose unusual contralto voice was heard here in "The Messiah" at Christmas, sang the beautiful lamentation, or farewell, from Gounod's "Sapho," and the last two of a cycle of five songs, or "Sea Pictures," by Edward Elgar. These are English poems, "Where Corals Lie" and "The Swimmer," declaimed against an orchestral background, that is scenically descriptive or suggestive. It is a really strong and beautiful work, though it would be more effective with a clearer enunciation than the singer gave to it.

At the end came a very clear, bright and beautiful performance of the "New World" symphony, which is now sufficiently familiar to be appreciated for what it is, without reference to what it does not pretend to be. All of the first movement, with its very free conception of American "folk song," was admirably played, with great distinctness and true musical sense, and the slow movement was given with exquisite tenderness and poetic sentiment. The tone of the orchestra throughout was warm and lovely, and Mr. Gericke has not for a long time given us a brighter piece of execution than in the whole well rounded performance of this symphony. Whatever was the affliction that disabled his right arm, he led with the left with admirable authority and spirit. The audience was not as large as so good a concert deserved.

6 Jan 14

## THE MORNING HERALD

### ENJOYABLE NOVELTIES BY SYMPHONY ORCHESTRA

#### Third Concert of the Season Given at Music Hall Last Night—Features of Program.

The third Boston Symphony concert, which was given last evening at Music Hall, was more particularly attractive on account of certain works contained in the program which were practically unknown to Baltimore audiences. These were the aria from Gounod's opera "Sapho," two movement from Berlioz's choral symphony, "Romeo and Juliet," and two songs from a cycle by Elgar.

The other numbers on the program were Mendelssohn's Italian symphony in A major and the introduction and "Love Death" from "Tristan and Isolde."

The soloist for the occasion was Madame Kirkby Lunn, contralto, who sang the Gounod and Elgar numbers. Madame Lunn's voice is more nearly akin to a mezzo-soprano than contralto. The artist is endowed with an admirable stage presence, that greatly assists her hold upon an audience, but although possessed of a fine and highly cultivated voice, she sings with a certain dramatic action. The vocalist is not by any means a great artist. Her enunciation leaves much to be desired, and a monotony of tone quality indicates a lack of fire and spirit in her productions. Her selections, however, were excellent, the more so as an opportunity was afforded to hear some of Elgar's works. The latter is a composer who is rapidly making a great reputation for himself, notably by virtue of his masterly scoring for the orchestra. Such conductors as Theodore Thomas and Van Der Stucken are producing many of his compositions and it is, therefore, to be hoped, having now given some works from Elgar's pen that Mr. Gericke will lay aside some of his conservatism, and will let Baltimore hear more of the compositions of the new master.

The Mendelssohn Symphony, from first to last, is a delightful work, strongly suggestive of Italy and her sunny skies. Throughout the purity of the master's orchestration is visible, and in the fourth movement especially the clever amalgamation of the Saltarello with the Tarantella in contrapuntal treatment is remarkably interesting. The performance by the orchestra was excellent, leaving nothing to be desired except, perhaps, the second movement was taken a trifle slowly.

The two movements from the Berlioz Symphony were remarkably well performed. The marvelous orchestral effects, including the technical difficulties for the various instruments, showed the high state of efficiency possessed by the organization as a body.

The performance of Wagner's beautiful "Love Death" was not so satisfactory as that of the other works, although Mr. Gericke appeared to pay more attention to obtaining his climaxes than usual.

Jan 15

THE NORTH AMERICAN

## MASTERLY WORK OF BOSTON SYMPHONY

### Orchestra Interprets Four Numbers at Third Concert of Its Series.

### GERICKE'S FINE READING

### Alwin Schroeder, 'Cellist, Delights Hearers With a Saint-Saens Concerto.

*By Helen W. Henderson*

The Boston Symphony Orchestra gave the third concert of its first series at the Academy of Music last evening, presenting, with but one exception, a programme of modern compositions, which was as follows:

Schumann.....Overture Genoveva, opus 81
Saint-Saens.Concerto for 'cello, A minor opus 33
Goldmark, Chorus of Spirits and Spirit's Dance, from "Merlin"
Brahms....Symphony, No. 1, C minor, opus 68

Schumann's opera, "Genoveva," was performed for the first time in 1850 in Leipsic. It has never been popular, and, though it is occasionally revived in Germany, it has never had an abiding place in a repertory. The overture contains no striking element of interest, and the performance last night was notable only for the exquisite smoothness of the orchestration as conducted by M. Geriche, its perfect phrasing and classic interpretation.

The second number of the programme introduced the soloist, Alwin Schroeder, the first 'cellist of the orchestra. Mr. Schroeder chose the Saint-Saens concerto to exploit his digital dexterity and skilful bowing. The concerto makes no demand upon the emotional faculty of the player. Mr. Schroeder played with wonderful finish and was particularly admirable in the quick passages in the second movement, which call for an alert eye and steady hand. He received the usual number of recalls from an enthusiastic audience.

The Goldmark excerpt, from the fifth scene of the second act of the opera "Merlin," was performed last evening for the first time in Philadelphia. The opera was first performed in Vienna in 1886. The dance is light and graceful, and contains some beautiful passages for the harp, which were well taken last night.

The concert closed with Brahms' symphony, the same played by the Philadelphia Orchestra on November 7 and November 8 of the present season.

Gericke's reading of the score was a masterly performance, and never did the orchestra appear to finer advantage than in the interpretation of this great work.

4 Jan 14

## THE SUN

### BOSTON SYMPHONY AT BEST

#### Performance At Music Hall Was Altogether Charming.

The program of the third Boston Symphony concert, which was given last night at Music Hall, was as follows:

Mendelssohn—Symphony No. 4, in A major, "Italian," Op. 90.
I. Allegro vivace.
II. Andante con moto.
III. Con moto moderato.
IV. Saltarello—presto.
Gounod—"Stances de Sapho," from "Sapho."
Berlioz—Two Movements from the Dramatic Symphony, "Romeo and Juliet," Op. 17.
II. Love scene. Adagio.
III. Queen Mab. Scherzo—prestissimo. Trio. Allegretto.
Elgar—"Sea Pictures," two Songs from a Cycle of Five for Contralto and Orchestra, Op. 37.
Wagner—Introduction and "Love Death" from "Tristan and Isolde."

Mendelssohn, Gounod, Berlioz, Wagner and Elgar—this list of names at once suggests a very catholic taste on the part of Mr. Gericke.

Leaving out Elgar (who might just as well have been left off the program), the series of these names represents a progression in intensity which could not have been better exemplified than by the selections of last night.

Mendelssohn nowhere shows such clarity, such freshness as in the Italian symphony, and last night this seemed especially delightful. After struggling with the rigors of the most wintry of days, after risking life and limb on the glissando passages of ice which surround Music Hall, to be plunged immediately at the beginning of the concert into the warmth and cheerfulness of the musical atmosphere of the Italian symphony was most welcome.

To be sure, the Italian local color is not quite unmistakable, but whether the scene is laid in Italy or Egypt or Venezuela Mendelssohn's music represents it as a most delightful place. There is no very thrilling story told nor is there a great deal of musical profundity in the composition. Compared to up-to-date musical utterances, it may seem even trite and thin, but everyone may enjoy it and may even feel relaxed in doing so. And the orchestra played it as though they enjoyed it, and with the same relaxation which is the first requisite for an artistic performance.

The Berlioz "Romeo and Juliet" music is exquisite, but the stride from Mendelssohn to the French composer is a long one, and the hearer is compelled to enter the domain of "program" music, which is especially remote from the Italian symphony. The excerpts given last night are replete with musical interest and they gave as much pleasure as any part of the concert.

Berlioz has not, however, succeeded in reproducing fully the English conception of "Romeo and Juliet." His is entirely Gallicized, and although extremely interesting has a decided foreign flavor.

From "Romeo and Juliet" to "Tristan and Isolde" is in reality not very far, but the latter work seems in a class all by itself. It is uncanny in its passion and certainly over-intense in its expression. The death of the lovers in "Romeo and Juliet" is very much more earthly than the "Liebestod" in Wagner's work. But at the same time the effect of the latter is almost unearthly in its power. There are few musical episodes that are able to lift an audience off its feet in the way that the "Liebestod" can do.

Throughout the entire concert, Mr. Gericke controlled his men (as he always does) admirably, and the results were satisfying in the extreme.

The soloist was Mme. Kirkby Lunn, the English contralto. She has a glorious voice and a great deal of temperament. Her performance of the beautiful Gounod aria was superb, barring the unfortunate miss in her try for the final high note.

The songs by her fellow-countryman, Elgar, who is now basking in the sunshine of quite an international popularity, seemed on their first hearing to be of a very indifferent quality and certainly unworthy of the beautiful voice and the musical intelligence of Mme. Lunn.

Jan 14

## Baltimore American

### DRAMATIC SYMPHONY OF ROMEO AND JULIET

#### Boston Symphony Orchestra, With Mme. Kirkby Lunn, Enthuses Fashionable Audience.

Baltimore cannot be called unmusical, because whenever a musical organization of known excellence appears music lovers turn out in force. Last evening the Boston Symphony Orchestra drew a large audience to hear its third concert of this, its eighteenth season, in Baltimore. The following program was given:

Mendelssohn—Symphony No. 4, in A major, "Italian," Op. 90.
I. Allegro vivace.
II. Andante con moto.
III. Con moto moderato.
IV. Saltarello: Presto.
Gounod—"Stances de Sapho," from "Sapho."
Berlioz—Two Movements from the Dramatic Symphony, "Romeo and Juliet," Op. 17.
II. Love scene: Adagio.
III. Queen Mab, Scherzo: Prestissimo.
Trio: Allegretto.
Elgar—"Sea Pictures," Two Songs from a Cycle of Five for Contralto and Orchestra, Op. 37.
Wagner—Introduction and "Love Death," from "Tristan and Isolde."
(Orchestral.)
Soloist—Mme. Kirkby Lunn.

Mendelssohn's Italian symphony is not his best, but anything presented by the Boston Orchestra is sure of a perfect rendition, as his Scotch symphony has the humor of the bagpipes, so his Italian symphony shows Italian coloring, especially in the second movement, which, with its steady, walking rhythm, strongly suggests the idea of a pilgrims' march, which was, however, later and much better shown in the "Pilgrims' March" and chorus in Wagner's "Tannhauser." The last movement is also Italian in style, the saltarello being an older and quicker form of the more modern tarantella. The several movements of the symphony were composed at different times and under varying circumstances, and naturally are not uniform in inspiration.

The gems of the program were the two movements from the Berlioz dramatic symphony, "Romeo and Juliet." Anything more exquisite in musical composition it is difficult to conceive. They not only present the great master of orchestral work, but this master under peculiar moods of inspiration. Shakespeare was one of the great Frenchman's idols: "Romeo and Juliet" was his ideal tragedy. Berlioz fell in love with the English lady who played Juliet and married her. Berlioz could conceive of nothing lovelier than the character of Juliet, and although he presented several of Shakespeare's works in symphonic form the love scene in "Romeo and Juliet" is the most exquisite gem of them all. In the theme of the adagio, with its superb instrumentation, in which horns and cellos are so charmingly united, the perfection of orchestral work is reached, especially when interpreted by such an orchestral player as the veteran virtuoso, Schroeder, under the lead of a director like Gericke.

The Queen Mab fairy scherzo was equally enjoyed by the large and discriminating audience, which almost begged for its repetition.

The soloist, Mme. Kirkby Lunn, displayed a contralto voice having a mezzo-soprano range and quality. She is a dramatic artist of fine ability.

The concert closed with the Wagner "Prelude and Love Death," from "Tristan and Isolde," which has been frequently heard in Baltimore both in concert and opera. Wagner wrote very little music for the concert stage, always preferring opera work, but he used this number in concerts himself, mainly because he had so little else to present that way. It is broadly instrumented, and is a good ending number.

[76.]

# SUNDAY HERALD.

PUBLISHED EVERY SUNDAY IN THE YEAR
VOL. CXIII., NO. 25.

SUNDAY, JAN. 25, 1903.

## THE SYMPHONY CONCERT.

### Novelty a Lively Overture by the Russian, Arensky.

**Another Russian, Max Hambourg, Is the Soloist in a Liszt Conce.to—A Work That Is Fitful, Erratic, and Played with an Almost Tartar Violence.**

The chief impression left on the general mind at the 12th Symphony concert by Mr. Max Hambourg's delivery of Liszt's first pianoforte concerto must have been admiration for the magnificent workmanship and indomitable strength of the instrument upon which he performed and amazement tempered with regret that any man could play so loud for so long a time. The concerto—which was originally known and scorned in Vienna as the "triangle" concerto, because of the tinklings which tap the accent and rhythm of the scherzo—has its beauties; but being an early essay of its author in that genus of composition, it is fitful, erratic and not without turgidity and turbulence. It has possibilities for suavity and grace; but Mr. Hambourg played it all with a rush and a roar, if one may be permitted to say so, a Tartar violence, barbaric and reckless, seems to lie close below the surface of Mr. Hambourgs' sturdy and honest Russian determination. Yet with what noble splendor and almost majestic fulness he might illuminate and permeate truly grand and sublime music, if he only would! He has great qualities, which never show more luminously than when he occasionally uses his giant strength with other than a giant's disposition. His apparently exhaustless physical and nervous strength and technical resources are not his only characteristics. At its loudest, his tone is round, rich and smoothly massive; when his execution seems most reckless and extravagant, he is still accurate, firm and definite; his biggest volume and his fiercest sweep are yet resolute and controlled; his mind is justly perceptive and his pronouncements are logical and, within the lines of his violent exertion and excessive effect, proportionate. But there is overmuch of everything and almost never a moment for relaxation, rest or refreshment. His personal equation might well be equal to an almost Olympian place among pianists; but it would be first necessary for him to realize that Jove did not always speak in thunder and cast crashing bolts, but could woo with soft, velvety, bovine eyes or fascinate and dazzle in glittering flakes or filmy gold.

The Brahms dances, charmingly and elastically played, were very welcome, and relieved the strain imposed by the concerto. The choice fell ultimately upon those of the third book, numbers 11 to 15, inclusive, as orchestrated by Alfred Parlow. The formalist, logician and schollast here disappear and Brahms comes as a genial, good fellow, not able, indeed, quite to conceal his skilled learning, bringing persuasive pages of delicate and sinnous grace, sweetly sensuous melody, rich and kindly harmonies and hearty, happy spirit. Some are more free and facile than others, but all invite and encourage the hearer to "foot it featly" as he passes. The fundamental themes, by the way, were only selected and not written by Brahms, although it was his touch that gave them their permanent value.

The Mozart "Jupiter" symphony gave its usual deep and true delight, and presented its forms of beauty and nobility. Whatever may have been the cause of that appellation, the composer's genius here soared to the empyrean and won its right to rest upon the attributes of victory over material and moral hardships, trials and woes. This music softens, sweetens and strengthens by its own influence, and it elevates and encourages by what it implies of devotion to ideals and high aims.

The new overture was delightful and sympathetic. Only during a few moments has it apparently anything to say of adverse fortune, suffering, harsh condition or conflict. It is built principally upon a very lovely and appealing melody, always tenderly voiced and gaining influence, if not actual force, at each return, as if to delineate the enduring beauty of soft, clinging, faithful affection and gentleness.

The orchestra played beautifully all the numbers through, the programme was delightfully brief, and Mr. Hambourg had hearty, but not extreme, applause.

The next programme is thus given out:

Overture, "A Night in Carlstein".....Fibich
(First time.)
Concerto for violin.....Mackenzie
Andante cantabile.....Beethoven
Suite No 3.....Tschaikowsky
Soloist, Mr. T. Adamowski.

# BOSTON DAILY ADVERTISER

Established 1813.

## THE SYMPHONY CONCERT.

Introduction to the Opera, "Nala and Damayanti".....Arensky
(First time.)
Concerto in E flat major, No. 1 for Pianoforte and Orchestra.....Liszt
(Mark Hambourg, Soloist.)
"Hungarian Dances," Nos. 11, 12, 13, 14, 15.....Brahms
(Orchestrated by Albert Parlow).
Symphony, in C major with Fugue-Finale .....Mozart

Russia and Hungary furnished the chief part of the programme at this concert. Arensky's East Indian overture deals with a plot that can be stated in very few words—a young prince loses his kingdom at dice and afterwards wins it back again by the same means; the moral of which appears to be that if you play dice you ought to study all the fine points of the game.

Arensky plunges into his subject with all the modern glow of orchestration; there are "Lohengrin prelude" violins even in the first measures and the Wagner school of ecstasy is omnipresent. The work is in good form, presenting three divisions clearly and ending as it began—as its hero dice-player did. But it possesses that which places the new Russians above the average of the German orchestral composers of the present, an abundance of good melody, a degree of tuneful beauty. It was a worthy work, pleasing, shapely, well-scored, and we should be glad to hear it again.

Now came the piano-pugilist, Mark Hambourg, who scintillated like that "shining mark" that is said to be beloved of fate. The Liszt concerto in E flat, rather a rhapsody than true concerto, suited the brilliant player perfectly, and he made the best impression that he has yet done in Boston. A shade more of the feminine might have been demanded in the gentler parts of the work, but as a whole it was impetuous, powerful and untrammelled, as Liszt intended it to be. What an iconoclast this terrible Liszt must have been a half-century ago! A concerto with a triangle obligato out of all classical form, full of wild Magyar freedom, must have set the teeth of the conservatives on edge. And Liszt today might be a model to the modern composers in orchestral work, for he does not present ugliness even in his most frenetic moments, possibly because he was cradled in the beautiful Hungarian folk-song.

Even his disciples were a little aghast at the freedom of the work at first, and some asked of him the meaning of the seven-noted figure that forms the chief motive of the work. "Das versteh't ihr alle nicht" sang back the master, to his own music.

Mr. Hambourg was recalled over and over and certainly deserved the ovation, for soloist, orchestra and conductor all united in giving a most exciting interpretation of a work which demanded the abandon it received.

Brahms' Hungarian dances sounded tame by comparison. Liszt would have done much better with the topic. Indeed he has done so, for the last number of the set, No. 15, has been used by him as a Friska in one of his Hungarian rhapsodies, and has been orchestrated also, and sounds ten times as brilliant as the sedate scoring that Parlow has given to Brahms' piano works. The melodies are not by Brahms; Remenyi, the Hungarian violinist, has often bitterly complained to the present writer of the injustice done to one of his own tunes by its being thus incorporated in Brahms' works, but as a matter of fact Brahms only claimed the arrangement of these themes.

Because Swinburne, De Musset and Hugo exist shall we abolish Corneille, Racine and Wordsworth? Mozart's "Jupiter" symphony no longer presents anything akin to "the immortal Jove's dread clamours" to the modern ear, but it is pleasant to listen to nevertheless. The first movement scarcely seems to rival the entirely charming Allegro of the G minor symphony (written at the same time by Mozart) but the finale is not to be crowded out of the latterday concert repertoire, even by the spiciest finales of Berlioz. The work was lovingly read by Mr. Gericke, and the interest of the audience held unabated to the last notes.

At the next concert Mr. Adamowski is to appear as soloist with a "Pibroch" by Mackenzie, which bit of Scottish music will have its first American hearing on that occasion.

Louis C. Elson.

# The Boston Sunday Journal

## SYMPHONY ORCHESTRA; ITS TWELFTH CONCERT

### Anton Arensky's "Nala and Damayanti" Overture.

### MARK HAMBOURG PIANIST

**A Dashing Performance of Liszt's Brilliant and Defiant Concerto in E Flat.**

By PHILIP HALE.

The program of the twelfth concert of the Boston Symphony Orchestra in Symphony Hall last night, Mr. Gericke, conductor, was as follows:

Overture to "Nala and Damayanti"....
.....Arensky
Concerto in E flat No. 1, for piano.....Liszt
Hungarian Dances 11, 12, 13, 14, 15....
.....Brahms-Parlow
"Jupiter" symphony.....Mozart

**An Orthodox Russian.**

Arensky is known here chiefly by his trio and his piano concerto, although certain small pieces for the piano were introduced by Mr. Siloti and have been played since by others. The overture performed last nght for the first time in Boston is for an opera founded on the legend of King Nala, the passionate dicer, who incurred the hatred of a god and thereby lost his kingdom and all that he had, save his wife Damayanti, at a game of chance. The legend is an episode of the Mahabharata. After separation and other trials and tribulations the king won back his possessions and found his wife. The overture is short, simple and pretty. Pretty is the word, for there is no marked emotional quality in the music, but there is melodic grace and there is harmonic sweetness of a conventional and salon nature. We are accustomed to characterize certain harmonic progressions and contours of melody as oriental, and the good-natured hearer will find the East in this overture; but we are far from orientalism as understood by Borodin, Rimsky-Korsakoff and the ultra-moderns ;for Arensky is not of their school, and is not conspicuous for originality. Nevertheless, this overture is pleasant and soothing to the ear, and it is a good thing to be lulled occasionally.

**Mr. Mark Hambourg.**

The young Russian pianist was fortunate in his choice of concerto, and he appreciated the characteristic qualities of the music. It is hard for us to realize in these revolutionary days, when Richard Strauss and Claude Debussy, each in his way, are striking out new paths, the defiant note of Liszt's first concerto, which was as a glove thrown in the face of the conventionalism of the fifties. This music was not only considered as reckless; it was thought blasphemous. Sermons were preached against it, and the triangle was held to be a true instance of Satan in music, and it thus took the place of the tritone. Mr. Hambourg played the concerto with amazing fire and brilliance; the arabesques were treated with elegance; the song was sung, not declaimed. The performance was a fine one from every point of view. I have had occasion before this to deplore Mr. Hambourg's extravagances in force and speed. It is a pleasure to say that his playing last night was that of a master. No wonder that the audience was aroused to enthusiasm.

**Brahms's Dances.**

It is a good thing to relieve programs by the introduction of light and agreeable pieces. Brahms wrote Hungarian dances for the piano for four hands; that is to say he arranged dance-tunes by Hungarian composers and put the Gipsy Muse in a corset. Then he scored three of the dances for orchestra; and Parlow and Dvorak scored others of the set. If we are to have such dances in symphony concerts, why are we not also permitted to hear Chabrier's Espana, a veritable masterpiece? Or the Coppelia or Sylvia suite of Delibes; or one of the fascinating ballet suites of Tschaikowsky? They have not suffered in beauty or charm by performance at popular concerts. These dances of Brahms were scored by a handmaster, and have been played in beerhalls. Second-rate music by Brahms and Company is not better on account of the sacred name of Johannes than first-class music by Frenchmen or Russians.

It was a pleasure to hear the orchestra again after its triumphs in other cities. Mr. Gericke conducted with his usual authority, although his right arm, strained during the trip, is not yet in wholly normal condition, and he was obliged to direct for the most part with his left.

NSEY
ton and Water St

# Boston Sunday Globe.

SUNDAY, JAN 25, 1903.

## MUSICAL TOPICS.

### Mark Hambourg Plays With Symphony Orchestra.

### Concert Tonight for Benefit of Harvard Germanic Museum.

### "Paradise Lost" and "Hiawatha" Coming Choral Offerings.

The 12th Symphony program had for soloist Mr Mark Hambourg, who was heard in the Liszt piano concerto in E flat major. The concerto opened with the introduction to Anton Arensky's opera, "Nala and Damayanti," played for the first time here, and the other selections were a group of five Hungarian dances by Brahams and Mozart's "Jupiter" symphony. The program, which was varied enough to suit all tastes, was of just the proper length, one hour and a half. Mr Hambourg is a familiar figure to local concert patrons, and his style of playing has evoked much discussion, his exhibitions of physical power in particular calling forth many criticisms, favorable and otherwise. His technical skill is wonderful, even in this age of development, and if at times he becomes less the interpreter than he should his performances are so virile and inspiring that his brilliant work is enjoyable even to the auditor who is not entirely in accord with the interpretation.

The concerto was played at lightning speed at times, the finale, with its sweeping chords and double octave runs, being fairly pyrotechnical in its vigor and dash, and in the elaborate figurations of the second theme Hambourg's fingers fairly flew over the keyboard, yet but few phrases were indistinct and those in the fortissimo passages, the usual places. The tinkling scherzo formed a pleasing contrast to the more vigorous parts of the work, and here the performer showed the beautiful quality of his touch in a clarity of tone and crispness of staccato that was thoroughly delightful. The orchestra performed its part well, despite the terrific pace which the soloist set at intervals. Mr Hambourg's welcome was very cordial.

The overture to Arensky's opera is a dainty, mystical work, with "magic spells" woven in musical form and accompanying pastoral suggestiveness running through the whole score. The composition is rather peculiar in form, the themes being fragmentary and rapidly changed to the different contingents of the orchestra, and the piano is introduced as part of the instrumental body. Aside from it being a pleasing bit of music it calls for no special mention. The score presented no difficulties that Mr Gericke's players could not easily compass.

The five Hungarian dances by Brahms, scored for orchestra by Albert Parlow, were given with splendid effect, the various characteristics of each number being set forth in the happiest manner The Mozart symphony, which closed the program, received a magnificent interpretation.

This week's program will have for soloist Mr T. Adamowski, who will play a violin concerto by Mackenzie. The orchestral selections will be the overture, "A Night in Carlstein," Fibich; "Andante Cantabile," Beethoven, and Tschaikowsky's suite No. 3.

GERMANIC MUSEUM CONCERT.

This evening in Symphony hall the

BOSTON POST
*The Representative Democratic Paper of New England*

SUNDAY MORNING, JANUARY 25, 1903.
(Copyright, 1903, Post Publishing Company.)

## AT THE SYMPHONY

### A New Operatic Excerpt by Arensky, and Other Numbers by Liszt, Brahms and Mozart—Mark Hambourg Was the Solo Pianist

The Symphony concert last evening was the 12th in the present series, a sort of "half close," musically speaking, of this, the 22d season. The opening number of the programme was the introduction to the opera, "Nala and Damayanti," by the Russian composer, Anton Arensky. This excerpt was heard for the first time in this city, and probably in the United States. Arensky, one of the best known of living Russian composers, is not a stranger to the musical public here, for a trio, piano concerto and several smaller pieces of his have been heard with much interest and pleasure.

The symphony was Mozart's C major, known as the "Jupiter," one of the greatest of its kind and ever welcome. The performance was highly satisfactory in every respect and was much applauded, as it fully deserved.

The soloist of the concert was Mark Hambourg, the young Russian pianist, with a makeup suggestive of Rubinstein. He played the Liszt concerto in E flat, a work which is excellent to exhibit the technical attainments of the up-to-date pianist, although composed over 50 years ago. Mr. Hambourg is well known not only for his stupendous technic, but for his excessive strenuosity, which latter feature makes his performance in a recital almost unbearable to mortal ears. But in a large hall and in such a work as the Liszt concerto this fault is not so apparent, and while less of this sort of exercise would have improved matters, Mr. Hambourg is to be credited with a performance that was brilliant in the extreme, and just the sort to dazzle, if not to profoundly impress, the listener. Mr. Hambourg was enthusiastically applauded and several times recalled. The rehearsal and concert this coming week will have Mr. T. Adamowski as the soloist, in a violin concerto by A. C. Mackenzie, the English composer. There will also be orchestral numbers by Fibich, Beethoven and Tschaikowsky.

Boston Transcript

MONDAY, JANUARY 26, 1903

## MUSIC AND DRAMA

### Symphony Hall: Symphony Orchestra

The symphony concerts for this season are now half over. The twelfth concert, given Saturday evening, with Mr. Mark Hambourg as soloist, had the following programme:

Arensky: Introduction to the Opera, "Nala and Damayanti." (First time.)
Liszt: Concerto in E-flat major, No. 1, for Pianoforte and Orchestra.
Brahms: Hungarian Dances, Nos. 11, 12, 13, 14, 15. (Orchestrated by Albert Parlow.)
Mozart: Symphony in C major, "Jupiter."

The feature of this concert was the superb playing of Mr. Mark Hambourg. After the attractive young girls we have lately been hearing perform, the respectable pedagogues with excellent techniques, and the stolid British contraltos, et cetera, et cetera, ad libitum, the presence of a genuine, old-fashioned pianoforte virtuoso restored one's confidence in the power of a musical performance to arouse one to the shouting point of enthusiasm; it was like a glass of champagne after many cups of luke-warm tea. On sundry earlier occasions Mr. Hambourg has clearly proved his possession of a vast technique, but, in this city at least, he has not often shown much else. Saturday night, however, his technique was displayed only in so far as it enabled him to offer a performance of the Liszt concerto magnificent in whole and in detail. To speak first of details, there was toward the end of the slow episode one of the loveliest, evenest and most subtly shaded trills ever heard in Boston. The scherzo was exquisite in its delicate lightness. There was beautiful cantilena, cantilena that floated and flowed; it never jerked and halted. The ornamental arabesques were enchanting to listen to, for with them Mr. Hambourg did not try to smother the sound of the orchestra. On the other hand, however, he did, by big, dramatic playing, make many passages significant that usually sound meaningless, at the most, pompous. And the whole performance was alive with a personal magnetism that made even an ordinary scale passage electrifying. From the impressive delivery of the first theme till the thundering chords at the close of the concerto, Mr. Hambourg held his audience fast. There was no rustling of programme books, no peering about to see who had stopped at home tonight. At the end there was frantic applause, amid which Mr. Hambourg was recalled five times. After this wild, abandoned exhibition of Tartar passion, how funny the Brahms pieces did sound.

Another pleasant feature of the concert was the Arensky overture. This music sounded like Mendelssohn up to date, charmingly melodious, beautifully orchestrated, and, unlike Mendelssohn, with a hint of the Valkyries, Wotan's daughters, on one of their wild rides. It was thoroughly agreeable to listen to; there was not too much of it, and it was admirably played.

Of a Mozart composition at a modern symphony concert it is useless to speak. In our large halls the score sounds both thin and harsh, and the music, unfortunately, is so easy of execution that the orchestra will be at no pains to play it well. Such, at all events, was the case with the first movement of the symphony Saturday evening.

At this week's concert, Mr. Timothée Adamowski will be the soloist. This is the programme: Fabich, overture, "A Night in Carlstein" (first time); Mackenzie, concerto for violin; Beethoven, Andante Cantabile; Tschaikowsky, Suite No. 3. R. R. G.

BOSTON HERALD.

PUBLISHED EVERY DAY IN THE YEAR.
VOL. CXIII., NO. 30.

*FRIDAY, JAN. 30, 1903.*

## THE SYMPHONY PROGRAMME.

### A New Name Appears, Introducing a Descriptive Overture.

A new name stands at the head of this week's Symphony programme. Zdenko Fibisch, prominent among the younger Czech composers, was born at Seborschitz, Bohemia, in December, 1851, and early received careful and extended musical education at Prague and Leipsic in the schools, and had private training with Lachner. He was about 25 when he was appointed assistant kapellmeister to the National Theatre at Prague, and in that house he has produced several operas, one being based on Byron's "Don Juan," and a later one, called "Sarka," having made a notable success. He has also composed the music for a dramatic trilogy upon a Greek theme, several symphonic poems, much chamber and vocal music, together with several orchestras, one of which, "A Night on Karlstein," has been chosen for this week by Mr. Gericke. The title sounds promising.

Attention is just now called to Sir Alexander Mackenzie, the English composer, by the fact that at this week's Broadwood concert, in London, Miss Ethel Wood was to give the first performance of his new work, "A Reverie of the East." It is a violin concerto of him which Mr. T. Adamowski will use for the solo number of the present programme, and it is safe to presume—a printed copy being inaccessible—that he would not have chosen it unless it had beauty, strength and sentiment.

There will be played the Liszt orchestral arrangement of the andante in Beethoven's trio in D, opus 97, prepared for a centenary performance at Weimar in May, 1870, and brought out in Boston a dozen years later at a Philharmonic concert.

The other number will be the richly and beautifully wrought third suite of Tschaikowsky, which has been known and enjoyed in Boston since Mr. Nikisch presented it a dozen years ago. It is not, as will be remembered, a set of mere dance pieces, as suites so often are, but a sequence of four numbers, pensive or joyous in fancy, elegant and various in form, fluctuating but never trivial in feeling, and expository of the composer's best talent, learning and proficiency. The first movement is an elegy, moving gently, although it is in rondo form, and characterized by two sweet themes, the first a 6-8 andante in G, and the second a 2-4 air marked to be read with great expression. A waltz, with a fine contrast of minor and major, comes next, and then a most vivacious scherzo, which speaks rather of bonhomie than levity. The last movement is a clear and attractive theme, developed into a dozen variations, wherein the composer shows himself as wise and systematic as Brahms and as variously opulent in tone color and fanciful devices as any of the professors of ornamental orchestration. Among these variations are one which breaks into a tarantella, one that takes on the gravity of a chorale, one that becomes a folksong, another that is taken for its own by a solo violin, and a finale that is a dashing polacca.

Boston Sunday Globe.

SUNDAY, FEB 1, 1903.

## FIFTY-SIX PAGES.

MINIATURE ALMANAC.....FEB 1

### SYMPHONY CONCERT.

The 13th Symphony program last week was without a symphony, the selections being an overture by Zdenko Fibich, MacKenzie's "Pibroch," suite for violin and orchestra, Liszt's orchestration of Beethoven's andante cantabile in B flat major from the piano trio and Tschaikowsky's suite in G major. Mr Timothee Adamowski was the violin soloist. The Fibich and MacKenzie numbers were given for the first times at these concerts. The three movements of the MacKenzie suite are illustrations of the old bagpipe music in different forms, thoroughly Scottish in character, with the peculiar droning bass accompaniment usually heard in "pibroch" pieces. The second part is a series of variations on an old melody, with a contrasting tune to form the "caprice," and the dance theme of the finale is founded upon a once familiar Scottish air.

Mr Adamowski apparently enjoyed playing the suite and certainly his auditors were pleased if the reception and applause bestowed upon the violinist be criterions. The form of the suite is free and of a quaint and jovial overture and the style, in imitation of the bagpipe, is so peculiar in its rhythms and tonal contrasts that the listener is liable to consider the composition from its humorous side rather than the artistic. Mr Adamowski, it seemed, began his work rather timidly, but soon this defect wore away and in the latter part of the first movement until the finale of the suite was reached his bowing was broad, vigorous and of a beautiful quality.

The difficult chord passages in the "Dance" were as harmonious as one could expect to hear, and the octave "jumps" were accomplished deftly and without deflection in pitch. The odd variations, largely staccato, were played brilliantly, and possibly the "Caprice" showed Mr Adamowski's abilities in more favorable light than did the other movements, for its technical skill was displayed in a manner to win him a demonstrative recognition of appreciation, thoroughly deserved. At the close of his performance the popular artist was called many times to bow his acknowledgments.

The orchestral part of the "Pibrock" suite went very well, though calling for no special mention, the score not being very difficult and the solo violin part being the chief feature. The overture by Fibich is pleasing in character, of a romantic cast, and with some admirable measures allotted to the bass contingent, which body performed its part sonorously and in good tone.

The flowing rhythms of the Beethoven andante cantabile were given with exquisite effect by Mr Gericke's forces, the work by the strings being entitled to special commendation. The Tschaikowsky suite, as a whole, was the gem of the program, the last movement in particular showing the best qualities of the orchestra in complicated ensemble work of a brilliant nature.

The celebrated contralto, Mme Schumann-Heink, will be the soloist this week in an aria from Mozart's "Titus" and a selection from Mendelssohn's "St Paul." The orchestral selections will be the overture from Chevubini's "The Water Carrier," "Death and Transfiguration," a tone poem by R. Strauss, and Schumann's "Rheinish" symphony.

SUNDAY HERALD.

PUBLISHED EVERY SUNDAY IN THE YEAR.
VOL. CXIII., NO. 32.

*SUNDAY, FEB. 1, 1903.*

## THE SYMPHONY CONCERT.

### Yesterday's Programme Remarkable in Its Way.

**Its Main Number an Overture, Fibich's "Night at Carlstein," a Work Well Worth Hearing—Mr. Adamowski Appears as Soloist in the "Pibroch" Suite.**

This was a Symphony concert without a symphony. But it was none the worse for that little informality. Indeed, the evening was delightful for the brevity, variety and general charm of its programme, which included one novelty and a solo number for a high personal and professional favorite.

The new overture, Fibich's "Night at Carlstein," proved to be worth hearing, and to imply something intelligible. Carlstein, it appears, is a castle on a rock in a valley about a score of miles from Prague. Its name—"Charles Stone"—indicates that a King Charles of the 14th century built it as a stronghold and a retreat, adorning it richly and keeping the Bohemian crown in its chapel. This overture, as the programme-book has discovered, is the prologue to a comedy which Vrehlicky (who shall dare to try speaking his name?) wrote about a trait and an episode attaching to the aforesaid Charles. This monarch was as exclusive in his views about women as the management of the Favistock Hotel, in Covent Garden, London, and the "eternal feminine" was forbidden to pass his threshold. But his wife, who adored him and was desperately, but causelessly, jealous, found a way to evade his commands, as the play shows. The overture, which is as bright and entertaining as it is honest and lucid, need not be charged with story or significance, for as mere music it fills a dozen minutes genially and joyously. It has, however, two phases and two moods, which may be assumed to typify the matrimonial antithesis. It begins andante with horn calls and short, decided, but not dogmatic, phrases for the brass, wherein the horn quality, predominates, and after this a quick, light, and tricky movement is established with daintily coquettish turns and piquant figures. After some separate development of these, they are blended into a finale in which the horn figure maintains its character and strength, but accepts the entwining fancies of the strings. The overture was delicately, even poetically, played, and must have stirred a desire that Mr. Gericke should draw again from the vast stock of Fibich's compositions, 600 and more in number.

In the good old days of negro minstrelsy the violinist of a troupe was apt, after imitating a reluctant pump, a hard-winding clock and an assertive donkey, to show farcically how a bagpipe sounded out its quavers and drawls and drones. Many old-fashioned folk may have thought of this when they found that Mr. T. Adamowski was set down to play Mackenzie's so-called "Pibroch" suite for the violin, and wondered what might be coming next. But Sir Alexander had no such triviality in mind when he composed this suite a dozen years ago. Like a true Scotchman, he thought upon the glorious incidents of courage, patriotism, battle and death, in which the keen, high, potent and penetrating voice of the bagpipe had incited, encouraged, cheered and glorified—when its pibrochs had summoned, impelled and celebrated the victory or lamented the defeat of Highland men. So he wrote a rhapsody, a caprice and a dance in such forms and such moods as might suit with the spirit of the great bagpipe and fit with its possibilities until the limit of its scale was overrun. The suite, which Sarasate tried in some American cities in the winter of 1889-90, is a skilful and far from undignified piece of writing for the soloist, and is handsomely supported by orchestration in which the harp has thoughtful and appropriate importance.

Mr. Adamowski played it ingratiatingly and at times brilliantly. He retains the sweet, sentimental tone and persuasive phrasing of former years, but he has gained sturdiness, substantiality and depth of style, and blends these various elements to good effect. The suite was received with lively demonstrations of pleasure, and the player was recalled.

Next came Liszt's respectful and reasonable orchestral amplification of the andanta cantabile from Beethoven's great B flat pianoforte trio, opus 97, and the concerto ended with Tschaikowsky's third suite, opus 55, in G major. The composer found life grievous, bitter and perplexed, not only in what he felt and bore, but in what he saw and had to reflect upon. It was no wonder that pathos and tragedy are never long absent from his pages, and that his levity often seems forced and unnatural. He here begins directly with an elegy, which is pensive rather than gloomy, and flows on as if there were consolation in thinking that what one mourns has left behind some possession which could have come only from the now departed. The waltz which follows has, indeed, the true pulse, but it sways slowly with a suggestion of laughter sadder than tears and smiles more touching than sighs. The scherzo has some natural joy, and its character is that of the careless tarantella, all for the life of the passing instant. The fourth movement, with its dozen variations upon a simple melody, shows many changes of fancy, plan and instrumental treatment. It implies more deliberation and attention in plan and execution, demonstrates Tschaikowsky's almost peerless skill in such work, and ends with more animated and concentrated strength than is to be found elsewhere in the suite. The performance of this—and, indeed, of all the programme—was most meritorious for care, taste and proficiency, and was all the more commendable as some temporary disability of Mr. Gericke's right hand restricted his instructive use of his baton.

The next concert will have this programme:

Overture, "The Water-carrier".....Cherubini
Aria from "Titus".....Mozart
Tone poem, "Death and Transfiguration"..
R. Strauss
Aria from "St. Paul".....Mendelssohn
Symphony No. 3, "Rhenish".....Schumann
Soloist, Mme. Schumann-Heink.

BOSTON POST
*The Representative Democratic Paper of New England*

SUNDAY MORNING, FEBRUARY 1, 1903.

## AT THE SYMPHONY

### A Programme of Compositions by Fibich, Mackenzie, Beethoven and Tschaikowsky—Timothee Adamowski Was the Soloist

The 13th Symphony concert last evening presented an excellent programme which gave much pleasure to the audience. The first number, "Night at Karlstein," by Zedenko Fibich, a Bohemian composer, was heard here for the first time. Fibich, who died at Prague in 1900, at the age of 50, was a prolific writer in many forms, but his works are all but unknown in this country. The overture, which is supposed to portray musically a night in Karlstein, a castle in Bohemia, near Prague, is a pleasing composition, ingeniously and effectively scored for modern orchestra. The chief theme is elaborately developed, but the second theme is more of interest. The work deserves another hearing, though it made no extraordinary impression on the audience.

Another number was Liszt's orchestral version of the Andante of Beethoven's B flat piano trio, which has not been heard here in many years. It is a fairly effective version of a celebrated movement, and was much enjoyed.

But the orchestral gem was Tschaikowsky's Suite No. 3, Op. 55, which the composer himself directed in New York when he visited that city in 1891. Every movement of the suite is of interest, there is never a dull moment and the whole is Tschaikowsky at his best. It received the most applause of any number and it well deserved it.

Mr. Timothee Adamowski, the favorite violinist, made his annual appearance at these concerts. This time he chose a concerto by the Scotch composer, Alexander C. Mackenzie, a work originally played by Sarasate at the Leeds festival in 1889. Afterwards the celebrated violinist played it on his American tour in 1889-90, giving it in Boston, with piano accompaniment played by Bertha Marx, May 3, 1890

Mackenzie's concerto called the "Pibroch" is in three movements, the latter two connected without pause. The themes are derived from old Scotch melodies of the bagpipe order, and in this work are elaborately treated at considerable length, especially for the solo instrument. While not among the greatest of violin concertos it has more merit than some that have been played at these concerts and is worthy of a place in the repertoire of solo violinists. Mr. Adamowski displayed all his well-known abilities, technical and artistic, and his performance was in every way admirable. He was received with old time enthusiasm and several times recalled. The soloist of the next rehearsal and concert will be Mme. Schumann-Heink, and the orchestral numbers will be by Cherubini, Strauss and Schumann.

[78]

The Boston Sunday Journal
FRANK A. MUNSEY
CATION OFFICE, Washington and Water Str

Feb 11

# SCOTCH AND BOHEMIAN UNFAMILIAR PIECES

## Played at the Thirteenth Symphony Concert of Last Night.

## FIBICH'S COMEDY OVERTURE

### Mackenzie's "Pibroch" Suite for Violin as Performed by Mr. Timothee Adamowski.

By PHILIP HALE.

The thirteenth Symphony concert, Mr. Gericke, conductor, began with a performance of Fibich's overture to "A Night at Karlstein," which was played here for the first time. The overture was written as a prelude to Vrchlicky's historical comedy. The subject of this dramatic piece is the command of Charles IV., King of the Romans, that nothing feminine should enter into his castle Karlstei... His wife Elizabeth, his fourth wife by the way, loved him passionately, was wildly jealous of him, and found a way to disobey his order.

**Zdenko Fibich's Music.**

Fibich, an extraordinarily fertile composer, a very rabbit, is here hardly a name, yet a quartet by him was played in New York at least a dozen years ago, and he is known in Western cities by orchestral as well as chamber music. He studied diligently at Leipsic and Mannheim and was evidently influenced by Mendelssohn and Schumann. This overture is hardly a comedy overture; it seems more adapted to some special function, as the dedication of a theatre; for what in the world has the swollen apotheosis or the final pomp to do with a comedy? To be sure there is the prelude to "The Mastersingers," to which the objection of incongruity might be made if we were unacquainted with the character of Wagner's comedy. Here the resemblance ceases. Fibich's overture is an honest work, sonorous at times, conventionally made for the most part, and without any evidences of marked individuality. The themes are of slight importance, in fact, rather ordinary, and they are thin supports for the developed structure raised upon them. What is especially missed is the national Czech flavor, which is unmistakable in Smetana's music and also in the best and most characteristic pieces of Dvorak. This overture is the work of a German conservatory pupil, well grounded in routine.

**Mackenzie's "Pibroch."**

Mr. Timothee Adamowski played Mackenzie's "Pibroch," a violin suite written for Sarasate, and introduced by that great violinist in this country in 1889. Sarasate played it in Boston with piano accompaniment in 1890. Sir Alexander is a Scot and the son of a Scot, and he surely ought to know how a pibroch sounds. Perhaps his suite would be more effective if it had been written for the great Highland Bagpipe and played by some formidable MacCrimmon or Donald in a kilt. Last night there was little suggestion of the piper, and on the other hand it was hard to be enthusiastic over the work as a violin suite. The first movement, a Rhapsody, might go; it is by far the most romantic and imaginative portion of the work, but Mr. Adamowski, although he has many admirable qualities as a violinist, is hardly the man for such music. The Rhapsody demanded a player of commanding authority; the hearer must be compelled into admiration, ready to accept any flourish as wildly or heroically Scottish, but Mr. Adamowski, when his performance is best, is seductive rather than authoritative; he charms but is not heroic. And it must be said that last night he was not wholly in the vein as a performer, for his intonation was not flawless, and the difficulties of the piece were at times too apparent. The second movement is a series of variations, and in this Caprice Mr. Adamowski was more successful in song passages than in bravura. The Finale of the work is a dance, and a heavy one. The Suite is by no means an inspired composition, and there is a smell of the factory about it, rather than the perfume of the heather, or even the odor of Glenlivet. The player was recalled and a wreath was handed to him.

...y Benevole

**Tschaikowsky's Third Suite.**

Liszt's transcription of the Andante Cantabile from Beethoven's B flat piano trio was followed by Tschaikowsky's suite No. 3, which has not been heard here for some years. It is not one of his strongest works, yet it contains eminently characteristic passages. When Mr. Nikisch brought it out (it was in 1891), it seemed to me that the melancholy waltz and the scherzo were the inferior movements of the suite. Last night they were by far the most impressive. The opening elegy is amiable flowing music, and some of it might be called pretty; but with the exception of one crescendo, there is little to take it out of the salon. But the Valse that once seemed forced and deliberately singular, now sounds as the natural speech of Tschaikowsky, speech that drips with a melancholy known to him alone, a sadness that is intensely human, yes, animal. No one but Tschaikowsky could have imagined this rhythmic, yet halting wail, no one but he could have found the fitting musical language for such emotions. And in the trio of the Scherzo there is the thought, the germ of much of the scherzo of the Pathetic symphony. This, too, is peculiarly Tschaikowskian.

**The Hour for Variations.**

The finale is a theme with variations, and it may be said that no variations should be heard after 9 o'clock when the concert begins at 8 P. M. However, ingenious any variations may be, they are for earlier attention. Some of Tschaikowsky's are ingenious and interesting; nor do I see why any one with a sense of humor should object to the blare and roar of the Polonaise. There is a certain inherent vulgarity in every festival occasion, even in a Coronation, and the circus is not always in the tent. Furthermore, the vulgarity of Tschaikowsky is wholesome; it is like the smell of a fresh clod with its suggestion of the inevitable end and the awaiting earth; for in Tschaikowsky's vulgarity—and nearly all if not all the truly great have a touch of what the genteel and the finical call vulgarity—there is also some memento mori.

Boston Transcript
MONDAY, FEBRUARY 2, 1903

## MUSIC AND DRAMA

**Symphony Hall: Symphony Concert.**

Mr. Timothée Adamowski played at the Symphony concert Saturday evening, the thirteenth of the season. This was the programme:

Fibich: Overture in F major to Vrchlicky's Comedy, "A Night at Karlstein," op. 26. (First time.)
Mackenzie: Suite for Violin and Orchestra, "Pibroch," op. 42. (First time with orchestra.)
Beethoven: Andante Cantabile from the Pianoforte Trio in B-flat major, op. 97. (Orchestrated by Liszt.)
Tchaikovsky: Suite No. 3, in G major, op. 55.

On Saturday Mr. Adamowski made his seventeenth appearance here as soloist with the Symphony Orchestra, on six of which occasions he has brought to hearing some work heretofore unknown in Boston. His choice for Saturday fell on Sir Alexander Campbell Mackenzie's "Pibroch" suite for violin and orchestra, a composition that might well be termed a "novelty," since it had been played, by Sarasate, only with pianoforte accompaniment. The first movement seemed far the strongest of the three. A rhapsody, it made a strong romantic appeal to the imagination, and was successful in creating an atmosphere of its own, which was dispelled by the marked inferiority of the following movements. To play a pibroch as we conceive it, Mr. Adamowski has not the heroic, warrior-like temperament. On the excellent authority, however, of Robert Louis Stevenson's David Balfour, we have it that pibrochs are not always martial. For the romantic, the poetical, the tender side of Scottish music Mr. Adamowski has precisely the fitting qualities. In the course of the suite he did some very beautiful playing, charming greatly by the sweetness of his tone and the lovely turn of his phrases. At the end he was recalled several times and given a wreath of laurel.

There was another new work to he heard—an overture, "A Night at Karlstein," by the busy Fibich of Prague. As the programme-book has it, "the overture is frankly, clearly written, and it requires no long analysis." The andante from Beethoven's trio, also, with Liszt's fine trappings, needs few words. A slow movement from any one of the nine symphonies would have been preferable.

By far the most interesting number on the programme was the Tchaikovsky suite; at last there was something to listen to seriously. After a delightful "Elégie," a series of lovely melodies most happily scored, all pulsating with a gentle melancholy, came what Tchaikovsky called a waltz. Here the composer whined and snivelled in as dismal frame of mind as when he penned the Pathetic symphony—how different a mood, by the way, from that of the Brahms horn trio, likewise a gloomy work. The scherzo also suggested the Pathetic symphony. It was devillish—all rhythm, rhythm, no melody, no harmony, but a rhythm to drive one mad. This over-application of the principle "in the beginning God made rhythm" left one in a propitious mood for enjoying anything that might follow, far more the charming theme, with its cleverly written variations, ending with a rousing polonaise. Tchaikovsky was as good at a polonaise (calling to witness this one and that in "Eugen Onegin") as he was bad at a waltz.

All the evening the orchestra did remarkably brilliant playing, finally sweeping through the polonaise with an abandon that was electrifying.

Next Saturday evening we are to have Mme. Schumann-Heink to sing. Here is the programme: Cherubini, Overture, "The Water-Carrier"; Mozart, Aria from "Titus"; R. Strauss, Tone Poem, "Death and Transfiguration"; Mendelssohn, Aria from "St. Paul"; Schumann, Symphony No. 3, "Rhenish.'

R. R. G.

of Fame; both will yet grow in reputation.

Most impressive was the waltz which formed the second movement of the suite. Let not the word "waltz" deceive those who did not hear this composition; there was no "sound of revelry," no "light fantastic toe," in this movement; it was a waltz such as the mourners might dance around the remains, at a funeral, without shocking the feelings of the bereaved family. Its oppressive pulsations of the kettle-drum, its sombre orchestration, its mournful themes, made a veritable Danse Macabre of it.

Nor was the scherzo anything at all merry; it was simply restless. In the midst of its syncopations, one heard the call of trumpet and drum as if the stern reality of combat were never at any great distance. It was weird and uncanny at times, the work of a superior Berlioz.

The variations were not all great. The first four were superb; the later ones less remarkable. Such variations are always somewhat like a promenade through a department store; the conductor takes the role of floor walker and shows us the violin department, an excellent quality of bassoons, some fine flutings, the clarinette counter, etc., etc.; and in this case everything from English horn to violins, was passed in review. Especial praise must be given to the fiery variation by the united violins, and to Mr. Maquarre's flute-playing. The final variation was rather bombastic and less worthy than the excellent ones with which the work began; yet, of course, the noisy end made a palpable hit and won great applause.

Spite of the fact that Mr. Gericke was obliged to conduct left-handed, the unity of the orchestra and the freedom of the readings was not disturbed. Our conductor wrenched a muscle in his right arm, in Philadelphia, while emphasizing a syncopation in a Brahms work.

L. C. Elson.

4 Feb 2

BOSTON DAILY ADVERTISER
Established 1813

## MUSICAL MATTERS

**THE SYMPHONY CONCERT.**

Fibich.....Overture, "A Night in Carlstein." (First time.)
Mackenzie.....Pibroch for Violin. Mr. T. Adamowski, soloist.
Beethoven.....Andante Cantabile.
Tschaikowsky.....Suite No. 3

For once a concert without a symphony, although the suite was of symphonic proportions and earnestness. We found our old acquaintances, Wagner's Rhine-daughters, swimming around in Fibich's overture, and, per contra, we did not find anything essentially Bohemian in the work of this Bohemian composer. Richter and Jadassohn had evidently transmuted the Czech metal into German silver. There was a fatal facility in the work, and one felt that the composer could have delivered the same sort of goods in any required quantity, if ordered. But, after all, talent is often more easily digested than genius, and there was something very pleasant in the cradling melodies, the expected climax and the many syncopations with which the overture was garnished.

Let us give all due credit to Mr. Adamowski for avoiding the too well-trodden path of the violin soloist and eschewing Beethoven, Brahms, Bruch and Mendelssohn and their familiar violin concertos. Nevertheless, we cannot thrill very much in response to Mackenzie's "Pibroch." How many composers have tried to expand the Scottish music into the classical forms and how few have succeeded! Beethoven, Franz and Schumann have essayed "lieder" which have been about as Gaelic as Rhine wine; Bruch has worked up "The Campbells Are Comin' " (in "Fair Ellen") into a most Teutonic climax, and has made a Scotch fantasie for violin and orchestra that is by no means Scottish; not only Mendelsohn, among the Germans, has succeeded in catching the true llit of the beautiful music of the north.

One would imagine that Mackenzie would be to the manner born, that he would bring forth a Scot's pibroch that would excite and awaken Gaelic fervor. Alas and alack! he has run into the improvisational and rhapsodic school, which is entirely foreign to his nature, and the result is by no means suggestive of "chanters" and "drones." Ernest Newman recently said that it would be as possible to hatch a chicken out of a hard-boiled egg as a new school of music out of Mackenzie, and, judging by this work, the new school that must some day spring out of the glorious Scottish folk-song will not have this composer as its founder.

Mr. Adamowski played remarkably well; his passages in harmonics were admirably given in spite of enormous difficulties, and the brilliant pizzicati of the caprice were very effective. He was excellently supported upon the harp by Mr. Schuecker. We liked him least in the final dance which needed more fervor. He was handicapped by the character of the composition and would have been more at home in another school, but, even as it was, he made a decided success, and was recalled twice and given a floral tribute. But Tam Adam o'Skye! hoot mon! ye maun gie us the pibroch in kilts the next time!

The calm beauty of Beethoven's andante was finely brought out in the reading of Mr. Gericke. And Liszt deserves great homage for the discreet and conservative scoring of the work; he has made no attempt to magnify the work unduly, but has given an orchestration that reminds of Beethoven rather than of any "arranger." Perhaps some day some one will do a similar orchestral service to that great symphony in piano disguise—the sonata in B flat, Op. 106. A special word of commendation ought to be spoken about the flute and bassoon. work in this andante.

Tschaikowsky's suite is an unequal work, but to some of its divisions the adjective "great" can be legitimately applied. We believe that Liszt and Tschaikowsky have not yet attained their due position in the musical Hall

[79]

BOSTON HERALD.
PUBLISHED EVERY DAY IN THE YEAR.
VOL. CXIII., NO. 36.
THURSDAY, FEB. 5, 1903.

# A SYMPHONY PENSION FUND.

## Players to Assess Themselves so Aged Ones May Retire.

**Two Concerts to Be Given a Year to Add to the Fund and Maj. Higginson Asks the Assistance of the Public in Making These Benefit Concerts Successful in Their Aim.**

For the benefit of players of the Boston Symphony orchestra whom age, as time advances, will forbid continuing their vocation, a movement has been started looking to the establishment of a pension fund. The players have decided upon yearly assessments upon themselves; and two yearly concerts, to aid the fund, and the sympathy of Maj. Higginson with the movement is distinctly shown in the following appeal:

"For 22 years the Boston Symphony orchestra has given concerts in Boston, which have afforded great enjoyment to many people.

"Of course, the orchestra has been paid for this work, so far as money goes, but money will not pay for the great efforts and devotion of these men to the cause of art and to the happiness of the public.

"For many years I have been uneasy about the future of the musicians, for the time will surely come when they can play no more. I have therefore wished to establish a pension fund in some fashion. Now the members of the orchestra themselves have prepared for their own benefit such a plan, which rightfully claims my assistance. The fund will come from a yearly assessment on each member of the orchestra and from two yearly concerts which the orchestra will give for its own benefit—concerts out of the regular course. Our public may be sure that the men will play their best and that they will choose music which will be good and refreshing.

"For the permanence and quality of the orchestra, which has done so well for the public, I ask this public, which has always been most generous and kindly toward the orchestra and toward me, to aid the two concerts of this year and of every succeeding year by filling the hall and by treating the orchestra with hearty applause.

"HENRY L. HIGGINSON.

"Boston, Feb. 4, 1903."

BOSTON HERALD.
PUBLISHED EVERY DAY IN THE YEAR.
VOL. CXIII., NO. 37.
FRIDAY, FEB. 6, 1903.

**At the Symphony Concerts Today and Tomorrow Mme. Schumann-Heink Will Be Unable to Appear Owing to a Severe Cold—Selections by the Orchestra.**

The cast for "The Knickerbocker Girl," the new musical comedy written by George Totten Smith and Alfred Aarons, which is to be staged at the Columbia Theatre soon, is as follows: Mehitable Merton, Miss Josephine Hall; Eleanor De Reuyter, Miss Helen Belmont; La Rosa Estrobana, Miss Nellie Beaumont; Roxie, Miss Beatrice Darlington; messenger boy, Miss Alice Clifford; Sanford Merton, William Armstrong; Prof. Herman Wartz, William H. Sloan; Abner Merton, Richard Lee; Don Carlos Estrobana, William Mandeville; Miegal Rosaros, Edgar Halstead; Baldwin, Frank Doran; Terry, Bud Ross; Lillie Lofter, Miss Lillian Bond; Daisy Deuce, Miss Helen Irwin, and Trixie Tiller, Miss Nina Randall. There will be a chorus of about 50 girls.

The production will be staged by Lionel E. Lawrence. The musical director will be Clarence Rogerson.

### THE SYMPHONY PROGRAMME.

Mme. Schumann-Heink Has a Severe Cold and Will Not Sing.

Mme. Schumann-Heink was on the programme to sing at the Symphony concerts this afternoon and tomorrow night, but owing to a severe cold she will be unable to appear. Instead of her two selections the orchestra will play the "Love Scene" and "Queen Mab Scherzo" from the symphony of "Romeo and Juliet" by Berlioz. Mme. Schumann-Heink was to have sung from Mozart's "Clemenza di Tito," Vitellia's second scene, a recitative followed by the rondo, "Non piu di fiori vaghe catene—no more gracious chains of flowers," and the short air from Mendelssohn's "St. Paul"—"But the Lord is mindful of his own."

The overture and symphony are standard and well known—Cherubini's "The Water-Carrier" or "Les Deux Journees," and Schumann's third, familiarly spoken of as the "Rhenish," by reason of its character and associations. In 1850 the composer was invited to become the municipal director of music at Dusseldorp, a compliment and a material advantage which at once encouraged and stimulated him. This symphony was the great work of that year, and he sought to make it strong, stately and even solemn. Its last movement was meant to be significantly sympathetic with the sacred festivities incident upon the elevation of the archbishop of Geissel to the see of Cologne. It was first performed, the composer directing, at Dusseldorp early in February of the ensuing year, and has maintained its place and influence ever since.

Midway of the programme is placed Richard Strauss' third tone-poem, "Death and Transfiguration." This amazing and bewildering composition runs parallel—at least in its author's mind and purpose—to a death-bed scene described in stanzas printed upon the title page of the score. On the one hand, it is claimed that they (written by Nikolaus Lenau) inspired the music, while, on the other, it is asserted that they were made by Alexander Ritter to match what Strauss had already done. Be this as it may, the listener must draw his own crosslines of connection. In a gloomy night a man lies alone upon his death-bed. His mind is busy with thoughts and memories of the life which is ending—its experiences, its hopes, failures, regrets, good and evil deeds, and, above all, the sincere and constant, if often futile and fallible, desire which he has had to think, do and live well. The final earthly moment comes, and the beginning of the new life is illuminated by the sanctification which is the result of conscientious faithfulness and by the dawning glory of peace and happiness. In this connection there may be interest in recalling what Mr. Arthur Symonds, the English poet and essayist, has written: "Strauss builds with water and bakes bread with dust. 'Tod und Verklarung' is a vast development toward something which does not come; a preparation of atmosphere, in which no outline can be distinguished; a stage for life, if you will, but a stage on which life does not enter; the creator has not been able to put breath into his world. All the colors of the orchestra, used as a palette, flood one with their own fires and waves; it is as if an avalanche of water swept over one; but out of this tossing sea only here and there a poor little shivering melody puts up its head and clings half-drowned to a spar."

Per contra, interest will be found in comparing that opinion with the following, which the London News critic prints just after a recent performance of the poem under Mr. Henry Wood's baton: "The 'Tod und Verklarung' is a noble piece of music, curiously haunting in its thematic material and saturated with a sincere feeling, which, for some reason or other, seems very intimate. Strauss has that power of genius, that power of saying something in his own way which you cannot forget. He never leaves you indifferent. And he is by no means an esoteric composer. Wonderful as his music is technically, it appeals clearly and strongly to all who have imagination and the musical temperament. The performance, though not perfect, showed once again that Mr. Wood has a special talent for conducting symphonic poems."

The Boston Morning Journal
FRANK A. MUNSEY
gton and Water Str

Admirers of Richard Strauss do not need to be reminded that his tone-poem, "Death and Transfiguration," will be played at the Symphony concerts this week. When it was performed at the Queen's Hall, London, last month, the music critic of the Referee seized the opportunity of protesting against Alexander Ritter's poem as an explanation of the music:

"The weird and impressive opening might just as truly be representative of a desolate moor on a moonlight night as a 'narrow, sordid garret' illumined by 'one spent rushlight's gleam,' and the former would be a much more poetical picture to suggest to an audience. Herr Ritter is happier toward the close of his 'explanation,' but the music would have gained in my estimation had the composer been content to let it go forth as an endeavor to express a strong man's struggle with death and his transfiguration in the land of all knowledge."

SUNDAY HERALD.
PUBLISHED EVERY SUNDAY IN THE YEAR
VOL. CXIII., NO. 39.
SUNDAY, FEB. 8, 1903.

# THE SYMPHONY CONCERT.

## Four Standard Selections Are Splendidly Rendered.

**They Are a Cherubini Overture, Parts of the "Romeo and Juliet" of Berlioz, Strauss' "Death and Transfiguration" and Schumann's Third or "Rhenish" Symphony.**

The sudden failure of a single number expected for any given Symphony concert causes the conductor a complicated difficulty. He must substitute something which he is sure can be taken up and perfectly played on the spur of the moment, which will be satisfactory in itself, which will be of such length as not to disturb the time balance of the programme, and which will fit closely and harmoniously into the tone and color scheme as already arranged. Mr. Gericke escaped happily from the quandary into which Mme. Schumann-Heink's defection had thrown him, and presented his reconstructed programme in this excellent form: Cherubini's "Water Carrier," overture; the "Love Scene," adagio, and "Queen Mab" scherzo, from the "Romeo and Juliet" of Berlioz; Richard Strauss' third tone-poem, "Death and Transfiguration," and Schumann's third or "Rhenish" symphony.

The performance was altogether masterly in leadership and in technical and aesthetic obedience. The bewildering, audacious, innovative score of Strauss, especially, was magnificently handled. Yet that very splendor, firmness, courage and versatility of treatment served only to emphasize the extravagant and exasperating irrationality of the composition when considered in regard to its nominal subject. Its professed theme is the last hour of one poor, solitary man, whom Death imperatively and relentlessly claims, and to whom there opens, as the final earthly moments are swept away, the great and glorious prospect of "the world that sets this right." It is not Azrael, the grave, grand, calm and considerate angel, who claims the man whom it has been made his duty to seek, nor is it the fabulous skeleton, with drum, trump and sword whose pitiless presence and sudden summons withers the being and chills with horrid, shuddering terrors the reluctant, amazed and trembling Everyman. To the unequal and already decided contest Death brings his whole array of violent, terrific, astounding and annihilating forces with a rage, a fury of sound, a battery of arms and a chaotic pother which could only be relevant to a devastating battle, a holocaust made by collision, explosion or earthquake, a cataclysm, "the wrecks of matter and the crush of worlds." And even then, accepting the whirlwinds, tempests, crashes and roars of sound as suggestive of Death in his most material, brutal and coarsely devastating manifestation of himself and his powers, how inadequate and illogical is the conclusion! This seems far more like a vociferous, self-glorifying and yet somewhat stern and grandiose exaltation of a victory which he could not help but win, since the hour is not yet come for the "last enemy to be destroyed." If the poem is to have a derivative motto attached to it, there would be appositeness and picturesqueness in that stanza from Longfellow's "Wreck of the Hesperus":

Her rattling shrouds, all sheathed in ice,
With the masts, went by the board;
Like a vessel of glass, she stove and sank.
'Ho, ho!' the wreckers roared.

And was it not, perhaps, something more like this which Strauss held in mind as he wrote?

The inventive originality, the technical and instrumental resources, the dazzling, overpowering, grand and diverse effects of Strauss' compositions are not to be denied. They sway pulse, nerve, power of analytic thought and calm exercise of judgment. They belong to the current epoch, devoted to the vast, the audacious, the tyrannical and the proudly and confoundingly opulent, sumptuous, pretentious and haughty. Whether they will belong also to the future, which now appears to menace more than it promises, only that future itself can tell. Yet, might it not be better to give them no definite appellations, but to call them, as Busoni was content to do with his wonderful evolution of irrelevant but magnificent orchestral effects, merely studies or fantasies in instrumental possibilities?

The next programme is to be this:

Overture, "L'Orestie" ..... Taneiew
Concerto for pianoforte, in A minor, Op. 54 ..... Schumann
A Siegfried Idyl ..... Wagner
Symphony No. 5, in C minor, Op. 76 ..... Beethoven

Mme. Fanny Bloomfield-Zeisler, Soloist.

[80]

4 Feb 9

BOSTON DAILY ADVERTISER
Established 1813.

## MUSICAL MATTERS

### THE SYMPHONY CONCERT.

Cherubini.....Overture, "The Water-Carrier."
Berlioz.....Adagio (Love Scene) and Scherzo (Queen Mab) from "Romeo and Juliet" Symphony.
Richard Strauss.....Tone-Poem, "Death and Transfiguration."
Schumann....Symphony in E-flat major, No. 3.

Cherubini was once ranked as a rival, if not a superior, to another composer of his period named Beethoven. Although time has shown him inferior to the symphonist in clearness and felicity of expression, yet there are passages of dramatic, even of passionate fervor in many of his works. But they subside too often into the quieter harmonic vein of the classical epoch, which seems so dull to modern ears. The overture to "The Water-Carrier" still holds its own, however, and the vivid warmth of harmony in the opening theme of the allegro is as charming at the beginning of the twentieth century as at the end of the eighteenth.

Mme. Schumann-Heink was scheduled to appear as soloist, but the rapid changes of the too mercurial thermometer proved too much for her, and at the last moment a substitution became necessary.

The two movements of the Berlioz symphony seemed unusually attractive, even after a previous performance in the ninth concert of this season. There was little or none of the wild striving after grandiose effects that mars so many of this composer's ambitious works. Instead, the love scene proceeded with commendable fervor, and horns and 'cellos uttered sweet themes to the violins in the most amorous fashion. The delicate, airy grace of the "Queen Mab" scherzo won its usual meed of appreciation.

Then came the cheval de bataille of the evening, in the shape of Strauss' great symphonic poem, "Tod und Verklaerung." Not the latest of the tremendous orchestral tone-poems that have shaken the modern world, it seems the clearest, the most coherent, the most convincing. It is a pleasure, too, to note that the literal interpretation is being discarded in favor of the more allegorical side. We need no longer look for definite fever-motives, or follow the rate of the patient's pulse by metronome marks; but we may thrill with unbounded admiration at the glowing picture of man's hopeless struggle against the inevitable, of the recurring memories of childhood's simplicity, youth's eagerness and manhood's brave strength, of the losing fight with death and the triumph beyond the grave. More fitting than the realism of Ritter's poetic dedication would be the ringing words of Browning, put by him into the mouth of an earlier musician:—

There shall never be one lost good. What was, shall live as before;
The evil is null, is nought, is silence implying sound;
What was good, shall be good, with, for evil, so much good more;
On the earth the broken arcs; in the heaven, a perfect round.

The performance of a Strauss work always tempts its hearer to theorize on the tendencies of modern music. The impressions given by last Saturday's piece differed little from those aroused by the more recent "Heldenleben." There was the same stupendous skill in handling the full modern orchestra, the same largeness of design in the musical edifice. But the discords are too abrupt, the contrasts often too sudden. The great blemish, however, is the lack of thematic beauty. For example, the few notes on the oboe that typify the first reminiscence of childhood are too unmelodic to be convincing. As another instance, the hero-motive in the later work is both arbitrary and ugly.

A single theme of Schubert's Unfinished Symphony contains more musical beauty than all the works of Strauss. Admitted that the newer temples are grander than the old; why build them of poor material? Before leaving the subject, the reviewer must offer a well-earned tribute of praise to Mr. Gericke for the superb vigor with which he read the work.

Schumann's Rhine Symphony, No. 3, is perhaps less popular and less ambitious than its two predecessors, but does not fall below them in quality. Its frank thematic beauty, combined with the happy enthusiasm that pervades so many of Schumann's works, make it always welcome.

The next programme consists of Taneiew's Overture, "L' Orestie," Schumann's A-minor Piano Concerto, Wagner's Siegfried Idyl, and Beethoven's Fifth Symphony. Mme. Bloomfield-Zeisler will be the soloist.

Arthur Elson.

**"PARADISE LOST."**

Feb 8

The Boston Morning Journal

FRANK A. MUNSEY

# "TOD UND VERKLAERUNG" AS PLAYED LAST NIGHT

Richard Strauss's Symphonic Poem of Death and Transfiguration.

## 14TH SYMPHONY CONCERT

**Superb Performance of the Great Work—An Old, Once Favorite Overture by Cherubini.**

By PHILIP HALE.

The program of the fourteenth symphony concert, Mr. Gericke, conductor, was as follows:

Overture to "The Water-Carrier".....Cherubini
"Love Scene" and "Queen Mab" scherzo from "Romeo and Juliet".....Berlioz
Tone Poem, "Death and Transfiguration".....R. Strauss
Symphony in E flat, No. 3.....Schumann

Mrs. Schumann-Heink, who was announced to sing at this concert, telegraphed Thursday that she was suffering from a severe cold. The program was therefore changed, and the two pieces from "Romeo and Juliet," which have been already played this season, were substituted for her arias. It is not necessary to comment on the character of the music or the performance, and yet I cannot refrain from marveling again at the beauty of the "Love Scene," a beauty that still seems imperishable, or from praising the performance of the Scherzo.

### Certain Foes of Strauss.

Richard Strauss's tone-poem was the feature of the concert. Read by Mr. Gericke with the utmost care, intelligence and sympathy, and played con amore and superbly by the orchestra, which is undoubtedly to day without a rival, this "Death and Transfiguration" made a profound impression. There was much applause, long continued applause, but the close attention during the performance and the slowness of the audience to take advantage of the intermission were a more fitting tribute to the genius of the composer. When the piece was first played in this country, certain critics, especially in New York, saw fit to describe it as morbid, charnel house music, and they dubbed it names and then washed their hands as though they had accomplished an unclean but righteous and necessary task. And some of them dilated on the absurdity of trying to set to music, Ritter's poem, which is printed in the score. As a matter of fact the poem was written after the music had been composed.

### The Question of Program.

It is a question whether such a detailed poetic explanation is of advantage to the hearer. If music with a title, or with sub-titles, is not sufficiently suggestive to awaken a sympathetic mood in a hearer of ordinary musical intelligence, or in one who is sensitive to impressions and yet not technically well versed, the fault is in the composer, not the hearer. The hysterical annotator who finds in each measure a hidden meaning has done much harm to Wagner, and it looks as though he would injure Strauss, who is no friend, they say, to such worshipers. "Death and Transfiguration" is Strauss's title. It is true the poem is on a fly leaf of the score; but did either poet or musician expect that any one would attempt to fit the music to the poem as in melodrama? I do not believe it for a moment.

### Strauss's Meaning.

The reader is put in a mood by the poem. He does not remember every detail. A man is dying; he fights with death; delirious, he is a child, a youth; he again knows the struggles of manhood; death is at last tired of his reminiscences and finishes him. Death is conqueror. But the cry still rings out even in this age of materialism: "O, death, where is thy sting? O, grave where is thy victory?" For death is transfiguration as well as dissolution. These are common thoughts; and birth and life and death are common everyday facts, as common as the sunrise, a mountain-chain, the ocean, the stars on a wintry night when no wind stirs. It is a good thing to be reminded of the transfers and promotions worked by death after this fever of life. And Strauss, the poet in tones, has sung these mysteries in a grand and lofty way, not by trying to italicize with music a realistic description of a death-bed. Meaning? Strauss prepares no examination paper. I doubt whether he and his commentators would agree as to the precise nature of any "typical theme."

gton and Water Str

# Not Irreparal

### The Music Itself.

Each hearer is his own analyst. And as each hearer is an individual apart through hereditary influences, environment education, calling, his analysis must necessarily differ from that of his neighbor. There must be differences of opinion concerning the effect of certain passages of detail; the more sensitive will be moved the more acutely; the musician will constantly find passages that excite his admiration, when the layman will merely receive an impression of something big and wonderful; but all must realize the beauty, the sadness, the terror, and at last the triumphant grandeur of this tone-poem, in which there is no morbid taint, in which there is the full justification of death. "Charnel house music?" Say, rather, the glorious expression of the ennoblement of even an ordinary life by deliverance through death. The hymn that chants the end is solemn, but triumphant, and in this hymn there is the conviction of bravery, the belief that death to him who has fought the fight is the apotheosis of heroism.

Schumann's "Rhenish" symphony has not the freshness or romantic feeling of the other three. Cherubini's overture is still classical, faultlessly, coldly classical.

BOSTON POST

*The Representative Democratic Paper of New England*

SUNDAY MORNING, FEBRUARY 8, 1903.

(Copyright, 1903, Post Publishing Company.)

## AT THE SYMPHONY

**An Orchestral Programme of Works by Cherubini, Berlioz, Strauss and Schumann—There Was No Soloist**

The 14th Symphony concert last evening presented an interesting programme, although there were no novelties. The first number was Cherubini's overture to his opera, "The Water Carrier," which has not been heard at these concerts for a number of years. At one time it was a favorite at orchestral concerts, and although considered by some, nowadays, as a back number, it is still worth an occasional hearing. Two movements from Berlioz's "Romeo and Juliet" symphony were given in place of the two numbers that were to have been sung by Mme. Schumann-Heink, who was unable to appear owing to illness. These Berlioz excerpts have been given here before this season, and do not call for comment, excepting that the performance was superb at every point. Another number was Richard Strauss's "Death and Transfiguration," the third of his series of seven tone poems. It has been played twice before at these concerts, but at so infrequent intervals as to be a comparative novelty to many who heard it last evening. The subject upon which the music is based is not exactly pleasant, and as to whether the music portrays the text or not is a matter that each individual auditor must decide. But it does not sound quite so unintelligible as it did upon previous hearings, although much of it is noisy and unrefined, compared with some efforts of other composers that might be named. But that there is a meaning behind much that now seems vague and unintelligible is a fact beyond question, and in time if future opportunities are given to hear this work, that has already provoked much comment, more understanding will doubtless be the result. The performance was admirable in all respects, probably no orchestra in existence could have given it better, and the work was enthusiastically applauded. The final number was Schumann's third symphony in E flat major, Op. 97, known as the "Rhenish," a familiar but always an enjoyable work. This week's programme will include a new overture by the Russian composer, Taneieff, Wagner's "Siegfried Idylle," Beethoven's C minor symphony, No. 5, and Schumann's pianoforte concerto in A minor, played by Mme. Bloomfield Zeisler.

Boston Sunday Globe.

SUNDAY, FEB 8, 1903.

FIFTY-SIX PAGES.

MINIATURE ALMANAC.....FEB 8

### SYMPHONY CONCERT.

On account of the illness of Mme Schumann-Heink, who was announced to sing at the Symphony concerts of last week, the original program was changed and the following selections were played: Overture to Cherubini's opera, "The Water Carrier"; two movements from the "Romeo and Juliet" symphony, Berlioz; "Death and Transfiguration," a tone poem by Richard Strauss, and Schumann's "Rhenish" symphony. There were no solo numbers. The selections are familiar to patrons of these concerts and Berlioz and Schumann were welcomed in an appreciative manner. Cherubini evidently was satisfactory, but Strauss was received with scant marks of favor.

The overture to "The Water Carrier" was played smoothly throughout, the jubilant finale swinging along with a verve that formed just the proper contrast to the solemn uncertainty illustrated in the beginning of the movement. In the opening part the conflicting themes were admirably set forth by the violins and heavier strings and in the closing part the whole band did satisfactory work.

The two movements from the "Romeo and Juliet" symphony were the love scene and the "Queen Mab" music—dainty, expressive and tripping measures written in Berlioz' happiest vein. Very beautifully was the love song sung by the cellos and horns, the instruments blending perfectly. The tricksy, pizzicato figures of the "Queen Mab" music were given with exquisite finish and precision by the violins, the measures being free from any suggestion of cloudiness, but as clear and crisp as if played on one instrument. This number was received with special favor.

The somber, unintelligible Strauss tone poem, "Death and Transfiguration," was given effectively and probably satisfactory to those who care for this kind of composition. The Schumann symphony received a characteristic interpretation, in which all the beauties of the work were fully shown.

This week's program will have Mme Fanny Bloomfield-Zeisler for soloist in the Schumann A minor pianoforte concerto. The orchestral selections will be the overture, "L'Orestie," Tanclew; a "Siegfried Idyl," Wagner, and Beethoven's fifth symphony.

BOSTON HERALD.

PUBLISHED EVERY DAY IN THE YEAR

VOL. CXIII. NO. 45.

*SATURDAY, FEB. 14, 1903.*

### THE SYMPHONY PROGRAMME.

The name of Tanieff, the Russian pianist and composer, makes one of its infrequent appearances on the Symphony programme of this week. Last season there was heard and approved his first symphony, and now there will be repeated his overture to "L'Orestie," which was introduced in December, 1900. That opera, as the form of its title implies, has to do with the tragedies that are associated with the fate of Orestes. It is a trilogy, each part being founded on a drama of A. Eschylus. St. Petersburg gave it hearing in 1895, but no solid or abiding success was won by it.

The overture heads the programme, and after it, that brilliant, ardent and sterling pianist, Mme. Bloomfield-Zeisler, is to make her re-entry after a tour fairly to be called triumphant through Europe. She will play Schumann's concerto in A minor, opus. 54.

After this the Wagner "Siegfried Idyl" will be played, and the concert will be brought to its conclusion by Beethoven's fifth symphony.

Boston Transcript

MONDAY FEBRUARY 9, 1903

### Symphony Hall: Symphony Concert.

This was the programme of the fourteenth symphony concert:

Cherubini: Overture to the Opera, "The Water-Carrier."
Berlioz: Two Movements from the Dramatic Symphony, "Romeo and Juliet," op. 17:
II. Love Scene.
III. Queen Mab.
R. Strauss: Tone Poem, "Death and Transfiguration," op. 24.
Schumann: Symphony in E-flat major, No. 3, "Rhenish," op. 97.

According to the first plan, Mme. Schumann-Heink was to have sung two arias at this concert. The lady could not come, however, because she was sick (let us hope her indisposition is no more serious than that which prevented her, last April, from singing in the "Stabat Mater"); so, in place of her arias there were two movements from Berlioz's "Romeo and Juliet" symphony—the exquisite love scene and the Queen Mab scherzo. Their performance was remarkably beautiful, so much so that, for once, the scherzo in comparison with Shakspeare's verse did not sound heavy and lumbering. More wonderful still, the "Water-Carrier" overture was played with a brilliancy and genuine vivacity that made the performance of a classic work seem worth while. Not once did the tone sound harsh, and the whole overture went with a thoroughly delightful lightness and a spirit of hearty good humor.

But what interested most on the programme, of course, was the tone poem by Richard Strauss, "Death and Transfiguration." When this work was first played in Boston six years ago there was great discussion about its merits, some declaring it Bedlam let loose, others vowing that before it all else paled, not excepting the ninth symphony itself. Some would be talking knowingly of its marvellously clever orchestration, others again, those of intenser temperaments, had much to say of its wonderful expressiveness, etc., etc. Everybody, apparently, regarded the composition as something abnormal, to hold a decided opinion about which, of one kind or another, was quite necessary if one would be thought a person of taste. It is safe to opine that not many listeners genuinely liked the work. Why should they? At that time in Boston we had not heard enough music by Richard Strauss and his kind to be at all accustomed to his way of musical expression. What we were hearing was curious and strange to our ears.

In six years we have made musical progress in Boston. On Saturday evening the audience awaited the poem of "Death and Transfiguration" with as keen anticipation of pleasure, but likewise with as much composure as, twenty years ago, they would have sat down to hear Beethoven's seventh symphony. The truly remarkable, sympathetic performance of this genuinely great work which, in a few short pages, tells the story of a lifetime—its joys, its sorrows, sudden death, and the majestic calm that follows death—this work was received with a moment of impressive silence, followed by tumultuous, long-continued applause. And there was not much discussion of the music just played; there was not a hint of the composition being merely a tour de force of cunning orchestration. Nobody intimated that Richard Strauss must be mad. Most encouraging of all the signs of the times, there were few ejaculations to be heard about the wonderful emotional strength of the music; feeling it, the people held their tongues about it. And a large proportion of the audience went home.

Since the people so manifestly want music by Richard Strauss, why not give it them? The "Heldenleben" we have heard but once, "Don Quixote" not at all. Why not these? Why not "Macbeth"? Why not "Zarathustra," which we have not heard in three years or more? Why not "Aus Italien"? Even if audiences did not fancy the works of a man recognized to have one of the very greatest talents of his day they should be made to hear them, and frequently, too. But since they are clamoring for these self-same works?

Mme. Fannie Bloomfield-Zeisler is to play at the next concert, the programme of which is as follows: Taneiew, overture, "L'Orestie;" Schumann, concerto for pianoforte, in A minor, op. 54; Wagner, a Siegfried idyl; Beethoven, Symphony No. 5, in C minor, op. 76. R. R. G.

[81]

BOSTON HERALD.

PUBLISHED EVERY DAY IN THE YEAR
VOL. CXIII. NO. 44.

FRIDAY, FEB. 13, 1903.

# FOR SYMPHONY PENSION FUND.

## Concert Will Be Given Sunday, March 1, in Symphony Hall.

**Boston's Great Orchestra Is to Look After the Needs in Later Years of Its Own Members—Mme. Szumowska Has Volunteered Her Services in Famous Septet.**

The Boston Symphony orchestra, Mr. Wilhelm Gericke, conductor, will give a concert Sunday evening, March 1, in Symphony Hall, in aid of its pension fund. The programme will be as follows:

Overture, "Leonore," No. 3.....Beethoven
Septet for trumpet, strings and piano.....
Saint-Saens
Symphony in B minor No. 6, "Pathetic"..
Tschaikowsky
Siegfried's Passing Through the Fire; Morning Dawn; Siegfried's Voyage up the Rhine.....Wagner

This will be the first of the concerts which will be given henceforth yearly by the orchestra for its pension fund. The announcement is one of more than ordinary significance and importance.

Mr. Henry L. Higginson in 1881 informed the Boston public of his intention to establish and maintain a full and permanent orchestra, which should offer the best music at a low price. He reminded the public of the fact that, however praiseworthy the attempts to furnish such music had been in the past, there was then no local orchestra "such as may be found in all the large European cities or even in the smaller musical centres of Germany." He rightly thought that the essential condition of success was stability; that the members of the orchestra should be able to devote their best energies to the rehearsals and concerts of the organization during the season, with the assurance of re-engagement and continued service. His first thought was of an orchestra of 60 selected players who should give 20 concerts. In his announcement he named the first conductor, Mr. Henschel.

Mr. Higginson was not moved from his purpose by inevitable disappointments, the adverse criticism that is so easy, or by the failure of the public at large to appreciate at first the noble generosity of his plan. He knew that time would vindicate his judgment and reward his labors.

Today this orchestra of nearly a hundred men is famous throughout the breadth and the length of the land by reason of the high purposes that have shaped its musical policy, as well as by the brilliance of the concerts themselves. The Boston Symphony orchestra is something more than a local institution, the pride of Bostonians; its visits are dear to the music-lovers of New York, Philadelphia, Baltimore and other cities, who take more than a passing interest in its success and glory; its existence is a joy to all those interested in music, professionals or amateurs, throughout the country; its reputation has crossed the Atlantic, and its high rank is accepted, not questioned, in the leading cities of Europe.

The conductors in turn—Messrs. Henschel, Gericke, Nikisch, Paur and again Gericke—all contributed to the final result; but it is not invidious to say that the high state of technical perfection which has distinguished the performances of the last 12 or 14 years is due chiefly to the intelligent and indefatigable discipline exerted by Mr. Wilhelm Gericke at a time when the character of the orchestra was still undetermined, to his zeal and courage, to his righteous ambition, which, with Mr. Higginson's aid, recognized no obstacles and knew no bounds. The first aim was technical perfection. To attain this neither money nor time nor patience was spared.

But without excellent players, without distinguished players, picked men actuated by the same spirit, the task would have been wellnigh impossible. The members of this orchestra are something more than parts of a huge machine. It is the combination of so many individualities obedient to one mind which controls through intelligence—a combination that works together for a common purpose, for a love of art, and not for merely personal advantage—that sets this orchestra apart from others.

It is not surprising, then, that the members of the orchestra, seen and heard by so many year after year, have entered into the life and thought of the succeeding audiences.

Hazlitt wrote: "There is no class of society whom so many persons regard with affection as actors. We greet them on the stage; we like to meet them in the streets; they almost always recall to us pleasant associations, and we feel our gratitude excited, without the uneasiness of a sense of obligation." These words might well be written today of the members of the Symphony orchestra.

And Hazlitt added: "The very gayety and popularity, however, which surround the life of a favorite performer make the retiring from it a very serious business. It glances a mortifying reflection on the shortness of human life and the vanity of human pleasures."

The members of the orchestra know that they are not necessarily exempt from the accidents that befall mankind. An injury to a finger that would be trifling in another calling removes a violinist from the ranks. As the years go by, a wind instrument player loses control of lip or breath. A slight infirmity may impair usefulness. What is the unfortunate man to do? It is generally too late for him to seek another business with hope of success. He has given the best years of his life to his instrument, his conductor, his employer and his audience. And even the most applauded virtuoso is mortal. In the old Dance of Death, the skeleton pipes or fiddles to the musician who must follow him.

The conductor and the members of the Symphony orchestra now purpose to establish a pension fund. They purpose to found it and maintain it by their own efforts. In some foreign cities a city government or a ruler contributes liberally to such a fund. Here the players purpose to help themselves by giving concerts and by self-taxation. They hope to have a fund which will provide for widows and orphans, for the disabled, for them that pass beyond the line of activity. The rules that will govern the acquirement, maintenance and disposition of this fund will be framed by the orchestra. The fund itself will be in the care of trustees appointed by the orchestra.

The members of the orchestra feel that the existence of such a fund will be of great value to themselves, and therefore to the public, in more ways than one. The players will not be harassed by thoughts of the future, by the dread of becoming dependent on some one or on some institution; they will be knit still closer together; there will be true and abiding esprit de corps.

They now, with Mr. Gericke as conductor, and through Messrs. Gericke, Timothee Adamowski, Joseph Adamowski, Otto Roth and Frank Schuchmann as a committee, offer their first concert in aid of this fund. Mrs. Adamowski-Szumowska has graciously offered to play the piano part in Saint-Saens' "Septet." The programme as a whole is most attractive, both to subscribers and to those who are not able to hear the orchestra at the regularly recurring concerts.

The people of this city will surely aid the members of the orchestra in their undertaking, and will aid them generously and gladly.

MANU

# WHY THE PENSION CONCERT IS GIVEN

## Symphony Orchestra to Found a Fund for Future Needs of Its Players and Their Families.

By PHILIP HALE.

The Boston Symphony Orchestra, Mr. Wilhelm Gericke conductor, will give a concert Sunday evening, March 1, in aid of its pension fund. The program will be as follows:

Overture Leonore No. 3.....Beethoven
Septet for trumpet, strings and piano .....Saint-Saens
Symphony in B minor No 6, "Pathetic" .....Tschaikowsky
Siegfried's Passing Through the Fire; Morning Dawn; Siegfried's Voyage up the Rhine.. .....Wagner

This will be the first of the concerts which will be given henceforth yearly by the orchestra for its pension fund. The announcement is one of more than ordinary significance and importance.

### Mr. Higginson the Founder.

Mr. Henry L. Higginson in 1881 informed the Boston public of his intention to establish and maintain a full and permanent orchestra, which should offer the best music at a low price. He reminded the public of the fact that however praiseworthy the attempts to furnish such music had been in the past, there was then no local orchestra "such as may be found in all the large European cities or even in the smaller musical centres of Germany."

He rightly thought that the essential condition of success was stability; that the members of the orchestra should be able to devote their best energies to the rehearsals and concerts of the organization during the season, with the assurance of re-engagement and continued service. His first thought was of an orchestra of sixty selected players, who should give twenty concerts. In his announcement he named the first conductor, Mr. Henschel.

Mr. Higginson was not moved from his purpose by inevitable disappointments, the adverse criticism that is so easy, or by the failure of the public at large to appreciate at first the noble generosity of his plan. He knew that time would vindicate his judgment and reward his labors.

### Today Orchestra Is Famous.

Today this orchestra of nearly a hundred men is famous throughout the breadth and the length of the land by reason of the high purposes that have shaped its musical policy, as well as by the brilliance of the concerts themselves. The Boston Symphony Orchestra is something more than a local institution, the pride of Bostonians; its visits are dear to the music-lovers of New York, Philadelphia, Baltimore and other cities, who take more than a passing interest in its success and glory; its existence is a joy to all those interested in music, professionals or amateurs, throughout the country; its reputation has crossed the Atlantic, and its high rank is accepted, not questioned, in the leading cities of Europe.

The conductors in turn, Messrs. Henschel, Gericke, Nikisch, Pauer and again Gericke, all contributed to the final result; but it is not invidious to say that the high state of technical perfection which has distinguished the performances of the last twelve or fourteen years is due chiefly to the intelligent and indefatigable discipline exerted by Mr. Wilhelm Gericke at a time when the character of the orchestra was still undetermined, to his zeal and courage, to his righteous ambition, which, with Mr. Higginson's aid, recognized no obstacles and knew no bounds. The first aim was technical perfection. To attain this neither money nor time nor patience was spared.

### For the Love of Art.

But without excellent players, without distinguished players, picked men actuated by the same spirit, the task would have been well nigh impossible. The members of this orchestra are something more than parts of a huge machine. It is the combination of so many individualities obedient to one mind which controls through intelligence—a combination that works together for a common purpose, for a love of art, and not for merely personal advantage, that sets this orchestra apart from others.

It is not surprising, then, that the members of the orchestra, seen and heard by so many year after year, have entered into the life and thought of the suceeding audiences.

Hazlitt wrote: "There is no class of society whom so many persons regard with affection as actors. We greet them on the stage; we like to meet them in the streets; they almost always recall to us pleasant associations; and we feel our gratitude excited, without the uneasiness of a sense of obligation." These words might well be written today of the members of the Symphony Orchestra.

And Hazlitt added: "The very gayety and popularity, however, which surround the life of a favorite performer, make the retiring from it a very serious business. It glances a mortifying reflection on the shortness of human life, and the vanity of human pleasures."

[82]

### Why Pension Is Wanted.

The members of the orchestra know that they are not necessarily exempt from the accidents that befall mankind. An injury to a finger that would be trifling in another calling removes a violinist from the ranks.

As the years go by, a wind instrument player loses control of lip or breath. A slight infirmity may impair usefulness. What is the unfortunate man to do? It is generally too late for him to seek another business with hope of success. He has given the best years of his life to his instrument, his conductor, his employer, and his audience. And even the most applauded virtuoso is mortal.

In the old Dance of Death, the skeleton pipes or fiddles to the musician, who must follow him.

The conductor and the members of the Symphony Orchestra now purpose to establish a pension fund. They purpose to found it and maintain it by their own efforts. In some foreign cities, a city government or a ruler contributes liberally to such a fund. Here the players purpose to help themselves by giving concerts and by self-taxation. They hope to have a fund which will provide for widows and orphans; for the disabled, for them that pass beyond the line of activity. The rules that will govern the acquirement, maintenance and disposition of this fund will be framed by the orchestra. The fund itself will be in the care of trustees appointed by the orchestra.

The members of the orchestra feel that the existence of such a fund will be of great value to themselves and therefore to the public in more ways than one. The players will not be harassed by thoughts of the future, by the dread of becoming dependent on some one or on some institution; they will be knit still closer together; there will be true and abiding esprit de corps.

### The First Pension Concert.

They now, with Mr. Gericke as conductor and through Messrs. Gericke, Timothee Adamowski, Joseph Adamowski, Otto Roth and Frank Schuchmann as a committee, offer their first concert in aid of this fund. Mrs. Adamowski-Szumowska has graciously offered to play the piano part in Saint-Saens's septet. The program as a whole is most attractive, both to subscribers and to those who are not able to hear the orchestra at the regularly recurring concerts.

The people of this city will surely aid the members of the orchestra in their undertaking, and will aid them generously and gladly.

Boston Transcript

MONDAY, FEBRUARY 16, 1903

## MUSIC AND DRAMA

### Symphony Hall: Symphony Concert

Madame Fanny Bloomfield Zeisler was the soloist at the fifteenth symphony concert, the programme of which was as follows:

Taneiew: Overture to "The Oresteia" of Æschylus, op. 6.
Schumann: Concerto for Pianoforte, in A minor, op. 54.
Wagner: A Siegfried Idyl.
Beethoven: Symphony No. 5, in C minor, op. 67.

This was a depressing concert, made up entirely of works heard before, some, indeed, rather often. The nearest approach to a novelty was the overture "Oresteia," by the Russian, Taneiew. Since this work was inspired by Æschylus's tragedy, it is written with all the trappings that go to suggest the tragic note in music; stopped horns, gongs, muted strings, and the like. In the whole course of the composition, however, there is not one genuinely tragic moment, far less a suggestion of the grandeur, the inexorable, inevitable movement of a Greek tragedy. Rather would this overture seem, with its turgid risings and heavings, its gasps and shouts, to be called into being in memory of a good old melodrama. The composition, too, failed to charm even by the beauty of its sounds, the tone color being only dull.

Depressing, likewise, was the lovely Schumann concerto, for its loveliness sounded tame and old-fashioned, without brilliance or depth. This composition will evidently no longer stand the light of a great hall, and, indeed, like so many other concertos, it sounds far better when heard with accompaniment of a second pianoforte. Mme. Zeisler played very beautifully, but quietly and intimately, precisely as this concerto should be played, but not in the way most interesting to hear.

After the Schumann piece, came the "Siegfried Idyl," well known to all, beloved by many. Its performance was admirable, doubtless so was that of the Beethoven symphony, but this last work began only at twenty minutes past nine, when it is far too late to appreciate a symphony by Beethoven or by anyone else.

This week there will be no symphony concert. The week after Mr. Hugo Heermann will be the soloist, and this is the programme: Schubert, Overture in E minor; Richard Strauss, concerto for violin; Widor, choral variations for harp and orchestra; Haydn, Symphony No. 5, "La Chasse."

R. R. G.

The Boston Sunday Journal
FRANK A. MUNSEY
LICATION OFFICE, Washington and Water St

# ess Crowns Mr. Bowen's Eff

a Victory for Peace a
rine.

once since Mr. Bowen
ative of Venezuela, failu

## LAST NIGHT'S CONCERT IN THE SYMPHONY HALL

Beethoven's Fifth, Which Is Always New and Always Impressive.

MRS. BLOOMFIELD-ZEISLER

**A Russian Overture to the Grim Trilogy of Aeschylus—Wagner's "A Siegfried Idyl."**

By PHILIP HALE.

The program of the fifteenth Symphony concert, given in Symphony Hall last evening, Mr. Gericke, conductor, was as follows:

Overture to "The Oresteia".....Taneieff
Concerto in A minor for piano.....Schumann
"A Siegfried Idyl".....Wagner
Symphony in C minor, No. 5.....Beethoven

**Taneieff's Overture.**

The overture by Taneieff was the only work that was not well known to the audience. The first performance was two seasons ago, and the impression then made was one chiefly of orchestral color and occasionally gloomy strength. The overture should not be confounded with the prelude to the composer's opera of the same title. The themes of this concert-overture are taken from the opera—thus one is associated with Agamemnon's guilty queen—and for this reason, perhaps, there is a certain lack of unity, as though the composition were in the nature of a pot-pourri. Taneieff uses the resources of the modern grand orchestra, and yet how far away he is in spirit from the simplicity of the awful story which inspired the trilogy of Aeschylus. He heaps orchestral horrors on horrors, yet nowhere is that mood of irresistible fate that we find in Gluck's overture to "Iphigenia in Aulis," with its primitive orchestration. The apotheosis is frankly decorative music that accompanies the procession to the Acropolis, good theatre music, which might easily enlarge the pomp and splendor of the stage-view; but in the earlier sections of the overture, there is no poignant tragic note, to remind the hearer of the horrid meal, of the father's curse, of Clytaemnestra's or Orestes bloody deed, of the avenging Furies. The music is hypo-Russian, not Greek, in essential spirit.

**Mrs. Zeisler.**

Mrs. Zeisler gave a polished performance of Schumann's concerto. She played intimately and as the sensitive musician rather than as the flamboyant virtuoso; and thus performance and composition were thoroughly in harmony. Yet such a performance, admirable as it was, would have been more beautiful and effective in a smaller hall, where what Berlioz called the musical fluid would enwrap the hearer. The concerto itself, with its half-timid suggestions, its quietly romantic spirit, its subdued yet questioning expression, is for a smaller hall, and it is a pity that such confidential disclosures of a composer should not be heard in such a room. Yet the charm of Mrs. Zeisler's performance was felt, although in some passages the hearer was obliged to meet the pianist and anticipate her or italicize for himself her language. The Siegfried Idyl was played delightfully. Beethoven's symphony still ranks among the great masterpieces. In all modern music there is no page more thrilling than that of the mysterious, unearthly transition from the scherzo to the finale, and the preceding pages are the triumph of absolute music over that which needs a program or is the translation of something into music. Here is music that was not suggested, but it suggests that which can only be imagined, not spoken, not painted, not written in lofty rhyme or passionate prose.

BOSTON HERALD.
PUBLISHED EVERY DAY IN THE YEAR.
VOL. CXIII., NO. 50.
THURSDAY, FEB. 19, 1903.

Mr. Gericke has chosen the following programme for the concert to be given at Symphony Hall on Sunday evening, [illegible], by the Boston Symphony Orchestra in aid of its pension fund: Overture to "Leonore," No. 3, Beethoven; Septet in E flat, for two violins, viola, 'cello, contrabass, trumpet and piano, Saint-Saens; Symphony No. 6, "Pathetique," Tschaikowsky; Siegfried Passage, Through the Fire, from "Siegfried," [illegible] scene 3, Wagner. Seats are now [illegible] at the box office of Symphony

BOSTON DAILY ADVERTISER
Established 1813.
309-11 Washington St.

## MUSICAL MATTERS

**THE SYMPHONY CONCERT.**

Overture to "The Oresteia" of Aeschylus, op. 6.....Taneiew
Concerto for Pianoforte, in A minor, op. 54.....Schumann
I. Allegro affetuoso.
II. Intermezzo; Andantino grazioso.
III. Allegro vivace.
Mme. Bloomfield-Zeisler, soloist.
A Siegfried Idyl.....Wagner
Symphony No. 5, in C minor, op. 67...Beethoven

The overture was most interesting. It had been heard here about a year ago, and it gained on closer acquaintance. There was a kinship to Wagner evident, and one could not avoid noticing the "Death-figure" from the Siegfried "Funeral Music." The leading up to an overwhelming catastrophe was marked; a similar effect has been made familiar to us in the "Melpomene" overture by Mr. Chadwick, which is also worth a speedy repetition. After the rude shock of Fate there came a beautiful coda which brought the work to a very attractive end. There was much applause at the close and the overture may be ranked among the successes of the repertoire.

Mme. Bloomfield-Zeisler was the soloist in Schumann's noble concerto. She caught the perfect spirit of the somewhat free form and deserves the heartiest laudation for the abnegating manner in which she sought out the best effects of ensemble. Yet the cadenza of the first movement showed that there was also technique of the highest order in the artist. Most exquisitely was the dialogue between piano and orchestra, which began the second movement, given, and the succeeding violoncello melody was kept properly in the foreground. In the finale the strong contrasts between the chief and the subordinate themes were strongly drawn, the mystery of the latter being finely portrayed. Mme. Bloomfield-Zeisler was recalled again and again and well merited the final ovation.

The "Siegfried Idylle" is a living proof, if one were necessary, that Wagner believed heart and soul in his theories. Here is a composition written for one person only, a musical valentine such as one cannot find elsewhere in the entire repertoire, and yet the continuity, the free modulations, the interweaving of leit-motiven, all these points are there as decidedly as in the Trilogy itself. If any union can be called good, which is founded upon the unhappiness of a person who has not deserved it, then Wagner's second marriage was ideal. The Wagner of Peace, not the combative composer, is here represented, and the final interweaving of the chief themes, in augmentation, brought the blissful composition to an ecstatic end.

Beethoven's fifth symphony was letter-perfect, but scarcely spirit-perfect. The struggle of the chief theme with the sweet subordinate subject was scarcely earnest enough, in the first movement, but the important figure (of Destiny?) was clear as a bell in all its ritenuto effects,—not an easy thing to do, as every conductor knows.

The second movement began finely, with its cool viola color and its mysterious pizzicati upon the contrabasses, and the bassoon deserves a word of praise for its work in the coda; but the development following the violin variation might have been more free.

The third movement is really a warhorse for the contrabasses. Not only do these instruments have a prominent part in the chief theme, but in the trio they rule the roast. It may be that Beethoven gave them especial prominence and difficulties because Weber had satirized the difficult contra-bass passage which ended the Fourth symphony. The rapid figures were played more clearly than can be imagined, and each and every one of the contra-bass players deserves to be complimented.

The finale would seem to be better suited to end the Heroic symphony than any other. Here for the first time trombones enter into the symphonic score, and it is also the first time that an important phrase is taken from a preceding movement and developed in the finale. It all sounded effective and attractive. The best music, after all, is that in which intellect and emotion go hand in hand, in which an appeal is made both to the head and the heart; and no one has given these two elements in better equipoise in instrumental music than Beethoven. Louis C. Elson.

Boston Sunday Globe.
SUNDAY, FEB 15, 1903.

# MUSICAL TOPICS.

## Yesterday's Concert by the Symphony Orchestra.

### Mme Fanny Bloomfield Zeisler Plays a Schumann Piano Concerto.

Numerous Vocal and Instrumental Recitals—Current Gossip.

Mme Fanny Bloomfield-Zeisler was the soloist at last week's symphony concerts, playing Schumann's A minor concerto for pianoforte, the remaining program numbers comprising the overture, "L'Oresteia," by Serge Taneieff; a "Siegfried Idyl," Wagner, and Beethoven's fifth symphony. Schumann's great concerto requires the highest qualities of interpretative powers to properly illustrate the work, mere technique is not sufficient, and so the composition is not so frequently attempted by pianists as the Rubenstein D minor, Tochaikowski's B flat minor and some of the Grieg and Saint-Saens concertos. Mme Zeisler chose wisely in offering the Schumann work, for her performance not only displayed the artist's virtuosity, but a command of almost masculine power, allied to feminine delicacy, a combination found in but few players of the gentler sex. The soloist did not permit the piano part to be overshadowed by the orchestra, and in what might be called "a trial of endurance," each gift of the artist was shown with unflagging vigor, even the ornamentations of the third movement being played with as much deftness, clarity and exquisite finish as those of the first part, where the cadenza is introduced before the real work of interpretation begins.

In these days of facile technique special praise in this direction is not needed when speaking of a skilled pianist, and Mme Zeisler, who has finger dexterity about mechanically perfect, evidently has conquered all the difficulties of the keyboard. In the first movement the themes were given with an authority that was unusually forceful in a woman player, and, of course, in the lighter and more brilliant passages of the cadenza and coda the artist's execution was all that was requisite. The romantic style of the second movement was admirably preserved, and the "dialogues" between the solo instrument and orchestra were charming examples of musical symmetry and precision.

Very brilliant was Mme Zeisler's performance of the piano part in the extended coda in the closing movement, the accentuated rhythms were given due prominence, and the difficult chord runs were perfectly executed in fortissimo, the performer showing no signs of fatigue and retaining her power up to the end of the concerto. The whole performance was a splendid illustration of interpretative and technical art, and showed that Mme Zeisler's rank as a pianist is with the foremost pianists of the present day. Her reception was of the most demonstrative kind, the audience expressing its appreciation of her performance before the concerto was finished and also recalling her many times to the platform. The orchestral accompaniment was played in a masterly manner and seemingly without a break in its association with the soloist.

The Russian composer, Taneieff, in the first part of the overture, "L'Oresteia," indulges in the usual musical "characteristics" associated with his race, dissonants, growls and queer modulations; but the harshness of the opening is more than balanced by the more joyous orchestration of the closing part, which is very fully scored for the heavier instruments, with beautiful melodic contrasts allotted to the violins and woodwinds. The strenuous part of the work was sufficiently ponderous and inharmonious to please the ultramusical ear, and the exquisite finale was given in the orchestra's happiest mood, with a special meed of praise for the string contingent.

Mr Gericke read the "Siegfried Idyl" in his sympathetic way, and as the orchestra responded willingly, Wagner was as adequately interpreted as the most captious Symphony patron could reasonably wish. The massive fifth symphony by Beethoven called forth the best efforts of the orchestra, and every phase of the massive work was presented in an effective manner. The andante, dainty and tripping, and the stirring finale, so highly in contrast, were given with equal skill.

On account of the absence of the orchestra this week, the concerts will be omitted. Mr Hugo Heermann, violinist, will be the soloist next week in a program comprising Schubert's E minor overture, concerto for violin, Richard Strauss; choral variations for harp and orchestra, Widor, and Haydn's fifth symphony.

BOTOLI'S BESTIU

SUNDAY HERALD.
PUBLISHED EVERY SUNDAY IN THE YEAR
VOL. CXIII., NO. 46.
SUNDAY, FEB. 15, 1903.

# THE SYMPHONY CONCERT.

## Programme Standard in Every Particular Provided.

**The One Unfamiliar Number the Overture, Tanieff's "L'Oresteia"—Beautiful Rendering of a Schumann Pianoforte Concerto by Mrs. Bloomfield-Zeisler.**

For his 15th concert Mr. Gericke provided a programme standard in almost every particular. The one unfamiliar number was the overture, whose solemn and serious nature must have been easily recalled and welcomed by all who heard its first American performance—by the Symphony orchestra in December, 1901. This was Tanieff's "L'Oresteia," a compostiion connected with his dramatic trilogy of that name, but of grander and more potent character than the introduction which he prepared for the none too successful stage production of that work.

As the name implies, opera and overture alike depict the spiritual essence of that awful and horrible series of unnatural, fate-compelled tragedies in which Orestes is one of the latest figures to appear, as he is probably the most pitiful of all.

The horrors attendant upon the lives and deaths of the Atridae, and the hideous possibility of their occultly working woe at even a modern epoch, were exposed and dilated upon when D'Annunzio's "La Citta Morta" held the stage for a few days, and there is no need to do more than allude to them now. The introduction to the overture, an andante in E minor, sets the spiritual key; it is broad, portentous, dominant and threatening, with a suggestion of resistless implacability in its march. The separate themes in the overture itself need not be discussed or estimated as musical material; it is enough to say that they represent in due sequence the moods of conflict, constraint, weakness, pain and woe, followed by gentler, happier and more confident periods indicative of the pardon, peace and honor which are vouchsafed to Orestes after he had obtained Apollo's protection, and to his city of Athens when Athene herself had checked and overcome the vengeful Furies.

The overture was followed by a pianoforte concerto, not so well known as many others, but which stands upon the record as the staple of several fine performances—Schumann, in A minor, opus 54, completed by him in 1845, after the first movement, written in 1841, and classed by him as a "Phantasie," had been given to the public and left in rather a tentative condition.

It was played brilliantly, beautifully and nobly by Mrs. Bloomfield-Zeisler, who adds to musicianly mastership in technique strong, logical intellectuality and deep, fervent, dominant passionateness. Her more vigorous characteristics found scope in the first and last movements, her grace and gentleness in the second, while in all were manifested her taste, sympathy and the perfected discretion which she now so seldom allows to escape her. Deservedly a favorite, she had an encouraging reception, and won applause at each pause in the sequence, and four warm recalls.

The programme was continued by Wagner's "Siegfried Idyl," which, as will be remembered, celebrates the birth of his son Siegfried, and was completed by Beethoven's fifth symphony, both delivered in the best manner of conductor and orchestra.

On the next Friday and Saturday the orchestra will be absent, but for the ensuing week this programme is proposed:

Schubert.....
Richard Strauss.....Overture in E minor
Widor...Choral variations for harp and orchestra
Haydn.....Symphony No. 5, "La Chasse"
Soloist, Mr. Hugo Heermann.

WORLD: FRIDAY, FEBRUARY 20.

## PIANIST'S HUSBAND ILL.

**Boston Symphony Substituted for Mme. Bloomfield-Zeisler.**

Mme. Bloomfield-Zeisler, the temperamental American pianist, was to have been the solo artist at last night's concert by the Boston Symphony Orchestra at Carnegie Hall. Late in the afternoon she received news from her home in Chicago of the serious illness of her husband. She immediately left for the West.

In lieu of her number on the programme Mr. Gericke's musicians played Bach's Second Concerto for violin, flute, oboe and trumpet. The four solo musicians—Messrs. Kneisel, Macarre, Longy and Knoepfel—covered themselves with musical glory. The concerto was played with great delicacy, tonal purity and classic simplicity.

Other numbers were Cherubini's archaic "Water-Carrier" overture; Richard Strauss's impressive "Death and Transfiguration" and Beethoven's Fifth Symphony—the one with its knock of Fate on the door.

[83]

BOSTON POST
*The Representative Democratic Paper of New England*

SUNDAY MORNING, FEBRUARY 15, 1903.
(Copyright, 1903, Post Publishing Company.)

## AT THE SYMPHONY

### The Programme Was One of Interest Which Included Mostly Familiar Works—Mme. Bloomfield Zeisler Was the Soloist

The programme of the 15th Symphony concert last evening was one of interest, though most of the numbers were familiar. The nearest approach to a novelty was Tancieff's overture, "L'Orestela," which has had only one previous performance at these concerts, on Dec. 1, 1901, and probably many in the audience heard it last evening for the first time. It made a very favorable impression, for the overture has some excellent thematic material that is ingeniously developed, and the orchestration is at all times masterly and effective. The overture received an admirable performance and was liberally applauded.

Another number, familiar but always enjoyable, was Wagner's "Siegfried Idyl," one of the finest orchestral examples that the Bayreuth master has given to the world. To one who knows the principal themes in the Nibelungen cycle, this little idyl is of more than usual interest, and to those even who are unfamiliar with the Wagnerian repertory, this work suggests many admirable thoughts.

The symphony of the evening was Beethoven's fifth in C minor, Op. 67, which to many is the most enjoyable of the immortal nine.

Mme. Fanny Bloomfield Zeisler was the soloist, and this peer among women pianists received a most cordial welcome. She played the Schumann concerto in A minor, Op. 54, a work which has long been a favorite with pianists and still holds a place among the comparatively few great works of its kind. Mme. Zeisler's interpretation was an authoritative one, in which poetic sentiment, intellectuality, combined with superb technic and beautiful tone, were always in evidence. It was a performance highly satisfactory in all respects, and she was enthusiastically applauded and many times recalled.

There will be no rehearsal and concert this coming week. The next programme will include Schubert's overture in E. Widor's choral variations for harp and orchestra, a Haydn symphony and Richard Strauss's concerto for violin, played by Hugo Heermann, who will appear for the first time in this city.

PUBLIC LEDGER—PHILADELPHIA, THURSDAY MORNING, FEBRUARY 19.

## BOSTON SYMPHONY CONCERT

### Schumann-Heink Was Soloist—Other Musical Entertainments

The Boston Symphony Orchestra, conducted by William Gericke, gave the fourth concert of its supplementary series at the Academy of Music last evening, presenting the following programme:

Overture, "L'Orestie".....Taneieff
Recitation and aria from "Titus".....Mozart
"Death and Transfiguration".....R. Strauss
Arioso from "St. Paul".....Mendelssohn
"Eroica" Symphony.....Beethoven

Serge Taneieff is a Russian composer, now living at Moscow, where he studied under Rubinstein and Tschaikowsky, and "L'Orestie," the overture with which last evening's concert opened, was published in 1897. It is a "concert" overture and founded on the themes of Taneieff's musical trilogy of the same name, the text of which is by Wenkstern, and based on the "Agamemnon," "The Choephori" and "The Furies," of Æschylus.

It is a splendid piece of programme music, very rich in color, and in it the composer has made use of all the resources of modern orchestration. The dominant theme is that of Orestes pursued by the Furies, the work ending in the calm and beautiful representation of a new era of peace and justice under the protection of Athene. The wild pursuit of the earlier division is wonderfully contrasted with the dignity of the finale, in which there are some extraordinary effects on the harp, the rich tones of the beautiful orchestra being heard to the greatest advantage in this number, as well as in the Strauss tone-poem, "Death and Transfiguration," which was the other orchestral number in the first part of the entertainment.

The struggle of the sick man with death and the transfiguration in the next life were in a way suggestive of the Taneieff composition, and it was a great pleasure to hear this work, the "last word" in music, interpreted by this splendid band of players.

Mme. Schumann-Heink was the soloist of the evening, and sang the "Nie Soll Mit Rosen," and "But the Lord is Mindful of His Own," as only she can, although the great simplicity of the Mendelssohn aria proved rather ineffectual, coming as it did immediately after the highly colored Strauss composition.

After a brief intermission the symphony was played, this being the last number on the programme. Mr. Gericke's interpretation of the "Eroica" is too well known to need any comment here. In spite of the color lent to this symphony by the richness of the tone of the strings, it unquestionably lost much by being heard at the end of the concert, after the work of the very modern writers which preceded it.

NORTH AMERICA—PHILADELPHIA, TUESDAY, FEBRUARY 17, 1903.

## BOSTON SYMPHONY PLAYS WITH FINISH

### Most Delightful of Orchestra's Concert Series Opens Week's Musical Calendar.

### MME. ZEISLER SUPERB

The week's calendar of music opened auspiciously last evening with the fourth concert in the first series by the Boston Symphony Orchestra, which presented a programme of unusual attractiveness, as follows:

Fibich—Overture to Vrchlicky's comedy, "A Night at Karlstein," opus 26.
Schumann—Concerto for Pianoforte, A minor, opus 54.
Wagner—"A Siegfried Idyl."
Tschaikowsky—Suite No. 3, G major, opus 55.

The orchestral numbers were so chosen as to display all the wonderful refinement and finish which have been the salient feature of the Boston Orchestra under Gericke. The Fibich overture received its initial performance last night and proved to be an interesting work, frankly and clearly written, and showing strongly the influence of Wagner. The second number on the programme introduced the soloist, Madame Fanny Bloomfield Zeisler, who played the Schumann piano concerto in A minor.

The pianist's claim to the high rank she takes among the greatest of modern virtuosi is well recognized. Her interpretation of Schumann's interesting and original concerto was characterized first of all by the genuinely artistic spirit, to which was added colorful temperament, brilliant technique and a clear, limpid legato touch. In response to the prolonged applause, at the conclusion of her performance, Madame Zeisler bowed repeated acknowledgments.

The "Siegfried Idyl," written by Wagner as a birthday gift to his wife, followed the Schumann number, and received a sympathetic reading. It was first performed as a morning serenade on the steps of the villa at Triebschen in 1871 and is indicative of the freshness of the happy mood which inspired it. The orchestral rendition was dainty and charmingly suggestive.

After the intermission the orchestra played the Tschaikowsky suite, which took the place of the customary symphony. The suite is in four movements, each admirably within the scope of the orchestra's best capabilities.

The concert was over promptly at 10 o'clock and proved one of the most delightful given by the Boston Orchestra this winter.

THE PHILADELPHIA PRESS.
TUESDAY, FEBRUARY 17, 19

### BOSTON ORCHESTRA

#### Slav and Czech Music Predominates Zeisler the Soloist.

At the fourth concert, first series, of the Boston Orchestra given at the Academy of Music last evening the program offered was a musical tapestry, rich in design of Slav and Czech, and shot with the pure gold of German romanticism. The numbers read were as follows:—

Fibich..Overture to Vrchlicky's Comedy, "A Night at Karlstein," Op. 26.
(First time.)
Schumann..Concerto for Pianoforte, in A minor, Op. 54.
Wagner.....A Siegfried Idyl
Tschaikowsky—.Suite No. 3, in G major, Op. 55
Soloist,
Madame Fanny Bloomfield-Zeisler.

The Fibich overture was heard for the first time in Philadelphia last evening, but being a prelude to an opera it is perforce descriptive or program music, such being the case, and if one is not familiar with the key to the thing described how is one to know that the music is adequate or inadequate in expressing the ideas that the overture is meant to epitomize. From the point of view of absolute music one has but little to gain, as there is little beyond tuneful melodies to attract on a casual hearing. However, Mr. Gericke could give excellent reasons for giving the composition a place on his program. Notwithstanding the uncertainty, to say the least, of the impression made by the overture, the consensus of opinion regarding the lovely Siegfried Idyl was unmistakable, as the poetic music was rendered with full value of its sensuous nature.

The Tschaikowsky Suite is typical of its composer, strange, intensely interesting, but morbid. The smooth, flowing character of the introductory bars of the elegie, with the emotional elements and brilliancy in development of the second theme, were inspiring and full of hope, but one is confronted with the melancholy in the valse, a valse forsooth in which stalks Death beating the drum and blowing the pipes. Then, again, the conflict of the scherzo, with its ominous bass and frenzied shriek, that closes the movements, proclaims a tragedy, though the theme with variations, even if sad, partially redeems the work by its great beauty.

As for Madame Bloomfield-Zeisler, her interpretation of the concerto was in every sense the product of an accomplished virtuoso and consummate artist, quite a different affair from the brilliant and sugary performance of Mr. Pugno early in the season. In the interpretation of last evening it was evident that the pianist was bent on developing the underlying esthetic and emotional elements of the concerto, which was accomplished without overshadowing the composer's intention, thoroughly Schumann in spirit, but with an added quality that was distinctly due to the refined understanding of the performer, whose interpretative skill is of the highest order.

THE PHILADELPHIA PRESS.
THURSDAY, FEBRUARY 19,

### BOSTON ORCHESTRA

#### Beethoven, Strauss and the Russian School Interpreted at the Academy.

The fourth concert, second series, of the Boston Orchestra, was given at the Academy of Music last evening, and offered a program that under ordinary conditions would have been of undue length, but with Madam Schumann-Heink and a tone-poem of Richard Strauss as distinguishing features, made for an occasion of interest and pleasure. The numbers rendered were as follows:—

Taneieff .....Overture, "L'Orestie"
Mozart, Recitative and Aria,
"Nie soll mit Rosen," from "Titus"
(Clarinet obligato, Mr. V. Leblailly.)
R. Strauss,
Tone-poem, "Death and Transfiguration"
Mendelssohn, Arioso.
"But the Lord is mindful of his own,"
from "St. Paul"
Beethoven,
Symphony No. 3, in E-flat major, "Eroica," Op. 55
Soloist,
Madame Schumann-Heink.

An overture based on a tragedy of Aeschylus pre-supposes something of the nobility and unrelenting movement of the great drama that inspired the musical translation, but, in point of fact, the composition of the Muscovite is very crude and utterly fails in conveying more than a vague suggestion of the pre-eminent characteristics of the Attic tragedian work. It is far from lucid in description and as a whole is lurid, and the question of its appeal would be difficult to answer. But, whatever may be the conclusion regarding the overture, the element of uncertainty surely does not enter into the estimate of the Strauss number, a number that was commanding and insistent from the largo of the opening movement to the full development of the Transfiguration theme in the finale. But it must be understood that the poem given last night by no means represents the Strauss of the moment, that Strauss who is the occasion of the storm and stress of the criticism of the day. The "Transfiguration" is a product of adolescent manhood, while "Also Sprach Zarastrustra," "Don Quixote," "Guntram" and "Feuersnoth" are the works of the real Strauss, works that stamp their composer as sui generis among the composers of all times.

In sharp contrast to the emotionalism of Taneieff and the distinctly literary point of view of Strauss was the familiar "Eroica," a symphony that was given earlier in the season by Mr. Scheel. But, while the rendering of last night was a finished piece of classical reading and rendering, still, the contrast was not unfavorable to the presentation of the work by our local orchestra.

Of Madame Schumann-Heink it must be said that she invariably demonstrates by ease of vocalization, poise in delivery and a reasonably sure intonation, added to a sympathetic understanding of the composer's meaning, that she is the legitimate successor of Theresa Albani. Let Madame Schumann-Heink sink before an audience, educated or uneducated, she will conquer with the corn, wine and oil of a glorious voice, which was the case last night, the enthusiastic applause from the audience being heartfelt and in no sense unduly effusive. Mr. Leblailly's clarinet obligato to the Mozart number was rendered in perfect taste.

Philadelphia Inquirer
TUESDAY - - - FEBRUARY 17, 1903

### BOSTON SYMPHONY ORCHESTRA

#### Good Music Enjoyably Rendered at the Academy of Music Last Evening

In spite of the exceedingly disagreeable weather there was the usual crowd at the Academy of Music last evening when the Boston Symphony Orchestra, under the direction of Mr. Wilhelm Gericke, gave the fourth in its first series of concerts for the current season. An interesting program had been arranged for the occasion. It included an overture by Fibich, which had not previously been played in Philadelphia, to Vrchlicky's comedy, "A Night at Karlstein," the "Siegfried Idyll" of Wagner, composed by him in celebration of the birth of his son, and Tschaikowsky's Suite in G major No. 3, Op. 55. These numbers were all rendered with the eloquence, brilliancy and power which are inseparable from the performances of this unequaled organization.

The overture of Fibich is a work in the extreme modern style, making excessive demands upon the executive abilities of its interpreters, and effective in proportion to the technical adequacy of its presentation. Given with a less degree of vigor and mastery it would be impressive, but as it was performed last night it proved extremely interesting and enjoyable. It would be difficult to surpass the precision, the mobility, the lucidity and the expressiveness of its performance. The "Siegfried Idyll" is another number which needs to be done with the utmost finish and intelligence if its significance is to be duly communicated, and here, also, the orchestra played in a manner which was entirely satisfying and which deserves unstinted praise. As for the rendition of the Tschaikowsky suite, it is hard to characterize it without employing the language of hyperbole. Such an unfailingly appreciative apprehension of the composer's purpose, such a constantly sufficient reading of a complicated score, are hardly to be expected from any other orchestra than the one which was so ably directed by Mr. Gericke last night.

The assisting artist was Mme. Bloomfield-Zeisler, who was heard in a remarkably lucid, symmetrical, harmonious and consistent performance of Schumann's beautiful concerto for the pianoforte in A minor. This great work, one of the finest of its class ever written, has seldom been exhibited to better advantage. Mme. Bloomfield-Zeisler, with whom it is a pity that this community has not enjoyed the opportunity of becoming better acquainted, is an admirable artist, combining strength and delicacy to a degree which is quite uncommon, and her playing was well worthy of her distinguished reputation. It was excellent and thoroughly deserved the hearty applause which it elicited.

The orchestra will give another concert to-morrow evening, when the symphony will be Beethoven's "Eroica" and Mme. Schumann-Heink will be the soloist.

[84]

PHILADELPHIA INQUIRER,
DAY MORNING, FEBRUARY 19, 190

## MUSIC AT THE ACADEMY

### The Boston Symphony Orchestra and Madam Schumann-Heink

There was a good sized audience at the Academy of Music last evening when the Boston Symphony Orchestra, under the direction of Mr. Wilhelm Gericke, gave the fourth concert in its second series for the current season. An interesting program had been arranged for the occasion. It included two examples of the modern school, Taneieff's overture, "L' Orestie," and Richard Strauss' tone poem, "Death and Transfiguration," while the symphony was Beethoven's "Eroica," which was given recently by Mr. Scheel, but which is full of varied beauties not to be staled by any amount of repetition.

All three numbers were superbly played. The Taneieff overture is not music of a kind to be fully appreciated and understood at a single hearing. Much of it is complex and recondite. But it is highly original and imaginative in conception and extremely skillful in its construction and development, and the impression which its performance produced was deep. Strauss' tone poem was also most effective. It is an extraordinary composition, expressing with wonderful eloquence and dignity the sublime and the transcendental, and quite free from the deliberate ugliness by which so much of the work of this gifted composer is characterized and marred. It was played with very great technical mastery and with an illuminative touch which clearly exhibited its significance. The concert closed with an interpretation of the "Eroica," which in its beauty of tone, symmetry of proportion, lucidity of detail, sympathy of expression and elevation of sentiment was wholly admirable and entirely satisfying. A better reading of Beethoven's noble music can hardly be imagined and need not be desired.

The assisting artist was Mme. Schumann-Heink, who was heard in the recitative and air, "Nie soll mit Rosen," from Mozart's opera of "La Clemenza di Tito," and in Mendelssohn's familiar number, "But the Lord Is Mindful of His Own." Both selections were of course excellently well sung, and the delighted audience would have been glad of an encore, but it cannot be said that the singer was heard at her best in either of them. Her intensely dramatic manner, which she apparently cannot lay aside, is not well suited to the suave phrases of Mozart, and it is distinctly incongruous in the music of oratorio, which imperatively needs to be rendered in a spirit of religious serenity. But Mme. Schumann-Heink was in fine voice and her contribution to the program was highly appreciated.

TUESDAY MORNING, FEBRUARY 17,
PUBLIC LEDGER—PHILADELPHIA,

## ORCHESTRA CONCERT

### The Boston Symphony Heard, with Bloomfield-Zeisler as Soloist

The Boston Symphony Orchestra, conducted by William Gericke, gave the fourth concert of its regular series at the Academy of Music last evening with this programme:

Overture, "A Night at Karlstein".....Fibich
Concerto for Piano Forte, A minor..Schumann
Siegfried Idyl.....Wagner
Suite No. 6, in G major.....Tschaikowsky

Fibich was a composer of importance and influence in the modern Bohemian school. The catalogue of his works numbers 622. He was associated with the Czech Theatre, and wrote not only numerous operas, but overtures and incidental music for plays. The overture played last night was for an historical comedy by Frida. It is romantic and Schumannesque, and has some pictorial or theatrical suggestion that probably served its purpose in the theatre, but has little distinctive value in concert.

Mrs. Bloomfield-Zeisler's hard, correct, peremptory performance added nothing to previous knowledge or appreciation of the great Schumann concerto. It was unsentimental to a degree, but with a more than masculine emphasis, that evidently impressed the audience. The orchestral part also was cleverly and correctly played in the unrelenting spirit of the soloists, though not at all in the spirit we are accustomed to associate with this poetic work, with its wide range of emotional expression.

The "Siegfried Idyl," a characteristic piece of Wagner, that seems to require a poem or a picture to account for the emotional atmosphere, was admirably played, with a beauty of tone and a suavity quite unexceptionable. The Tschaikowsky suite took the place of a symphony on the programme. It is one that Thomas used to play, with the "valse melancholic" in the second movement, and with the cumulative variations upon a simple theme at the end. The valse is the most characteristic feature of the suite. Some of the variations also are exceedingly interesting, with ingenious instrumental devices and splashes of Scleric color, the finale being a polacca, in which all manner of crashing instruments make a quite stirring effect. But it is not one of the great Russian's very important works.

PHILADELPHIA RECORD
TUESDAY, FEBRUARY 17

### Boston Symphony Orchestra.

The program of last evening's concert at the Academy by the Boston Symphony Orchestra—the fourth in the First Series—was rather unusual in that it included no symphony, but it was, nevertheless, highly enjoyable and by no means lacking in substance. The prime feature of the evening was the rendition of Schumann's Concerto in A minor (op. 54) by that admirable pianiste, Mme. Fanny Bloomfield-Zeisler. This fine artiste misses, perhaps, the supreme brilliancy of virtuosi such as Mme. Carreno for instance, but she plays with a sympathetic art and delicate finish that is truly notable. Her playing last evening of Schumann's difficult and trying work was particularly praiseworthy in the delicate shadings given the softer passages and marked by a digital skill in the more brilliant movements which went far toward making up for what are apparently temperamental deficiencies. Taken as a whole the performance was worthy of high praise, and the artiste quite deserved the prolonged applause which was accorded her. The novelty of the orchestral program was Zdenko Fibich's Overture to "A Night at Carlstein" (op. 26). This overture to Jaroslav Vrchlicky's historical comedy was written in 1886. The comedy itself is a romantic chapter from the life of Charles IV, king of the Romans, and Karlstein is a castle near Prague which was built between the years 1348 and 1357. It was the home of the Bohemian kings, and the story relates the successful efforts of Elisabeth, Charles' jealous fourth wife, to find entrance to it, the king having decreed that all femininity should be barred from its gates. Fibich's Overture is a charming composition of the romantic school, full of dainty melody and played last evening, it goes almost without saying, in practically ideal fashion. Wagner's "Siegfried Idyll," written as a birthday gift to his devoted Cosima, and Tschaikowsky's brilliant and colorful Suite No. 3, in G major (op. 55), were the other orchestral numbers.

At the Wednesday evening concert the soloist will be Mme. Schmann-Heink, and the program will comprise: Overture, "L'Orestie," Taneieff; Recitative and Aria, "Nie soll mit Rosen," from "Titus," Mozart; Tone-poem, "Death and Transfiguration," Strauss; Arioso, "But the Lord is Mindful of His Own," from "St. Paul," Mendelssohn, and Symphony, No. 3, in E flat major, "Eroica" (op. 55), Beethoven.

NORTH AMERICAN, PHILADELPHIA,
THURSDAY, FEBRUARY 19, 1903.

# SCHUMANN-HEINK SINGS IN SYMPHONY CONCERT

## Famous Contralto Soloist Leads Choirs in Boston Orchestra's Academy Entertainment.

## A VARIED PROGRAMME

The Boston Symphony Orchestra gave the fourth concert of its second series in the Academy of Music last evening, presenting this programme:

Taneieff.....Overture "L'Orestie"
Mozart.....Recitative and Aria
"Nie Soll Mit Rosen," from "Titus."
Richard Strauss.....Tone poem,
"Death and Transfiguration."
Mendelssohn.....Ariosa,
"But the Lord is Mindful of His Own."
Beethoven..Symphony, No. 3 in E flat major, opus 55.

Taneieff's "L'Orestie" is a musical trilogy, whose text is based on the "Agamemnon," "The Choephori" and "The Furies" of Aeschylus. The themes of the overture are taken from the trilogy. The composition is Russian in character and somewhat reminiscent of Tschaikowsky, with whom the composer studied theory in the Moscow Conservatory.

"Death and Transfiguration," the third of Strauss' seven tone poems, was interesting as developing great opportunity for the orchestra. Mr. Gericke conducted his players through this exquisite labyrinth of allegory with utmost poise and infinite precision.

The symphony, Beethoven's familiar "Eroica," constituted the second half of the programme, its four movements rounding out the finish of an agreeable concert and receiving at the hands of the director a rarely finished and classic interpretation.

The soloist of the evening was Madame Ernestine Schumann-Heink, who contributed her wonderfully dominating contralto to the choirs of the orchestra in the two solos named above. Her performance was marked by the remarkable characteristics of strength, breadth of tone, clear enunciation and warmth of color, which have made her a striking figure in the Grau opera company since 1899. The audience was warmly appreciative, and Madame Schumann-Heink was many times recalled.

THE SUN, BALTIMORE,
WEDNESDAY MORNING, FEBRUARY 1

## SYMPHONY A MUSICAL FEAST

### Last Night's Boston Concert Of A Lofty Character.

The concert of the Boston Symphony Orchestra last night at Music Hall was the last but one of these wonderful musical feasts which are all too infrequent and pass quite too quickly. While the concert of yesterday evening did not reach the heights attained at the other three, it was none the less of an eminently lofty character. The program was not perfectly adjusted, and at times Mr. Gericke seemed to lack that touch of inspiration which would have made his readings satisfying and have taken away a suspicion of tameness which could not be shaken off.

Nothing overt was committed—it seems as though the Boston Orchestra can do no sin, but sometimes it plays well and at other times it plays excellently. Possibly it may rest entirely with the conductor. Mr. Gericke may have his moods, and last night the program may not have been quite to his liking. It was as follows:

Cherubini, Mackenzie and Liszt were decidedly outweighed by the "Eroica" symphony.

The second division of the program represented musical power in its most concentrated form. The contrast between the two divisions was especially marked in the Liszt symphonic poem and the symphony.

Although Liszt is now enjoying a posthumous fame as a composer almost equal to his fame as a pianist during his lifetime, one must search diligently in the "Tasso" to find a reason for his growing popularity.

In this work the great pianist deals with a tawdry stock of musical commonplace ideas that are quite unworthy of the big orchestral machinery which he employs to exploit them. There is a string of musical trivialities which the composer tries to make impressive by a positiveness in their utterance which seems quite out of place. The Liszt-Wagner relationship is also quite clear in the orchestration, and there is more than one suggestion of the musician-dramatist.

The Cherubini overture was most refreshing and healthy. There was not much said in it, but what there was was cheerful and attractive.

To speak of the "Eroica" seems to be a futile task. It is a subject that does not lend itself well to words and to attempt to translate it into ordinary speech has always been an unwise task. Beethoven's genius does not invite analysis. Mr. Gericke did not give of his best to the symphony—it was not sufficiently monumental nor was it adequately intense. This failing may have been due in part to its unfortunate position at the end of the program.

The soloist was Timothe Adamowski, a very familiar figure in the orchestra, but one which is rarely seen in the role of a soloist. Mr. Adamowski is a fiddler of finesse and feeling. His selection last night was not the best possible for his gifts, but he at least showed what he could do. That he is a fine artist is not to be questioned. At the opening of his suite last night and before his violin had gotten warmed up there was a decided disregard of the conventionalities of pitch, but this vacillation soon wore off. Later the soloist fully atoned for his vacillation in the pitch and he gave a most enjoyable rendition of this Mackenzie composition.

BALTIMORE AMERICAN,
WEDNESDAY, FEBRUARY 18,

## FOURTH CONCERT BY BOSTON SYMPHONY

### Delightful Evening's Entertainment in Music Hall—Beethoven's Favorites.

The fourth concert by the Boston Symphony Orchestra at Music Hall was one of the best of the season. Mr. Gericke presented the following program:

Cherubini—Overture to the Opera, "The Water-carrier."
Mackenzie—"Pibroch" Suite for Violin and Orchestra, Op. 42.
I. Rhapsody.
II. Caprice.
III. Dance.
(First time at these concerts.)
Liszt—Symphonic Poem No. 2, "Tasso: Lament and Triumph."
Beethoven—Symphony No. 3, in E-flat Major, "Eroica," Op. 55.
I. Allegro con brio.
II. Marcia funebre: Adagio assai.
III. Scherzo: Allegro vivace. Trio.
IV. Finale: Allegro molto.
Soloist:
Mr. Timothee Adamowski.

The Mackenzie suite for violin and orchestra was a novelty, but the other numbers are quite familiar to Baltimore concert-goers. The Cherubini overture is a fine sample of the old overture form, made up of a slow movement, andante molto sostenuto, followed by a quick movement, allegro, ending in a presto, and the material independent of that employed in the opera proper.

The Liszt symphonic poem No. 2 is a tribute of the impressionable Hungarian Liszt to the nobility of the great Italian poet Tasso, whose memorable work, "Jerusalem Delivered," is better known among Italians than any other in the range of Italian literature. In fact, it was the devotion shown by Italians to Tasso's memory three centuries after his death that inspired Liszt in his work. Liszt heard the Venetian gondoliers singing the opening lines of Tasso's great poem, which in English reads:

I sing the pious arms and chief who gave
Deliverance from heathen thrall to Christ's great grave.

The composer divided his symphonic poem into two parts—the first being a lament and representing the poet's sufferings at Ferrara; the second his triumph at Rome. As his musical theme Liszt chose the melody still sung by the gondoliers. The work is a favorite here.

A still greater favorite, however, is the Eroica symphony of Beethoven. This third symphony was really the first in which Beethoven revealed himself. He had begun to realize that he ought to do something great in art. In the summer of 1802, when he wrote most of the Eroica symphony, he had already been suffering for several years from his increasing deafness. He wrote to his brothers, Carl and Johan, that he was on the verge of desperation; that his troubles well nigh caused him "to put an end to his life." "Art, art alone deterred me," he wrote. "Ah! how could I possibly quit the world before bringing forth all that I felt it was my vocation to produce?"

When Beethoven wrote his symphony he felt that he was writing a great work, and he sought to dedicate it to a great man. Bonaparte, as the enemy and dethroner of kings, became, for the time, Beethoven's ideal. He placed Bonaparte's name on the title page of the symphony. But when told that Napoleon had, from first consul, made himself emperor, Beethoven's idol was shattered, and he scratched the name off.

The work was written, according to Beethoven's letters, mainly in 1802; but not finished until 1804. It was played the same year and the next, and published in 1806.

Many Beethoven admirers consider the Eroica as better than either the fifth or the seventh.

Last evening the scherzo of the symphony was the best rendered; but the whole concert was, as usual, a great success.

[85]

THE NEW YORK TIMES.

FRIDAY, FEBRUARY 20.

## THE BOSTON ORCHESTRA

### A Bach Concerto Instead of Mme. Bloomfield-Zeisler's Playing.

**Strauss's "Death and Transfiguration" and Beethoven's Fifth Symphony Played.**

At the fourth evening concert of the Boston Symphony Orchestra, which was given last evening in Carnegie Hall, the audience—very large in number, as all its New York audiences have been this season—was confronted with notice of a disappointment as it entered the hall.

A printed slip in the programme book announced that Mmme. Bloomfield-Zeisler, who was to play Schumann's pianoforte concerto with the orchestra, had been called back to her home in Chicago at very short notice by the illness of her husband. For which reason, instead of the solo number, the orchestra played the second of Bach's concertos, for violin, flute, oboe, and trumpet solo, and orchestra. The programme included, in addition to this Cherubini's overture to "The Water Carrier," Strauss's tone poem, "Death and Transfiguration," and Beethhoven's fifth symphony.

Cherubini's overture sounds at this time as "dignified" music of an older day; music eminently worthy of respect and also, no doubt, of a hearing, not too frequently. But it is hard to become deeply interested in it, even when so admirably and solidly played as it was by Mr. Gericke's men. There was genuine regret at the absence of Mme. Bloomfield-Zeisler and of the Schumann concerto; but if there was anything calculated to temper that regret it was such a performance of such music as took its place upon the programme.

The concerto is one of Bach's strongest, freshest, most vigorous works, in which a marvelous contrapuntal art is put at the service of an inspiration of unceasing beauty. Its effects are foreign to our ears—the combination of the violin, flute, oboe, and trumpet interchanging with the orchestra; but they were made effects of a ravishing charm last evening. Messrs. Kneisel, Macarre, Longy, and Kloepfel played the solo parts with what it is not hyperbole to call absolute perfection of style and ensemble, exquisite in sheer beauty and purity of tone, and in balance and proportion.

Anything more lovely than the instrumental song of the slow movement is not to be heard. Mr. Kneisel's and Mr. Longy's mastery of their instruments is well known to New York amateurs; but the qualities of Mr. Macarre, the first flautist of the orchestra, and of Mr. Kloepfel, the first trumpeter, as solo players, were disclosed for the first time, and won great admiration. The audience did itself honor by its burst of spontaneous enthusiasm over the music, and its tribute to the four solo players.

Richard Strauss's "Tod und Verklärung" no longer causes doubt and distress among even the most open-minded of music lovers as it once did, especially when it is played as it was by the Boston Orchestra last evening. Its subject is not one that appeals to the sense of beauty or to a sense of fitness as one suited for musical treatment, but the composition was exhibited last evening as a piece of supremely beautiful and profoundly felt music.

There never has been any question of the technical mastery of the orchestra shown in it, which has all the characteristics of Strauss's later work, but it has remained for such a performance as this to show forth the euphony which really resides in all this wonderful involution of orchestral effects.

It is easy to play Strauss's music in a blatant and ear-splitting manner; in a manner to emphasize the harshness of some of his adventurous passages, but it needs such completeness of mastery as Mr. Gericke and his orchestra brought to the task last evening to elicit the real value of it all, and the real significance.

The problems that once seemed to be presented by "Tod und Verklärung" appear less pressing, since the greater ones of "Zarathustra" and "Ein Heldenleben" have come forward. There is no need of pursuing in the music the details that the commentators have found there or think they have—the "first fever theme," the "second fever theme," the "chief death motive," or all the harrowing incidents of the sickroom and the patient's death struggles that have been supposed to be represented in it.

The title is clue enough to the purport of the music, and with that or without it, impresses itself as music of a large sweep and eloquence, powerful in its development and climax, deeply emotional in its significance; and above all, of absolute beauty in and of itself. Whatever its purport may be to the analysts or even to the composer himself, this is its final test; and its stands it.

A splendid close to the concert, which was one of the most satisfying that the Boston Orchestra has given here this season, notwithstanding the loss of Mme. Bloomfield-Zeisler's co-operation, was given by Beethoven's fifth symphony.

EVENING POST: NEW YORK

FRIDAY, FEBRUARY 20.

When those who had purchased seats for last evening's Carnegie Hall concert of the Boston Symphony Orchestra opened their programme books they found a slip of paper with the information that "Mme. Bloomfield-Zeisler notified the management this afternoon that because of the very serious illness of her husband she must return home at once. Instead of the solo number, the orchestra will play the Bach Concerto No. 2 in F major, for violin, flute, oboe, and trumpet solo."

Many, no doubt, were seriously disappointed not to hear the Schumann concerto played by the admirable Chicago pianist. But since Bach is musically a cousin of the romantic Schumann, and since Mr. Gericke was able to provide four orchestral soloists in place of one pianist, there was no cause for dissatisfaction. The programme otherwise presented plenty of variety—the "Water Carrier" overture by the unpatriotic Italian Cherubini, who lived in Paris and wrote German music; Richard Strauss's "Death and Transfiguration," which many of his admirers consider his best work; and Beethoven's fifth symphony, this being its 3,784th (or thereabouts) performance in New York. The orchestra and its conductor were in fine condition, and played all this music entertainingly.

At the Metropolitan Opera House a large audience heard "Rheingold." In order not to disappoint the public, Mme. Seygard took the part of Woglinde, one of the three Rhine daughters, for the first time, and after only a few hours' study. Otherwise the cast was the same as at the first performance. As usual, the scenic department was the least satisfactory feature; but all that will be altered next season, when the stage has been rebuilt for Mr. Conried.

At Mendelssohn Hall, in the afternoon, a song recital was given by Miss Kathrin E. Hilke. Miss Hilke is a California girl, and she got her education at Mrs. Thurber's National Conservatory, where she had a scholarship. She has since become well known as a church singer. Her excursion into the domain of song evidently took her somewhat out of her special department. While her selection of songs was admirable, not all of the Lieder chosen were suited to her style. There was a friendly audience and plenty of applause.

EVENING TELEGRAM—NEW YORK,

FRIDAY, FEBRUARY 20, 1903.

At Carnegie Hall the Boston Symphony Orchestra shone with rare effulgence. They were unfortunate in that the soloist of the evening was unable to appear because of the serious illness of her husband. In the place of Mme. Bloomfield-Zeisler's number the orchestra substituted the Bach Concerto No. 2, in F major. The other numbers were:—Cherubini's overture to the opera "The Water-Carrier;" Richard Strauss' tone poem, "Death and Apotheosis," and the great Beethoven sympony No. 5, in C minor, op. 67.

Of this programme, interest centred, of course, in the Strauss number. It is the third of his seven tone poems. Perhaps the message of this work is somewhat less translucent than that of the "Heldenleben," or even of "Zarathustra," but it is fearfully direct even in its most opaque moments. It is not at all an earthly experience, but a psychical or metaphysical one. Mr. Gericke's treatment of the work, in comparison with one we have close at hand in our memory, leaves much to be desired. The spontaneity, attack, impetuosity, passion, despair and impotent will were lost or veiled. These works demand red corpuscles, and without them the significance is lost beyond redemption.

Reluctantly turning one's back upon the Beethoven symphony, usually played by the men from Boston in a ravishing manner, one arrived at the Metropolitan Opera House in time to see the stupid, heavy-footed giants abduct Freia. "Das Rheingold" was, naturally, the opera, and it received a stirring interpretation. The cast was the habitual one, but orchestra and singers seem rather better in hand than formerly. The Loge of Herr Anthes sounds somewhat subdued and of blunter edge than when he first sang it before us. The real soloist of the evening was Herr Hertz, who has brought his orchestra to an unusual state of surety and excellence. Herr Reiss' Mime and David Bispham's Alberich call for the customary words of praise. Aside from her routine, one can find no veritable raison d'etre for the singing of Mme. Reuss-Belce. "The Ring" promises to go with unusual zest, and this reflects credit upon all concerned.

EMILY GRANT VON TETZEL.

FRIDAY, FEBRUARY 20, 1903.
NEW-YORK DAILY TRIBUNE.

## *YESTERDAY'S MUSIC.*

When solo singers are prevented from keeping their engagements at the concerts of the Boston Symphony Orchestra it need not mean disappointment to the audience. That was demonstrated last night. Mme. Bloomfield-Zeisler was to have played the Schumann concerto at the fourth evening concert for this season in Carnegie Hall of the gentlemen artists from the New-England capital, but was summoned home to Chicago because of the illness of her husband. Instead of scurrying about for a substitute Mr. Gericke turned to his own forces and repaired the loss fourfold. Instead of Schumann's pianoforte concerto he gave the public Bach's second Brandenburg concerto grosso in the arrangement made by Felix Mottl. In this, a fascinating specimen of the old concerto grosso, with its small group of solo performers competing delightfully and harmoniously among themselves, and with the accompanying band, the solos were played by Mr. Kneisel (violin), Mr. Macarre (flute), Mr. Longy (oboe) and Mr. Knöpfel (trumpet). There could not have been much special preparation under the circumstances, but the Boston artists seem to be always ready, and the performance was a delight, the slow movement, instinct with the tender loveliness of some of the "Passion Music," being particularly transporting. Such disappointments leave no sting.

The other numbers of the programme were Cherubini's eminently respectable overture to "Les Deux Journées," Richard Strauss's "Tod und Verklärung" and Beethoven's C minor symphony. To mention such pieces in a record of a concert by Mr. Gericke and his men is to convey a sufficient idea of the character of their performance; but a hymn of praise must be intoned at least for the manner in which Strauss's tone poem was sung, sung by one and sung by all till the swelling pæan expanded the hearts of the listeners in the triumphant close.

COMMERCIAL ADVERTISER, NEW YORK

, FRIDAY, FEBRUARY 20, 1903.

## MUSIC AND OPERA.

**An Orchestra of Soloists.**

A keen disappointment was given the audience that gathered in Carnegie Hall last evening by the little blue slip folded with the programmes, announcing that Mme Bloomfield-Zeisler had notified the management in the afternoon that "because of the very serious illness of her husband she must return home at once." The Boston orchestra did not have to seek far for a soloist, for it possesses them in plenty. For the Schumann pianoforte concerto the Bach concerto No. 2, in F major, for the violin, flute, oboe and trumpet solo, was substituted. The result was happy. Under the genial influence of old Bach's eternally young music (what wonderful freshness it has, with the glowing coloring of such a band as Mr. Gericke's!), and under the spell of the exquisite playing of the four soloists from the orchestra, whatever disappointment had been was forgotten.

The concert opened with Cherubini's "Water-Carrier" overture, a composition which, it must be said, was well placed at the very beginning. Well-wrought as it is, for the ingenius contrapuritist Cherubini did well in a technical way whatever he undertook, to modern ears it lacks the vital touch of beauty. That it was well played goes without saying. Bach's genial wholesome music, brimming with melody, made a delightful contrast. The concerto was superbly played, the contrapuntal masses of the *tutti*, built up with gorgeous sonority, the gracefully interweaving solo parts, played with luscious tone-quality and charming simplicity and directness of phrasing. The soloists were Mr. Kneisel, violin; Mr. Longy, oboe; Mr. Macarre, flute, and Mr. Knoepful, trumpet.

After the same musical ideas of Bach, Richard Strauss's third tone poem, "Death and Transfiguration," sounded like the fevered dream of a madman. An astonishing composition it is, with long stretches where beauty, lyric and haunting reigns supreme, and passages of bold atrocity inequalled by anything to be founded outside the works of Strauss himself. Visions of undreamed of loveliness are succeeded by howlings and shriekings hardly to be imagined. But the poem is stupendously effective from beginning to end. What an extraordinary effect is conceived at the point where, we suppose, the moment of death is meant to be represented; the rancus gasps by the brass, the upward shivering of the violins and simmering out of the soul to the cymbals. The Boston men were at their best in this difficult piece. The poem was proclaimed with noble breadth as a whole, with melting loveliness in the more lyric parts, and with terrifific energy in the more strnuous portions. The concert closed with Beethoven's Fifth Symphony.

[86]

SUN, FRIDAY, FEBRUARY 20

# THE BOSTON ORCHESTRA.

## *ITS SOLOISTS ON HAND FOR ALL EMERGENCIES.*

**Schumann's Piano Concerto Gives Way to a Bach Concerto for Violin, Flute, Oboe and Trumpet and the Audience Is Highly Delighted With the Result.**

The Boston Symphony Orchestra gave its fourth concert last night at Carnegie Hall and had an audience of most substantial size. That audience had an opportunity to see what the Boston organization could do to extricate itself from a predicament. The soloist engaged for the concert was the Chicago player, Mme. Fannie Bloomfield-Zeisler, who has been felicitously called the Sara Bernhardt of the piano. On Wednesday night she received a telegram informing her that her husband was seriously ill and she was compelled to start at once for Chicago. When the orchestra arrived here yesterday the manager, Frederick R. Comee, was confronted with the news that he had no soloist.

Now the Boston Symphony Orchestra cannot furnish piano virtuosi, certainly not of the Sara Bernhardt description, but it has always on hand a full stock of virtuosi on all kinds of orchestral instruments. Those who were wise expected to be confronted with Timothee Adamowski, a few pages of Lalo, and a violin; but the blonde Adonis of Poland was not in his seat at all. Otto Roth sat there.

Mr. Gericke calmly led out a small squad of soloists and treated the audience to Bach's concerto, No. 2, in F major for violin, flute, oboe and trumpet. The soloists were Mr. Kneisel, violin; Mr. Macarre, flute; Mr. Longy, oboe, and Mr. Knoepfel, trumpet. Mme. Bloomfield-Zeisler is a good pianist and the Schumann concerto is lovely music. Furthermore the lady is in a position to obtain sincere sympathy. Nevertheless there was an element of good fortune in the combination of circumstances which enabled last night's audience to hear the Bach concerto and such a performance of it.

The concerto, rarely heard, is one of the most precious gems in the inexhaustible treasury of Bach. It is one of those works in which the simplicity and chaste beauty of Bach's melodic thoughts are wedded most beautifully to his marvellous command of polyphonic composition, which gives such apparently spontaneous and unpremeditated results. Here is music in which perfect mastery is exhibited, in which musical science disports itself in the sheer delight of wielding its own mechanical devices, and in which the results are all exquisitely lovely.

And how those four artists did play! To hear the extraordinary ease of Mr. Knoepfel's handling of the difficult passages in the upper register of the trumpet was alone a sufficient joy; but to it was added the solid violin playing of Mr. Kneisel and the pure, flawless oboe art of Mr. Longy, with which we are all acquainted, and the wonderfully fine flute playing of Mr. Macarre. What an organization it is that contains such masters! And they did not make any parade of themselves, but played together in a most admirable ensemble, with a just balance and a most delicate sense of proportion. They were accompanied adequately by the orchestra, and Mr. Gericke presided over the performance with the skill of a sincere lover of Bach. The whole thing was a rare treat.

The other numbers on the programme were Cherubini's "Water Carrier" overture, Richard Strauss's tone poem "Death and Transfiguration" and Beethoven's fifth symphony. The overture of the talented old martinet of the Paris Conservatoire was played with admirable finish and classicism of style, but the grolies of the orchestra were best revealed in the Strauss number. The spectacle of the classic Gericke developing into an enthusiastic and discriminating interpreter of the ultra-pictorial Richard Strauss is full of suggestion. The sun do move, brethren. The orchestra played the musical description of final dissolution and regeneration most beautifully. The balance and quality of tone for which this band is famous made the richness of the score stand out in glowing tints. No matter what one may think about the material which Strauss has used as the background of this music, there can be nothing but admiration for his constructive skill and for such an interpretation of his thought as that given last night.

---

The delicacy of ear, the quickness of perception and the readiness of resource necessary to the equipment of a really able orchestral conductor were exhibited on Thursday evening at the concert of the Boston Symphony Orchestra when Mr. Gericke was conducting the performance of the Bach concerto for violin, flute, oboe and trumpet. It will be recalled that the composition was put on the programme at extremely short notice to fill the void occassioned by Mme. Bloomfield-Zeisler's inability to appear and play the Schumann piano concerto.

During the performance of the first movement the soloists sat at their desks in their accustomed positions. The orchestration of this movement, arranged for modern performance by Felix Mottl, is somewhat heavy, and the solo instruments did not stand out quite as prominently as they should have done. Before beginning the second movement Mr. Gericke brought the violin, flute and oboe forward a little and caused them to stand up. This made a decided difference in the effect of the instruments, which was naturally aided by the quieter character of the accompani-

---

NEW YORK HERALD, FRIDAY, FEBRUARY 20,

## BOSTON ORCHESTRA CONCERT.

The resourcefulness of the Boston Symphony Orchestra and its conductor has seldom been better illustrated than at last night's concert in Carnegie Hall. The soloist of the evening, Mme. Bloomfield-Zeisler, engaged to play the A minor Schumann Pianoforte Concerto, notified the management this afternoon that because of the illness of her husband she would be obliged to leave New York at once. Mr. Gericke replied to this by replacing the missing soloist with four others from his orchestra. He substituted the Bach Concerto, No. 2, in F major, a composition implying violin, flute, oboe and trumpet soli.

The performance which was given this work and the reecption accorded it combined to create one of the biggest musical moments of the present season. This concerto is of the series of those called by Bach "Concerti Grossi," to distinguish them from ordinary concertos written for a single solo instrument. In the "Concerto Grosso" a group of solo instruments is used, with the whole orchestra as a background, so as to contrive at antiphonal effects. The solo parts were intrusted to Mr. Kneisel, Mr. McCarre, flute; Mr. Longy, oboe, and Mr. Knoepfel, trumpet. These gentlemen, throughout the three movements, displayed astonishing individual virtuosity, and in the adagio combined with the orchestra—muted to pianissimo—in one of the most finished pieces of large instrumental ensemble which New York has heard in years.

As its tour de force the orchestra presented the third of Richard Strauss' tone-problems "Death and Transfiguration," opus 24. Of seven daring works upon large canvas by the great musical impressionist, this composition is, perhaps, nearest the reach of an average understanding—equipped of course, with programme notes. It has, however, needed the administration of the Boston Orchestra to convince one of this fact. Previous interpretations of the work here have shown an utter lack of insight and exhibited but a stammering utterance, compared with the clarity and loftiness of last night's reading.

For the rest the programme contained Cherubini's overture to "The Water Carrier"—an opera produced at Boston in 1872—and Beethoven's C minor symphony.

---

THE EVENING SUN, FRIDAY, FEBRUARY 20.

Wilhelm Gericke and "those clever Greeks" from the Athens of America, the Boston Symphony Orchestra, gave their fourth evening concert at Carnegie Hall last night without the intended soloist. Mme. Fannie Bloomfield-Zeisler, the pianist, was recalled to Chicago by the serious llness of her husband. Her place on the programme was taken by four men from the orchestra. Who will maintain the "equality" of the sexes after a vindication such as this for the eternal feminine preponderance?

Beethoven's Fifth Symphony, that musical "Fate at the Door" with its spirit rappings as familiar as quotations out of "Hamlet," was the culmination of a varied programme. Must the Bostonians always be trying to out-Herod our local bands? Mr. Weltzer had the copyright on the Fifth Symphony this season. The "Death and Transfiguration" of Richard Strauss was fresh, at least, and so was the charming, quaint overture to "The Water Carrier" by Cherubini. The remaining number, in the solo's place, was a happy thought borrowed from the New York Philharmonic programme of a week ago.

Bach's Concerto No. 2 in F major needs no apology, however, when played by the Boston Orchestra, with Franz Kneisel, violin; Georges Longy, oboe; Mr. McCarre, flute, and Mr. Knoepfel, trumpet, in the leading parts, M. Longy's oboe was again the "prima donna" voice, just as it was in a recent Kneisel Quartet performance. The popular appeal of this elegiac instrument is immediate and impressive. Its fascination would justify more frequent hearing. It should be needless to add that the audience last night was a large one, and the highly finished performance well worthy of its applause.

---

When those who had purchased seats for last evening's Carnegie Hall concert of the Boston Symphony Orchestra opened their programme books they found a slip of paper with the information that "Mme. Bloomfield-Zeisler notified the management this afternoon that because of the very serious illness of her husband she must return home at once. Instead of the solo number, the orchestra will play the Bach Concerto No. 2 in F major, for violin, flute, oboe, and trumpet solo."

Many, no doubt, were seriously disappointed not to hear the Schumann concerto played by the admirable Chicago pianist. But since Bach is musically a cousin of the romantic Schumann, and since Mr. Gericke was able to provide four orchestral soloists in place of one pianist, there was no cause for dissatisfaction. The programme otherwise presented plenty of variety—the "Water Carrier" overture by the unpatriotic Italian Cherubini, who lived in Paris and wrote German music; Richard Strauss's "Death and Transfiguration," which many of his admirers consider his best work; and Beethoven's fifth symphony, this being its 3,784th (or thereabouts) performance in New York. The orchestra and its conductor were in fine condition, and played all this music entertainingly.

---

Mme. Bloomfield-Zeisler was not present last night at the Boston Symphony Orchestra's Carnegie Hall concert, having been called suddenly to Chicago by the illness of her husband. The announced soloist thus being spirited away at short notice, Conductor Gericke promptly provided four others, all from the ranks of the virtuoso orchestra itself. Instead of the Schumann piano concerto, there was played Bach's concerto No. 2, in F major, for violin, flute, oboe and trumpet, with orchestral accompaniment, a work rarely heard nowadays, partly because popular taste will not absorb more than small doses of Bach in his moods of glorified chamber music, and partly, to be perfectly frank, because it demands four musicians of a rank to be found in precious few modern orchestras.

Last night's interpreters of the solo parts were Franz Kneisel, violin; Mr. Macarre, flute; Mr. Longy, oboe, and Mr. Knoepfel, trumpet. Each of these instruments, and particularly the trumpet, is used so as to bring out its own peculiarities, and they are combined and balanced against the orchestral fabric with a skill quite impossible to describe. The performance of this interesting old composition was admirably easy and efficient. Mme. Bloomfield-Zeisler's absence was sincerely regretted, for she is in her way a great artist, but the chance that led to a hearing of this Bach concerto was not without its compensation.

The orchestral pieces on last evening's list were Cherubini's overture to "The Water Carrier" (surely an excursion into recent antiquity), the first of Richard Strauss's tone poems, "Death and Glorification," and Beethoven's C minor symphony. The overture and the symphony went with the complete sympathy that Mr. Gericke has always evinced for them, and with the brilliant play of color to be expected from the Boston band.

The Strauss music appeals less nearly to this conductor, and its performance was analytic, cautious, systematic—anything but broad and sweeping and masterful, qualities that the leader of the newest movement in modern music absolutely requires for his proper interpretation. Nevertheless, it was not uninteresting to the specialist to have this chance to weigh and dissect the score, unmoved by the emotional stress that a more compelling rendering would have set in operation. Listening to Mr. Gericke's unimpassioned reading, one was tempted to think that, after all, Richard Strauss is the Berlioz and not the Wagner of this new movement. The next really influential performance of this "Tod und Verklarung" may sweep away this impression, but that is the record of last night.

---

# BOSTON PLAYERS' FINE MUSIC.

## Symphony Orchestra Displays Great Virtuosity at Its Concert Here.

So great was the virtuosity displayed by the Boston Symphony Orchestra yesterday afternoon in Carnegie Hall that it made one gasp. Can it be this organization is trying to taunt the long-suffering New York public at a time when local shortcomings are uppermost in the mind? Certain it is Mr. Gericke and his men fairly outdid themselves. It is doubtful whether such orchestral perfection ever has been attained outside Vienna or Dresden.

There were factors, of course, which counteracted absolutely unimpaired enjoyment of the performance, for impeccable technique and precision never go hand in hand with a temperamentally ideal interpretation. Where can the conductor be found who will unite poetic insight and youthful enthusiasm with calm deliberation and devotion to detail? Mr. Gericke lacks the former qualities. If he realized the full poetic significance of Wagner's "Siegfried Idyl" he never could have taken it at so heedless a tempo as he chose yesterday.

Mme. Schumann-Heink, who was to have sung an aria from Mozart's "Titus" and an arioso from Mendelssohn's "St. Paul," sang instead the "Achilleus" ario by Bruch and Liszt's "The Three Gypsies." The change was not regretted. The Bruch selection was sung with superb breadth, and there are few songs which afford Mme. Schumann-Heink a better vehicle for the display of her dramatic temperament than Liszt's remarkable rhapsody for the voice.

The other numbers were Taneieff's overture, "L'Oreste," and Tschaikowsky's Suite No. 3, in G major, op. 55, both works of gorgeous orchestral coloring and bubbling over with melody. A more extraordinary exhibition of bravura playing than was given in the last movement of the Tschaikowsky suite, a "tema con variaziono," hardly is possible.

Press Feb 20/1903

---

Times

# THE BOSTON ORCHESTRA

## Schumann-Heink, the Soloist, at the Fourth Matinee.

### A Concert Without a Symphony—Taneieff's Overture to "L'Orestie."

The fourth matinée concert of the Boston Symphony Orchestra was given yesterday in Carnegie Hall; and, as were the others of the present season, before an audience that practically filled the hall to its entire capacity. Mr. Gericke has always made these afternoon concerts somewhat lighter in the character of the music he plays than the evening concerts, and at this he gave no symphony. The place of one was taken by Tschaikowsky's third suite, which is one of the composer's most familiar orchestral compositions. There was a new piece upon the programme, an overture, "L'Orestie," by the Russian composer Tanéieff. This overture, as the programme informed us, is built upon themes from Tanéieff's musical trilogy, "L'Orestie," but is otherwise an independent composition, not intended to be heard in connection with the opera.

Tanéieff has undertaken to represent in this elaborate work the outlines of the awful tragedy set forth by Aeschylus in his "Oresteia." The Greek dramatist piled high the horrors upon horrors of the misdeeds of the Atridae, to trace through them the avenging power of fate, the torture of remorse, and the victory of the principles of good over a "black chaos of evil." It does not seem as if the composer had risen in his music to the bleak and stately grandeur of Aeschylus, or had compassed the profound significance of his tragedy.

He has attempted no more, apparently, than to summon up the mood, the attitude of mind, into which this drama leads, and not to trace the intricacies of its development, for which even a Richard Strauss would find instrumental music inadequate. We are told of a theme associated in the opera with Clytemnestra, and the finale passage is that which upon the stage accompanies the procession to the Acropolis in honor of Athene. For the rest we are left to the effect of the music upon the fancy and the imagination. And while the music is vigorous and well written and elaborates a number of pregnant and expressive themes with a high degree of technical mastery, it is only moderately quickening to the emotional sense. There is rich, skillful, and varied treatment of the orchestra, and there is the evidence of technical mastery in the music, but not the deeply stirring potency of genius.

Wagner's "Siegfried Idyll," a delightful piece of musical fancy woven from themes of the music drama, (with the addition of an old German folk-tune,) was played with rich color and fine finish. It is unfortunate that Wagner became so enamored as he did of his own beautiful thematic property, for he has employed it in this piece with an undeniable prolixity; and charming as it is, it would be more charming if it were shorter. The Tschaikowsky suite Mr. Gericke read with sympathy and an abundant energy, till he came to the last variation of the last movement, that tumultuous polonaise that needs more forgetfulness of euphony and a more elastic tempo that it got. The suite was evidently a favorite of Tschaikowsky himself, for it was one of his own compositions that he chose to play when he conducted the orchestra at the opening of Carnegie Hall in 1891. Nobody who heard the suite then is likely to forget the thrill that this finale sent through the audience under his baton.

Mme. Schumann-Heink was the soloist of the concert, and though she gave much pleasure, it was more through the breadth and sincerity of her singing, which was better, more artistically controlled, and more carefully finished than some that she has done here of late, than through the beauty of the music that she sang. The well-known air from Max Bruch's "Achilleus" is an involved and not very stimulating piece, entirely dignified, but lacking the touch of living fire. And Liszt's trivial and inconsequential song, "The Three Gypsies," with its erratic fiddling accompaniment, was scarcely worth while, either. She gave the semblance of dramatic significance to its disjointed measures, but there was nothing real about it. And Mr. Kneisel played the fiddling accompaniment as a master plays it, and that, too, was a misplacement of an artist's powers.

---

## The Boston Symphony Orchestra.

The programme provided by Mr. Gericke for the Saturday concert of the Boston Symphony Orchestra calls for little comment, although it did contain a novelty. This was a concert overture by the Russian Taneïev, constructed from themes which belong to his *Oresteia*, a music drama which treats of the woes of the Atridæ, after Æschylus. It did not seem to be a very important composition. It was big, full of telling effects wrought chiefly by the skilled composition, demanding highly virtuosic treatment. That it in any way voiced the stern, rugged Æschylean style is very doubtful. The other orchestral numbers were Wagner's *Siegfried Idyl*, exquisitely played, and four movements of Tschaikowsky's third suite in G major, the Elégie, the Valse Melancholique, the Scherzo and the Variations. Here too, the work of the orchestra was beyond criticism, but not the reading of Mr. Gericke. He played the stirring Polacca with metronomic rigidity.

The soloist was Mme Schumann-Heink, in the best of voice. Instead of the numbers advertised she sang the familiar aria from Bruch's *Achilleus* and Liszt's "Three Gypsies." It was a great pleasure to listen to her, even if her habit of making her "r's" sound like a policeman's rattle seems to grow on her week by week. Mr. Kneisel played the solo violin part of the Liszt number.

## Boston Symphony Concert. Mme. Schumann-Heink's Change of Programme—Opera House Doings.

The Boston Symphony Orchestra's Saturday afternoon Carnegie Hall concert was even more agreeable than had been anticipated, and for an unexpected cause. Mme. Schumann-Heink, for reasons best known to herself, had announced as her solo numbers the aria from Mozart's "Titus" and "But the Lord is mindful of His own," from Mendelssohn's "St. Paul." Her choice of these hackneyed treasures was deplored in this newspaper, and probably elsewhere. At any rate, Saturday's splendid audience found a printed slip in the programme book substituting the aria from Bruch's "Achilleus" and Liszt's "Three Gypsies."

The change was welcome, for the Bruch music, though not remarkable, has at least the merit of comparative freshness, while the curiously picturesque song by Liszt, with its obbligato for violin, played con amore by Franz Kneisel, was poignantly effective. Mme. Schumann-Heink was in noble voice, and her work was warmly applauded.

The programme, thanks to these alterations, was kept wholly modern. Taneieff's overture, "L'Orestie," was its opening number, and it renewed conviction that this composer is one of the strong men of the modern Russian school. Wagner's "Siegfried Idyl" was played with a delightful smoothness and delicacy. This "piece d'occasion" is probably the noblest of its class—Wagner was in ecstatic mood when this exquisite tribute to the mother of his son Siegfried was played on the steps of the villa at Triebschen, some thirty-two years ago. Mr. Gericke and the Boston men gave eloquent voice to its tenderness and beauty.

The Tschaikowsky suite No. 3, in G major, brought the concert to a brilliant close. The last movement, a theme and variations, afforded a rare chance to study orchestral color.

**Bostoner Symphonie-Orchester.**

Auch das gestrige Konzert des Bostoner Symphonieorchesters, das Nachmittags in Carnegie Hall stattfand, erlitt eine Programmänderung. Aber es war nicht so schlimm wie am Donnerstag Abend und die Solistin glänzte ganz und gar nicht durch ihre Abwesenheit; im Gegentheil, sie machte ihre Anwesenheit derart fühlbar, daß das Publikum in einen förmlichen Begeisterungstaumel gerieth. Da Frau Schumann-Heink besagte Solistin war, ist daran zwar weiter nicht viel zu verwundern, aber gestern Nachmittag that sie doch noch mehr als gewöhnlich, sie sang einfach hinreißend. Ihre Stimme gab aus, als hätte die Begeisterung die Fähigkeit mit sich gebracht, das Volumen zu verdoppeln. Aber diese Begeisterung ließ die Künstlerin niemals auch nur im Kleinsten die ästhetischen Kontrolle über diese Riesen-Stimmittel verlieren. Mit solcher vollendeter Kunst gepaart, mußte die Innigkeit des Gefühlsausdrucks der Sängerin aller Herzen erobern. Zuerst sang sie die große Arie aus Max Bruch's „Achilleus" und dann Liszt's „Drei Zigeuner". In der letzteren Nummer spielte Franz Kneisel, der immer auf Alles vorbereitet zu sein scheint, das Violinsolo.

Das Orchester hatte in allen drei Nummern seines Programms reichliche Gelegenheit, sich nach der Seite der Farbengebung und der technischen Brillanz zu zeigen, denn alle drei Sachen gehörten zur modernen Musik: Taneieff's interessante Ouverture „L'Orestie", Wagner's „Siegfried-Idyll" und Tschaikowsky's dritte Suite in G-Dur, opus 55. Es versteht sich von selbst, daß es sich diese Gelegenheit nicht entgehen ließ, und daß sich das sehr zahlreiche Publikum mit Behagen dem Genusse hingab.

# DINNERS CUT SHORT FOR BOSTON CONCERT

## *Cherubini, Bach and Beethoven Symphony the Drawing Cards.*

There was the usual large outpouring of society people at the fourth concert of the Boston Symphony Orchestra, which was given in Carnegie Hall last evening. Carriages lined Fifty-seventh street, and smart gowns were the rule and not the exception in the auditorium. A number of dinners were curtailed to enable the guests to hurry to the hall in time to hear the first notes of the overture to Cherubini's "Water Carrier," with which the concert was opened.

Last night's performance recalled early days. The opera was composed and first performed in the time of the French Revolution. The words were written by "Citizen Bonilly," and the music by "Citizen Cherubini." It was first sung in Paris, January 16, 1800.

This overture was played at a concert of the Boston Academy, January 15, 1842.

The opera was performed at the Boston Theater, January 24, 1872. Carl Rosa conducted, and the cast was as follows:

| | |
|---|---|
| Constance | Parepa Rosa |
| Marcellina | Clara Doria |
| Angelina | Miss Schofield |
| Armand | William Castle |
| Antonio | Tom Karl |
| Michael | Aynsley Cook |
| Daniel | E. Seguin |

The playbill stated that this was the first performance in America. The opera drew the best people of Boston and New York.

The remainder of the programme last night included a concerto by Bach for solo violin, flute and horn and orchestra, substituted for the piano concerto, which was to have been played by Mme. Fanny Bloomfield-Zeisler, who sent word to the management in the afternoon that her sick husband demanded her presence, and begged to be excused. Richard Strauss's tone-poem, "Death and Transfiguration," and Beethoven's Fifth Symphony completed the programme.

Among those present in the boxes were: Mrs. Joseph F. Knapp, of the Savoy; Mrs. John Stewart Kennedy, Mrs. Samuel Thorne, Andrew Carnegie, Rudolph Schirmer, Dudley Phelps, Miss A. B. Jennings, C. W. McAlpin, G. L. McAlpin, Albert Remick, John Oscar Dall, Mr. and Mrs. Adrian H. Joline, G. B. Hopkins, Dr. John P. Munn, Mrs. Frederick Nathan, Mrs. I. A. Simm, E. J. de Coppet, Mrs. Love, Mrs. Aymer, Mr. Pulitzer, R. B. Dodson, S. C. T. Dodd, Mrs. E. L. Cooper Hartman, William Howard Hart, Mrs. L. H. Lapham, Miss Callender, Miss De Forest and Mr. and Mrs. Charles H. Ditson.

**Bostoner Symphonieorchester.**

Gestern Abend gab das Bostoner Symphonie-Orchester sein siebentes dieswinterliches Konzert im Borough of Manhattan. Als Solistin war für diese Gelegenheit Frau Fanny Bloomfield-Zeisler angezeigt gewesen, aber kleine Zettel, die Einem beim Betreten des Saales übergeben wurden, verkündeten, daß die Pianistin wegen gefährlicher Erkrankung ihres Gatten nach Chicago zurückgekehrt sei, und daß daher ein Concerto von Bach für Violine, Flöte, Oboe und Trompete, mit der Orchestration von Felix Mottl, eingelegt werden würde. War die Veranlassung zu diesem Wechsel im Programm vom künstlerischen Standpunkt aus zu bedauern, so durfte man doch die Gelegenheit, dieses hochinteressante Konzert (dasjenige in F-Dur) einmal in solch' superber Ausführung zu hören, mit großem künstlerischen Behagen begrüßen. Natürlich waren die vier Solisten in aller Geschwindigkeit dem Orchester entnommen worden, und wo ist nur das Orchester, dem man Künstler von gleicher Vorzüglichkeit so ohne Weiteres zum Solospielen entnehmen könnte? Wie würde dieses Bach'sche Konzert zum Beispiel gelungen haben, wenn die betreffenden vier ersten Kräfte unseres Philharmonischen Orchesters zur Ausführung aufgefordert worden wären? Das Konzert ist besonders in seinen beiden letzten Sätzen ganz entzückend schön und athmet den echten Bach'schen ernst-freudigen Geist. Und schwierig in der Ausführung ist es ebenfalls, wie Alles was Bach geschrieben. Die Trompete muß mit hohen Tönen ebenso leicht fertig werden, wie mit denen in der Mittellage. Die Ausführenden bedeckten sich mit Ruhm; hier sind ihre Namen: Franz Kneisel, Macarre, Longy und Knöpfel.

Daß Bach die zweite Nummer des Programms erhielt, war übrigens auch der dritten ganz zuträglich, die in Richard Strauß „Tod und Verklärung" bestand. Wenn manche Leute es auch noch nicht wahr haben wollen, so wird es doch mehr und mehr offenbar werden, daß der moderne Richard Strauß gar Manches mit dem Vater Bach gemein hat, wie zum Beispiel eine Rücksichtslosigkeit in contrapunktischen Durchführungen und eine enorme Energie der musikalischen Vorstellungskraft. Ueber das Werk selbst ist an dieser Stelle schon ausführlich genug gesprochen worden, um ein abermaliges Eingehen darauf als unnöthig erscheinen zu lassen. Aufführungen wie die gestrige werden aber ganz gewaltig dazu beitragen, der Komposition die Wege zu ebnen und auch denjenigen den Star zu stechen, die noch immer an der überragenden Bedeutung von Richard Strauß zweifeln. Es giebt fürwahr wenige Orchesterkompositionen, die ähnlich ergreifend wirken, wie diese grandiose Phantasie, und es kann nicht mehr lange dauern, bis man „Tod und Verklärung" ohne Widerspruch unter die großen Monumentalwerke der Musik einreihen darf. Es ist elementar in der Konception und elementar in der Wirkung. Daß die Bostoner keine einzige Farbe und Nüance in der Partitur drinließen, daß sie eine absolute Klarheit des Stimmgeäders hervorbrachten, brauchte Einen zwar bei diesem Musterorchester nicht zu überraschen. Wohl aber durfte man staunen, wie Herr Gericke, der gewiß der Strauß'schen Muse reservirt gegenüber steht, bei dem zweiten großen Klimax dem Orchester gar keine Fesseln anlegte und die volle Wucht der Steigerung herauskommen ließ.

Eingeleitet wurde das Konzert mit der Ouvertüre zum „Wasserträger" von Cherubini, und geschlossen mit der C-moll Symphonie von Beethoven.

## *THE BOSTON ORCHESTRA.*

**Mme. Schumann-Heink Sings at the Fourth Matinee.**

The soloist announced for the fourth matinée of the Boston Symphony Orchestra which took place yesterday at Carnegie Hall, was not obliged to disappoint the audience, and consequently Conductor Gericke was not able to treat his hearers to any unexpected pleasures.

This soloist was the ample and substantial contralto of the opera, Ernestine Schumann-Heink. Vocal ups and downs have attended the generous embodiment of *Fricka* and *Brangäne* through several seasons. Sometimes she sings like a member of the "choir invisible" and again like one aweary of the world. Yesterday, having escaped the burdens of "Die Meistersinger" on the previous night, she was in full possession of her forces, and was something like that Schumann-Heink who electrified us with her two-octave jumps in the brindini from "Lucrezia Borgia."

Her numbers were an air from Max Bruch's "Achilleus" and Liszt's "Three Gypsies"—the latter with violin obligato by Franz Kneisel. A gorgeous, deep-toned, beautifully poised delivery of the Bruch air it was that she gave the audience. The Liszt number was music of a different sort, vocal narrative cut up into that "jerky jargon" which the Rudyard Kipling of music affected. Here the singer did a little Wagnerian declaiming, and it was admirable. Mme. Schumann-Heink is a great artist when she is not tired out.

The orchestral numbers were Taniew's overture to "Orestes," Wagner's "Siegfried Idyl," and Tschaikowsky's G major suite, No. 3. These numbers were played with all that beauty of tone and finish of style for which the orchestra is famous. In the Tschaikowsky number the first flute, Mr. Maquarre, again exhibited his extraordinary tone. It must be confessed that the polonaise in the last movement was ultra refined under Mr. Gericke s baton.

## BOSTON MUSICIANS' FINE WORK.

**Strauss's "Death and Transfiguration" Played at Symphony Concert.**

Notwithstanding the loss of Mme. Bloomfield-Zeisler, who was prevented by the illness of her husband from playing Schumann's piano concerto in A minor, last night's Boston Symphony concert in Carnegie Hall was the most interesting of the season. Richard Strauss's "Death and Transfiguration" was the principal number of the evening. The tremendous emotional sweep of this work threw everything else into shadow. Cherubini's overture to "The Water Carrier" and Bach's concerto No. 2 in F major for violin, flute and oboe, which had preceded the Strauss number, delightful as they were in themselves, dwindled away into the forgotten past.

The effect was perhaps all the more surprising on account of Mr. Gericke's temperamental incapacity of realizing the full significance of Strauss's score. So potent was the music, as played by an orchestra drilled to perfection, that it was victorious even over Mr. Gericke's unruffled temper. Mr. Kneisel's exquisite treatment of the solo violin passages was especially memorable.

**The Boston Orchestra.**

The chief treat enjoyed by the large audience which gathered in Carnegie Hall on Saturday afternoon for the concert of the Boston Orchestra was the masterly playing of that organization in the third suite of Tchaikovsky. Mr. Gericke and his men so revelled in the intricacies of this gorgeously colored score that if technical finish could have been forgotten for a few moments during the final polacca, and its barbaric splendor more strongly brought forth, it would have been the most exciting performance of the beautiful work ever heard here. The interpretation of the Siegfried Idyl fell somewhat short of its possibilities for much the same reason—exquisite finish at any cost, even the lack of those glorious bursts of sound that ought to sweep critical judgment off its feet. Mme. Schumann-Heink sang the "Achilleus" air of Max Bruch and Liszt's "Three Gypsies," both with her usual plentitude of voice and excellent style. In the latter song she had the advantage of a violin obligato beautifully played by Mr. Kneisel.

## YESTERDAY'S MUSIC.

The significant affairs in the musical programme of yesterday were summed up in repetitions of "Ernani," with Mme. Sembrich, and "Die Walküre" at the opera (the latter being a performance in the second "Nibelung" cycle) and a concert of the Boston Symphony Orchestra in the afternoon. At this concert Mme. Schumann-Heink sang two airs. To this complexion have we come. We forego our leading contralto over and over again at the opera, when she is in a sense inimitable, and hear her in concert, where she is frequently disappointing—not to the many who admire her with blind admiration—but to all "judicious understanders," as old Playford would have said. A sober second thought spared the audience one discouragement yesterday. She was announced to sing her hackneyed air from Mozart's "Clemenza di Tito" and "But the Lord is mindful of his own," from Mendelssohn's "St. Paul"; but at the eleventh hour the programme was changed, and her listeners heard instead, an air from Bruch's "Achilleus" and Liszt's "Three Gypsies," with violin obbligato (played by Mr. Kneisel) and orchestral accompaniment. As usual, the singer filled the concert room with her voice and good nature, and captivated her hearers. If Mme. Schumann-Heink has a turn for statistics and is indulging it (which is not likely), she can disclose, if she chooses, a wondrous sum of recalls.

Mr. Gericke's programme contained one novelty, an overture to an operatic trilogy, "Orestes," by Taneiew; Wagner's "Siegfried Idyl" and Tschaikowsky's third orchestral suite—the latter one of those virtuoso pieces in which the Boston musicians always shine. The Russian harmony professor's overture piqued curiosity and satisfied it long before the music was ended. His Greeks are Asiatics beyond question, and Asiatics of to-day, with a barbaric love for tone and harmonic color and a naive melodic sense. It is not easy to associate such music with thoughts of the heroic figures of Grecian poetic tradition.

THE musicians from Boston weaved a new wreath of glory for themselves at their concert last Thursday evening. At the last moment the pianist who was to play the solo number on the programme was prevented from appearing. Mr. Gericke was not at all excited by the sudden contretemps. He simply called upon a quartet of his accomplished players and they, supported by the orchestra, gave an extraordinarily beautiful performance of one of the most fascinating compositions in antique music—Bach's second Brandenburg concerto grosso as arranged for the modern orchestra by Felix Mottl.

Kreisel, the violinist; Longy, the oboeist; Macarre, the flautist, and Knoepfel, the trumpeter, played their respective instruments with a beauty of tone, a charm of simplicity, a delicacy of execution and a perfection of technique that surprised even the most ardent admirers of the orchestra.

* * *

Das Bostoner Symphonieorchester wird in dieser Woche wieder zwei Konzerte in Carnegie Hall geben, und die vielen Verehrer von Richard Strauß werden gewiß nicht wenig erfreut sein zu erfahren, daß im Konzert am Donnerstag Abend in Carnegie Hall „Tod und Verklärung" von Strauß gespielt werden wird. Außerdem besteht das Orchesterprogramm aus der Cherubini'schen „Wasserträger"-Ouverture und der Beethoven'schen C-Moll-Symphonie. Frau Bloomfield-Zeisler wird als Solistin mitwirken und das Schumann'sche Konzert vortragen. Im Konzert am Samstag Nachmittag wird Tschaikowsky's dritte Suite, Wagner's Siegfried-Idyll und die Ouverture „L'Orestie" von Taneiew zur Aufführung gelangen. Als Solistin aber tritt Frau Schumann-Heink auf, die je eine Arie aus Mozart's „Titus" und Mendelssohn's „St. Paul" singen wird. —

## MUSIC AND MUSICIANS.

The Boston Symphony Orchestra is about to begin in Boston a series of annual concerts for the benefit of its pension fund. The first of these will be given in Symphony Hall next Sunday. The orchestra intends to found and maintain a pension fund through its own efforts, by concerts and by self-taxation; it is to provide for widows and orphans, for the disabled members, and for those that pass beyond the line of activity. The interest of the Boston public in this concert and its desire to aid in so important a step on the part of the orchestra have already been eagerly manifested. The project is one that will aid materially in strengthening the permanence and standing of the organization. Such pension arrangements exist in European cities, but in this country orchestral players have no guarantees for their future except the money that they may be able to save out of their salaries. But the profession of an orchestral player is a precarious one, because of the limitations that age must put upon it, especially for the wind instrument players. The evil effects of old age and the inefficiency that it brings have been painfully manifested in New York. While the organization of the Boston Symphony Orchestra is such as to put the control of such matters in the hands of the conductor, and not of those most intimately affected by them, the feeling of security that a pension fund will give cannot fail to have a beneficial effect upon the spirit of the band.

The Boston Symphony Orchestra, led by Wilhelm Gericke, will give its fourth evening concert at Carnegie Hall next Thursday and its fourth matinée a week from to-day. The programmes will be entirely different, as usual. On Friday night the orchestra plays in Brooklyn. The Thursday soloist is Fanny Bloomfield-Zeisler at the piano, and on Saturday Ernestine Schumann-Heink will sing.

[88]

TWO Boston Symphony concerts are announced for this week—glad tidings for all music lovers. They will take place at Carnegie Hall on Thursday evening and Saturday afternoon respectively. At the first Mme. Fannie Bloomfield-Zeisler will be heard here for the first time in several seasons. She will play Schumann's concerto in A minor, Op. 54. The orchestral numbers are Cherubini's "The Water Carrier" overture, Richard Strauss's "Death and Transfiguration" and Beethoven's fifth symphony.

For the second Mr. Gericke has selected Taneiw's overture, "L'Orestie;" Wagner's "Siegfried" Idyl, Tschaikowsky's Suite No. 3 and two vocal numbers, sung by Mme. Schumann-Heink—an aria from Mozart's "Titus" and Mendelssohn's "But the Lord is Mindful."

## BOSTON SYMPHONY ORCHESTRA.

The Boston Symphony Orchestra will make its fourth visit to New York this week, and will give as usual two concerts in Carnegie Hall on Thursday evening and Saturday afternoon. In the Thursday evening concert Mme. Fannie Bloomfield Zeisler will be the solo performer, making her first appearance in New York since her return from her European tour. On Saturday afternoon Mme. Schumann-Heink will be the soloist. The programmes will be as follows:

THURSDAY EVENING.

Overture, "The Water Carrier".....Cherubini
Concerto for pianoforte in A minor, Op. 54.....Schumann
Mme. Bloomfield Zeisler.
Tone poem, "Death and Transfiguration".....R. Strauss
Symphony No. 5 in C minor, Op. 67..Beethoven

SATURDAY AFTERNOON.

Overture, "L'Orestie".....Tanelew
Aria from "Titus".....Mozart
Mme. Schumann-Heink.
"A Siegfried Idyl".....Wagner
Aria, "But the Lord Is Mindful" from the oratorio "St. Paul".....Mendelssohn
Mme. Schumann-Heink.
Suite No. 3 in G major, Op. 55....Tschaikowsky

And it is next week that the joyous Boston Symphony Orchestra returns to play these programmes to us. This one will be given Thursday evening, February 19:—Cherubini, overture, "The Water Carrier;" Schumann, concerto for pianoforte in A minor, op. 54, Mme. Bloomfield-Zeisler, soloist; Richard Strauss, "Death and Transfiguration;" Beethoven, symphony No. 5, in C minor, op. 67.

At the following Saturday evening concert, of which Mme. Schumann-Heink will be soloist, the programme embraces Tanliew, overture, "L'Orestes;" Mozart, aria from "Titus;" Wagner, "A Siegfried Idyl;" Mendelssohn, aria from "St. Paul;" Tschaikowski, suite No. 3, G minor, op. 55. As the Boston Symphony Orchestra represents the best of the good orchestral music we have access to no one can afford to miss these concerts.

### Boston Symphony Orchestra.

The Boston Symphony Orchestra's Carnegie Hall concerts next week, conducted by Wilhelm Gericke and with Mme. Schumann-Heink and Mme. Bloomfield-Zeisler, respectively, as soloists, will have these programmes:

THURSDAY EVENING.

Overture, "The Water Carrier".Cherubini
Concerto for pianoforte, in A minor, Op. 54. Schumann
Mme. Bloomfield-Zeisler.
Tone poem, "Death and Transfiguration." R. Strauss
Symphony No. 5, in C minor, Op. 67. Beethoven

SATURDAY AFTERNOON.

Overture, "L'Orestie".....Taniew
Aria from "Titus".....Mozart
Mme. Schumann-Heink.
"A Siegfried Idyl".....Wagner
Aria, "But the Lord Is Mindful," from "St. Paul".....Mendelssohn
Mme. Schumann-Heink.
Suite No. 3, in G major, Op. 55. Tschaikowsky

The fourth pair of Boston Symphony Orchestra concerts will be given in Carnegie Hall on Thursday evening and Saturday afternoon next. The programmes are:

THURSDAY EVENING, FEB. 19.

Overture, "The Water Carrier".....Cherubini
Concerto for Pianoforte in A minor, Op. 54, Schumann
Tone Poem, "Death and Transfiguration," R. Straus
Symphony No. [illegible], in C minor, Op. 67, Beethove
Soloist, Mme Bloomfield-Zeisler.

SATURDAY AFTERNOON, FEB. 21.

Overture, "L'Orestie".....Taneie
Aria from "Titus".....Moza
"A Siegfried Idyl".....Wagner
Aria, "But the Lord Is Mindful," from the Oratorio "St. Paul".....Mendelssohn
Suite No. 3, in G major, Op. 55, Tschaikowsky
Soloist, Mme Schumann-Heink.

The Boston Symphony Orchestra will be in town on Thursday and Saturday and will give its usual concerts at Carnegie Hall in the evening of the former and the afternoon of the later. The first programme will be as follows: Cherubini's "Water Carrier" overture, Schumann's piano concerto, Strauss's tone poem, "Death and Transfiguration," and Beethoven's C minor symphony. The second will be Taniew's overture "L'Orestie," an air from Mozart's "Titus," Wagner's "Siegfried Idyl," Mendelssohn's air, "The Lord is Mindful," and Tschaikowsky's third suite. The soloist at the first concert will be Miss Fannie Bloomfield-Zeisler and at the second Mme. Schumann-Heink.

The Boston Symphony Orchestra plays at Carnegie Hall next Thursday evening and Saturday afternoon. On Thursday Mrs. Bloomfield-Zeisler will play the Schumann concerto, and the orchestra Cherubini's "Water-Carrier" overture, Strauss's "Death and Transfiguration," and Beethoven's fifth symphony. On Saturday Mme. Schumann-Heink will sing arias by Mozart and Mendelssohn, and the band will play Taneieff's "L'Orestie" overture, Wagner's "Siegfried Idyl," and Tchaikowsky's third suite.

The Boston Symphony Orchestra returns to New York this week, and on Thursday evening will be heard at Carnegie Hall in a programme including Cherubini's overture, "The Water Carrier;" Schumann's concerto for pianoforte in A minor, op. 54, Mme. Bloomfield-Zeisler being the soloist; R. Strauss' tone poem, "Death and Transfiguration," and Beethoven's symphony No. 5, in C minor, op. 67.

Mme. Schumann Heink will be the soloist at the concert on Saturday afternoon, and will sing an aria from Mozart's "Titus" and "But the Lord is Mindful," from Mendelssohn's "St. Paul" oratorio. The orchestra on this occasion will play Tanleu's overture, "L'Orestie;" Wagner's "A Siegfried Idyl" and Tschaikowsky's suite No. 3, in G major, op. 55.

### Fourth Philharmonic Concert.

The fourth in the series of philharmonic concerts by the Boston Symphony Orchestra, Wilhelm Gericke, conductor, assisted by Mme. Schumann-Heink, contralto, and Mr. Timothee Adamowski, violin, will be given at the Academy of Music Friday evening. The programme is as follows::

Cherubini—Overture, "The Water-Carrier;" Mosart—Aria from "Titus;" Mme. Schumann-Heink. Mackenzie—"Pibroch," suite for violin and orchestra, op. 42: 1, rhapsody; 2, caprice; 3, dance; first time at these concerts; Mr. Adamowski. Mendelssohn—Aria, "But the Lord is Mindful," from the oratorio "St. Paul;" Mme. Schumann-Heink. Beethoven—Symphony No. 5, in C minor, op. 76; 1, allegro con brio; 2, andante con moto; 3, allegro, trio; 4, allegro.

# BOSTON HERALD.

PUBLISHED EVERY DAY IN THE YEAR.
VOL. CXIII., NO. 58.

*FRIDAY, FEB. 27, 1903.*

## THE SYMPHONY PROGRAMME.

### Hugo Heermann of Frankfort to Make a Boston Debut.

**His European Reputation as a Violinist Sets Him in the Front Rank—Schubert's Overture in E Minor Will Be Given and Haydn's "Chase" as a Symphony Number.**

The solo number of this week's Symphony programme provides for the introduction to Boston of Mr. Hugo Heermann, the Frankfort violinist, whose European reputation sets him in the front rank and of whom the critic of the New York Tribune, who is often inclined to be a little captious, said liberally, in relation to his performance of a Brahms concerto: "Brahms has a masterly interpreter, a true prophet, in the violinist from Frankfort, whose performance dwarfed all that has been heard in New York from travelling virtuosi for years. In his playing we have dignity, manliness, strength, sweetness and elegance combined; an all but impeccable technique, unimpeachable taste, absolute sincerity, noble self-effacement."

Mr. Heermann had announced for his debut Richard Strauss' violin concerto, which is rather a juvenile and conventional composition; but he has discarded it for the Beethoven concerto. This is a good choice in various ways. It is in itself magnificent and a test of all that is best in its player as technician and artist, while it affords the general listener a satisfactory basis for his judgment, having been heard here so often in the renderings of so many different performers. The symphony is Haydn's "Chase," the first of five which he composed in 1781. It takes its name from its finale, which suggests the hurry-scurry of a vigorous steeplechase or hunting meet, and was not originally intended for a symphonic movement, but for the introduction to the third act of an opera about the rewards of fidelity, wherein Diana protects and unites a faithful couple and slays their persecutor. The other three movements are in Haydn's usually genial and comfortable vein, and gave pleasure when first heard in Boston four years ago. The overture will be Schubert's enlivening one in E minor, and there will be novelty in a set of choral variations for harp and orchestra, composed by Widor and first performed on March 12, 1900, in the Salle Evard, Paris.

BOSTON EVENING [illegible] ORCHESTRA.

Music and charity each strongly appeal to the nobler emotions with which mankind has been endowed. That they are a tower of strength when combined, was demonstrated by the large enthusiastic and cultured audience which filled the Hyperion last evening; the occasion being the concert by the Boston Symphony Orchestra under the auspices and in aid of the Teachers' Annuity guild. There is no better orchestra in this country and one would have to travel far to find a more worthy charity. As to the possible size of the audience with the element of charity eliminated, is a question upon which we may each have individual opinions. The teachers have labored faithfully to aid an association very dear to their hearts, and in the writer's opinion the musical public owes them a hearty "thank you," for the opportunity to hear this Boston orchestra, which, with the possible exception of the Gewandhaus orchestra of Leipzig, or the Philharmonic orchestra of Vienna, has not a rival in the world; certainly not on the side of serious intentions and perfection of ensemble.

The Boston Orchestra is a vivid exponent of what can be accomplished by an aggregation of favorable conditions, which are realized, not by chance, but are the outcome of a well planned scheme, which had for its goal absolute perfection or as near to it, as human shortcomings will permit. It has set a standard which other organizations may set their eyes upon, but not easily attain.

The program last evening represented only modern composers, but few greater than Liszt and Rubinstein have yet appeared in mortal guise, while Dvorak has the divine spark of genius in quantity sufficient to keep htem company. It was an excellent program, although the instrumental opulence of the three orchestral numbers made the progress somewhat lacking in contrasts.

The Taneleff overture, "The Orestela," the themes of which are taken from his musical trilogy of "Orestela" is rich in orchestral garb, and represents vividly human passions and emotions. Taneleff was a pupil of Tschaikowsky and his score shows the vigor of his master; note the superb, one might say inspired climax, in the allegro vivace, in which Mr. Gericke made a tremendous effect. Nor is the composer lacking in contrasts, as the exquisite melody of the Andante proves. Taneieff's skill in orchestration and ingenious development of his thematic material show him to be a composer of serious aims and musicianly attainments far above the ordinary. The overture was accorded a brilliant and impressive rendering which emphasized the vigor and effective contrasts in its moods. A more exalted exposition of the majestic force of the modern orchestra, than was revealed in the imposing apotheosis which closes the overture can hardly be imagined.

Liszt's "Symphonic Poems" are deservedly placed at the head of his orchestral compositions. He felt the trammels of the older forms, and in the symphonic poems found a channel where the inspiration—which was hampered by musical conventionality—might find full sway. The dramatic vitality, the fire and splendid creative force of Liszt are all revealed in his second symphonic poem "Tasso." The majesty of its themes were impressive last evening. The purity of the wood wind of this Boston orchestra was revealed in the first movement and the exquisite quality of the strings was evident in the graceful melody given this section in the Allegro. The vigor and sonority of the band in the final Allegro was superb, while in the pompous finale the splendid force of Liszt and his command of orchestral resource was admirably expressed.

Miss Elsa Ruegger, the distinguished Swiss violoncellist, has a charming personality, with a command of her instrument that is both authoritative and convincing. Her impeccable technic, exquisite tonal quality, which is appealing and sympathetic are qualities which attest Miss Ruegger's virtuosity, and one can easily understand how she has attained the lofty position which she has not only reached but is able to maintain both in this country and in Europe. Miss Ruegger has all the delicacy and elegance of tone possessed by the Belgian and French schools, combined with the strength and solidity of the German. Her temperament and repose were evident last evening. Added to these were a perfect intonation and facility in execution as shown in double stopping, a fine staccato and brilliant arpeggio work. The musical feeling which Miss Ruegger imparted to the expressive Andante was highly artistic and the graceful melody given the solo instrument was charming in its clarity and expression.

The joyousness of the fanciful theme in the Moderato scherzando was finely portrayed while Miss Ruegger's brilliant execution in the final Allegro displayed her virtuosity. She was recalled with enthusiasm.

The concert closed with a brilliant rendering of Dvorak's symphony No. 5, "From the New World." It is probable that the efforts to found a national school of music, that has for its foundation the songs of the negroes of the South, died with this symphony. In less skillful hands than Dr. Dvorak's the melodies that are introduced in this symphony would be grotesque. As it is they rather jar on one's sense of the eternal fitness of things, and do not seem at home in a symphonic setting. The symphony is more impressive where the native inspiration is lacking and the composer has drawn on his own imagination or his native land for thematic material. It was superbly played last night. All those attributes which have made the Boston players famous, were in evidence. Especially beautiful was the graceful Largo, with its plaintive theme for the corno-anglais. The note of joy in the festive Scherzo was finely expressed and the development of the final Allegro to its climax in the tumultuous coda, was brilliant and impressive. Mr. Gericke conducted with the ease and perfect control which have done so much to bring this orchestra to its present standard.

It was a delightful concert and lingers pleasantly in the memory.

T. M. P.

[illegible]

THE EVENING LE[illegible]

# A SUPERB PROGRAM

BY THE BOSTON SYMPHONY ORCHESTRA LAST NIGHT.

## Magnificent Performance By Mlle. Elsa Ruegger.

Large Audience Greeted the Well Known Organization and Famous Virtuoso—Program a Hard One to Fully Appreciate—Splendid Interpretation of Rubinstein by Miss Ruegger.

The Boston Symphony Orchestra has been in New Haven before and many New Haveners feel fairly acquainted with that brilliant organization and its eminent conductor. This same acquaintanceship compels a certain audience with each reappearance of the orchestra. The audience which last night greeted the orchestra at the Hyperion was of itself a splendid tribute to the orchestra, Miss Elsa Ruegger, the soloist, and to the Connecticut Teachers' Annuity Guild, under whose auspices the concert was given.

The program was one befitting an entertainment given by educators. It was of the highest order and indeed it may be well asked if from beginning to end New Haven ever listened to a more brilliant program.

Having set Dvorak's Symphony No. 5, "From the New World," as the main attraction of the evening's program, an introduction of three numbers was picked that carried with it all of the brilliancy and splendor of the final number.

It was indeed hard to comprehend the extent of the program. Only by listening to each of the numbers dozens of times can one begin to fully appreciate and digest them and to have them all crowded into a single evening furnishes too much for the average musical education to thoroughly contemplate.

But it was a grand production. Under Mr. Wilhelm Gericke, the orchestra was up to its usual standard. Mr. Gericke presented the same faultless interpretation of the themes before him in his usual brilliant manner.

The surprise of the evening if any part can be taken more as a surprise than another part, was the Concerto No. 2, by Rubinstein, done by M'lle Elsa Ruegger, supported by the full orchestra. At its best the 'cello is an instrument which as the solo instrument, will not bear of too much predominance and but few appearances on a program are ever accorded it.

It took marvelous shape in the hands of Miss Ruegger. With consummate ease and grace she handled her instrument. Her technique is perfect and yet free, and her tones are simply the height of perfection. From the lowest, heaviest tones of which her instrument is capable she soared to the very limits until at the climax her instrument poured forth its tones as clear and sweet as ever violin gave.

The Concerto is a tremendous task for a man and Miss Ruegger accomplished it with less show of fatigue than would seem possible for a woman. Her interpretation of the phrasing is wonderful and the support she received from the orchestra was ample.

The following is the program:

Taneieff—Overture, "The Oresteia."
Rubinstein—Concerto No. 2, in D minor for Violoncello and Orchestra, Op. 96.
Allegro moderato.
Andante.
Moderato.
Allegro vivace.
Liszt—Symphonic Poem No. 2, "Tasso; Lament and Triumph."
Lento (C minor).
Allegro strepitoso.
Adagio mesto (C minor).
Meno adagio (E major).
Allegro mosso con grazia (quasi menuetto (R sharp major).
Allegro con molto brio (C major).
Dvorak—Symphony No. 5, in E minor, "From the New World," Op. 95.
I. Adagio. Allegro molto.
II. Largo.
III. Scherzo; Molto vivace.
IV. Allegro con fuoco.

Two Boston Symphony concerts are announced for this week—glad tidings for all music lovers. They will take place at Carnegie Hall on Thursday evening and Saturday afternoon respectively. At the first Mme. Fannie Bloomfield-Zeisler will be heard here for the first ... in several seasons. She will play Schu... to in A minor, Op. 54. The ... Cherubini's "The Water ... Strauss's "Death ... ven's fifth sym-... lected Taneiw's ... egfried" Idyl, ... cal numbers, ... from Mo- ... the Lord is

The story of ... a misunderstanding arises ... cerns a misunderstanding ... in names of a picture ... similarity in names of a picture painter; one Pierre, a poor artist in both senses, for come the proprietor of a Paris café, ... will ... first

Again it is necessary to add that it ... its audiences. There are many funny lines and a few funny situations. But Mister Thomas has led us to expect more of him than this. He has developed the American melodrama to the very verge of literary ...

Lire ... Feb. 15/03

The Boston Symphony Orchestra plays at Carnegie Hall next Thursday evening and Saturday afternoon. On Thursday Mrs. Bloomfield-Zeisler will play the Schumann concerto, and the orchestra Cherubini's "Water - Carrier" overture, Strauss's "Death and Transfiguration," and Beethoven's fifth symphony. On Saturday Mme. Schumann-Heink will sing arias by Mozart and Mendelssohn, and the band will play Taneieff's "L'Orestie" overture, Wagner's "Siegfried Idyl," and Tchaikowsky's third suite.

The Boston Symphony Orchestra returns to New York this week, and on Thursday evening will be heard at Carnegie Hall in a programme including Cherubini's overture, "The Water Carrier;" Schumann's concerto for pianoforte in A minor, op. 54, Mme. Bloomfield-Zeisler being the soloist; R. Strauss' tone poem, "Death and Transfiguration," and Beethoven's symphony No. 5, in C minor, op. 67.

Mme. Schumann Heink will be the soloist at the concert on Saturday afternoon, and will sing an aria from Mozart's "Titus" and "But the Lord is Mindful," from Mendelssohn's "St. Paul" oratorio. The orchestra on this occasion will play Tanieu's overture, "L'Orestie;" Wagner's "A Siegfried Idyl" and Tschaikowsky's suite No. 3, in G major, op. 55.

**Fourth Philharmonic Concert.**

The fourth in the series of philharmonic concerts by the Boston Symphony Orchestra, Wilhelm Gericke, conductor, assisted by Mme. Schumann-Heink, contralto, and Mr. Timothee Adamowski, violin, will be given at the Academy of Music Friday evening. The programme is as follows:

Cherubini—Overture, "The Water-Carrier;" Mozart—Aria from "Titus;" Mme. Schumann - Heink. Mackenzie — "Pibroch," suite for violin and orchestra, op. 42: 1, rhapsody; 2, caprice; 3, dance; first time at these concerts; Mr. Adamowski. Mendelssohn—Aria, "But the Lord is Mindful," from the oratorio "St. Paul;" Mme. Schumann-Heink. Beethoven—Symphony No. 5, in C minor, op. 76: 1, allegro con brio; 2, andante con moto; 3, allegro, trio; 4, allegro.

And it is next week that the joyous Boston Symphony Orchestra returns to play these programmes to us. This one will be given Thursday evening, February 19:—Cherubini, overture, "The Water Carrier;" Schumann, concerto for pianoforte in A minor, op. 54, Mme. Bloomfield-Zeisler, soloist; Richard Strauss, "Death and Transfiguration;" Beethoven, symphony No. 5, in C minor, op. 67.

At the following Saturday evening concert, of which Mme. Schumann-Heink will be soloist, the programme embraces Tanliew, overture, "L'Orestes;" Mozart, aria from "Titus;" Wagner, "A Siegfried Idyl;" Mendelssohn, aria from "St. Paul;" Tschaikowski, suite No. 3, G minor, op. 55. As the Boston Symphony Orchestra represents the best of the good orchestral music we have access to no one can afford to miss these concerts.

# BOSTON HERALD.

PUBLISHED EVERY DAY IN THE YEAR.
VOL. CXIII., NO. 58.
*FRIDAY, FEB. 27, 1903.*

## THE SYMPHONY PROGRAMME.

### Hugo Heermann of Frankfort to Make a Boston Debut.

**His European Reputation as a Violinist Sets Him in the Front Rank—Schubert's Overture in E Minor Will Be Given and Haydn's "Chase" as a Symphony Number.**

The solo number of this week's Symphony programme provides for the introduction to Boston of Mr. Hugo Heermann, the Frankfort violinist, whose European reputation sets him in the front rank and of whom the critic of the New York Tribune, who is often inclined to be a little captious, said liberally, in relation to his performance of a Brahms concerto: "Brahms has a masterly interpreter, a true prophet, in the violinist from Frankfort, whose performance dwarfed all that has been heard in New York from travelling virtuosi for years. In his playing we have dignity, manliness, strength, sweetness and elegance combined; an all but impeccable technique, unimpeachable taste, absolute sincerity, noble self-effacement."

Mr. Heermann had announced for his debut Richard Strauss' violin concerto, which is rather a juvenile and conventional composition; but he has discarded it for the Beethoven concerto. This is a good choice in various ways. It is in itself magnificent and a test of all that is best in its player as technician and artist, while it affords the general listener a satisfactory basis for his judgment, having been heard here so often in the renderings of so many different performers. The symphony is Haydn's "Chase," the first of five which he composed in 1781. It takes its name from its finale, which suggests the hurry-scurry of a vigorous steeplechase or hunting meet, and was not originally intended for a symphonic movement, but for the introduction to the third act of an opera about the rewards of fidelity, wherein Diana protects and unites a faithful couple and slays their persecutor. The other three movements are in Haydn's usually genial and comfortable vein, and gave pleasure when first heard in Boston four years ago. The overture will be Schubert's enlivening one in E minor, and there will be novelty in a set of choral variations for harp and orchestra, composed by Widor and first performed on March 12, 1900, in the Salle Evard, Paris.

**Boston Symphony Orchestra.**

The Boston Symphony Orchestra's Carnegie Hall concerts next week, conducted by Wilhelm Gericke and with Mme. Schumann-Heink and Mme. Bloomfield-Zeisler, respectively, as soloists, will have these programmes:

THURSDAY EVENING.

Overture, "The Water Carrier" . Cherubini
Concerto for pianoforte, in A minor, Op. 54. Schumann
Mme. Bloomfield-Zeisler.
Tone poem, "Death and Transfiguration." R. Strauss
Symphony No. 5, in C minor, Op. 67. Beethoven

SATURDAY AFTERNOON.

Overture, "L'Orestie" ............ Taniew
Aria from "Titus" ............ Mozart
Mme. Schumann-Heink.
"A Siegfried Idyl" ............ Wagner
Aria, "But the Lord Is Mindful," from "St. Paul" ............ Mendelssohn
Mme. Schumann-Heink.
Suite No. 3, in G major, Op. 55. Tschaikowsky

The fourth pair of Boston Symphony Orchestra concerts will be given in Carnegie Hall on Thursday evening and Saturday afternoon next. The programmes are:

THURSDAY EVENING, FEB. 19.

Overture, "The Water Carrier" ..... Cherubini
Concerto for Pianoforte in A minor, Op. 54. Schumann
Tone Poem, "Death and Transfiguration," R. Straus
Symphony No. 5, in C minor, Op. 67. Beethove
Soloist, Mme Bloomfield-Zeisler.

SATURDAY AFTERNOON, FEB. 21.

Overture, "L'Orestie" ............ Taneie
Aria from "Titus" ............ Moza
"A Siegfried Idyl" ............ Wagner
Aria, "But the Lord Is Mindful," from the Oratorio "St. Paul" ........ Mendelssohn
Suite No. 3, in G major, Op. 55. Tschaikowsky
Soloist, Mme Schumann-Heink.

The Boston Symphony Orchestra will be in town on Thursday and Saturday and will give its usual concerts at Carnegie Hall in the evening of the former and the afternoon of the later. The first programme will be as follows: Cherubini's "Water Carrier" overture, Schumann's piano concerto, Strauss's tone poem, "Death and Transfiguration," and Beethoven's C minor symphony. The second will be Tanieff's overture "L'Orestie," an air from Mozart's "Titus," Wagner's "Siegfried Idyl," Mendelssohn's air, "The Lord is Mindful," and Tschaikowsky's third suite. The soloist at the first concert will be Mme. Fannie Bloomfield-Zeisler and at the second Mme. Schumann-Heink.

[89]

Boston Evening ... Orchestra

Music and charity each strongly appeal to the nobler emotions with which mankind has been endowed. That they are a tower of strength when combined, was demonstrated by the large enthusiastic and cultured audience which filled the Hyperion last evening, the occasion being the concert by the Boston Symphony Orchestra under the auspices and in aid of the Teachers' Annuity guild. There is no better orchestra in this country and one would have to travel far to find a more worthy charity. As to the possible size of the audience with the element of charity eliminated, is a question upon which we may each have individual opinions. The teachers have labored faithfully to aid an association very dear to their hearts, and in the writer's opinion the musical public owes them a hearty "thank you," for the opportunity to hear this Boston orchestra, which, with the possible exception of the Gewandhaus orchestra of Leipzig, or the Philharmonic orchestra of Vienna, has not a rival in the world; certainly not on the side of serious intentions and perfection of ensemble.

The Boston Orchestra is a vivid exponent of what can be accomplished by an aggregation of favorable conditions, which are realized, not by chance, but are the outcome of a well planned scheme, which had for its goal absolute perfection or as near to it, as human shortcomings will permit. It has set a standard which other organizations may set their eyes upon, but not easily attain.

The program last evening represented only modern composers, but few greater than Liszt and Rubinstein have yet appeared in mortal guise, while Dvorak has the divine spark of genius in quantity sufficient to keep htem company. It was an excellent program, although the instrumental opulence of the three orchestral numbers made the progress somewhat lacking in contrasts.

The Taneleff overture, "The Orestela," the themes of which are taken from his musical trilogy of "Orestela" is rich in orchestral garb, and represents vividly human passions and emotions. Taneleff was a pupil of Tschaikowsky and his score shows the vigor of his master; note the superb, one might say inspired climax, in the allegro vivace, in which Mr. Gericke made a tremendous effect. Nor is the composer lacking in contrasts, as the exquisite melody of the Andante proves. Taneieff's skill in orchestration and ingenious development of his thematic material show him to be a composer of serious aims and musicianly attainments far above the ordinary. The overture was accorded a brilliant and impressive rendering which emphasized the vigor and effective contrasts in its moods. A more exalted exposition of the majestic force of the modern orchestra, than was revealed in the imposing apotheosis which closes the overture can hardly be imagined.

Liszt's "Symphonic Poems" are deservedly placed at the head of his orchestral compositions. He felt the trammels of the older forms, and in the symphonic poems found a channel where the inspiration—which was hampered by musical conventionality—might find full sway. The dramatic vitality, the fire and splendid creative force of Liszt are all revealed in his second symphonic poem "Tasso." The majesty of its themes were impressive last evening. The purity of the wood wind of this Boston orchestra was revealed in the first movement and the exquisite quality of the strings was evident in the graceful melody given this section in the Allegro. The vigor and sonority of the band in the final Allegro was superb, while in the pompous finale the splendid force of Liszt and his command of orchestral resource was admirably expressed.

Miss Elsa Ruegger, the distinguished Swiss violoncellist, has a charming personality, with a command of her instrument that is both authoritative and convincing. Her impeccable technic, exquisite tonal quality, which is appealing and sympathetic are qualities which attest Miss Ruegger's virtuosity, and one can easily understand how she has attained the lofty position which she has not only reached but is able to maintain both in this country and in Europe. Miss Ruegger has all the delicacy and elegance of tone possessed by the Belgian and French schools, combined with the strength and solidity of the German. Her temperament and repose were evident last evening. Added to these were a perfect intonation and facility in execution as shown in double stopping, a fine staccato and brilliant arpeggio work. The musical feeling which Miss Ruegger imparted to the expressive Andante was highly artistic and the graceful melody given the solo instrument was charming in its clarity and expression.

The joyousness of the fanciful theme in the Moderato scherzando was finely portrayed while Miss Ruegger's brilliant execution in the final Allegro displayed her virtuosity. She was recalled with enthusiasm.

The concert closed with a brilliant rendering of Dvorak's symphony No. 5, "From the New World." It is probable that the efforts to found a national school of music, that has for its foundation the songs of the negroes of the South, died with this symphony. In less skillful hands than Dr. Dvorak's the melodies that are introduced in this symphony would be grotesque. As it is they rather jar on one's sense of the eternal fitness of things, and do not seem at home in a symphonic setting. The symphony is more impressive where the native inspiration is lacking and the composer has drawn on his own imagination or his native land for thematic material. It was superbly played last night. All those attributes which have made the Boston players famous, were in evidence. Especially beautiful was the graceful Largo, with its plaintive theme for the corno-anglais. The note of joy in the festive Scherzo was finely expressed and the development of the final Allegro to its climax in the tumultuous coda, was brilliant and impressive. Mr. Gericke conducted with the ease and perfect control which have done so much to bring this orchestra to its present standard.

It was a delightful concert and lingers pleasantly in the memory.

T. M. P.

THE EVENING LE

# A SUPERB PROGRAM

BY THE BOSTON SYMPHONY ORCHESTRA LAST NIGHT.

## Magnificent Performance By Mlle. Elsa Ruegger.

Large Audience Greeted the Well Known Organization and Famous Virtuoso—Program a Hard One to Fully Appreciate—Splendid Interpretation of Rubinstein by Miss Ruegger.

The Boston Symphony Orchestra has been in New Haven before and many New Haveners feel fairly acquainted with that brilliant organization and its eminent conductor. This same acquaintanceship compels a certain audience with each reappearance of the orchestra. The audience which last night greeted the orchestra at the Hyperion was of itself a splendid tribute to the orchestra, Miss Elsa Ruegger, the soloist, and to the Connecticut Teachers' Annuity Guild, under whose auspices the concert was given.

The program was one befitting an entertainment given by educators. It was of the highest order and indeed it may be well asked if from beginning to end New Haven ever listened to a more brilliant program.

Having set Dvorak's Symphony No. 5, "From the New World," as the main attraction of the evening's program, an introduction of three numbers was picked that carried with it all of the brilliancy and splendor of the final number.

It was indeed hard to comprehend the extent of the program. Only by listening to each of the numbers dozens of times can one begin to fully appreciate and digest them and to have them all crowded into a single evening furnishes too much for the average musical education to thoroughly contemplate.

But it was a grand production. Under Mr. Wilhelm Gericke, the orchestra was up to its usual standard. Mr. Gericke presented the same faultless interpretation of the themes before him in his usual brilliant manner.

The surprise of the evening if any part can be taken more as a surprise than another part, was the Concerto No. 2, by Rubinstein, done by M'lle Elsa Ruegger, supported by the full orchestra. At its best the 'cello is an instrument which as the solo instrument, will not bear of too much predominance and but few appearances on a program are ever accorded it.

It took marvelous shape in the hands of Miss Ruegger. With consummate ease and grace she handled her instrument. Her technique is perfect and yet free, and her tones are simply the height of perfection. From the lowest, heaviest tones of which her instrument is capable she soared to the very limits until at the climax her instrument poured forth its tones as clear and sweet as ever violin gave.

The Concerto is a tremendous task for a man and Miss Ruegger accomplished it with less show of fatigue than would seem possible for a woman. Her interpretation of the phrasing is wonderful and the support she received from the orchestra was ample.

The following is the program:

Taneieff—Overture, "The Orestela."
Rubinstein—Concerto No. 2, in D minor for Violoncello and Orchestra, Op. 96.
Allegro moderato.
Andante.
Moderato.
Allegro vivace.
Liszt—Symphonic Poem No. 2, "Tasso; Lament and Triumph."
Lento (C minor).
Allegro strepitoso.
Adagio mesto (C minor).
Meno adagio (E major).
Allegro mosso con grazia (quasi menuetto (F sharp major).
Allegro con molto brio (C major).
Dvorak—Symphony No. 5, in E minor, "From the New World," Op. 95.
I. Adagio. Allegro molto.
II. Largo.
III. Scherzo; Molto vivace.
IV. Allegro con fuoco.

BOSTON SYMPHONY CONCERT.

A Fine Performance at the Hyperion Last Night.

Last evening a New Haven audience was favored, for the second time within a year, with a concert given by the Boston Symphony orchestra. An appreciative gathering of fair size greeted this splendid organization to listen to an especially attractive programme, the first number of which was an overture, "The Oresteia," by Taneieff. This opera, from which the overture is taken, is a musical trilogy, text by A. Weukstern, based on the "Agammemmon" and the "Furies" of Aeschylus. Taneieff was a pupil of Tschaikowsky, and his writings are imbued with that same spontaniety of expression which is characteristic of Tschaikowsky. The orchestration is unique and does not conform to entirely studied architecture, but is entirely original. The orchestra was, as usual, up to its task, as it is in every work which it presents.

Miss Elsa Ruegger was the soloist of the evening and contributed Rubinstein's Concerto No. 2, in D minor, for violoncello, as her number. Miss Ruegger has had remarkable success abroad and comes to this country with the predictions of many notable critics that a most successful future is in store for her. Her performance last evening certainly scored a triumph, and she was repeatedly encored, which she acknowledged with graceful appreciation. She has a superb technique, sense of rhythm and a most glorious tone in all registers. The concerto was indeed an enormous task for the greatest of artists and requires physical endurance. This she maintained with surprising ease, and her playing at all times was not effeminate. The concerto is a most beautiful one and suggests, in part, the D minor piano concerto by the same composer. The orchestra ably assisted Miss Ruegger in its accompaniment.

Liszt's Symphonic Poem No. 2 is a revision of a symphonic prelude written to celebrate in Weimar the one hundredth anniversary of Goethe's birth. The poem depicts the sorrows of Tasso, his appearance at the Court of Ferrara by a most charming minuet, and his triumph by a pompous outburst of full orchestra.

The symphony "From the New World," by Dvorak, is built upon the negro folk song, and its weird moaning themes, worked out by new and original orchestration, place the composer in a sphere of his own.

In every detail throughout the concert the orchestra, under the intelligent and inspiring conductor, Mr. Gericke, gave a most enjoyable rendering, and it is hoped more such concerts by this aggregation of world-famous artists can be arranged. Following is the programme:

Taneieff—Overture, "The Oresteia."
Rubinstein—Concerto No. 2, in D minor, for Violoncello and Orchestra, Op. 96.
- Allegro moderato.
- Andante.
- Moderato.
- Allegro vivace.

Liszt—Symphonic Poem No. 2, "Tasso: Lament and Triumph."
- Lento (C minor).
- Allegro strepitoso.
- Adagio mesto (C minor).
- Meno adagio (E major).
- Allegro mosso con grazia (quasi menuetto (F-sharp major).
- Allegro con molto brio (C major).

Dvorak—Symphony No. 5, in E minor, "From the New World," Op 95.
- I. Adagio. Allegro molto.
- II. Largo.
- III. Scherzo: Molto vivace.
- IV. Allegro con fuoco.

This delightful concert was under the auspices of and for the benefit of the Connecticut Teachers' Annuity Guild, and it is probable will result in a handsome addition to the funds of the guild.


# BOSTON HERALD

PUBLISHED EVERY DAY IN THE YEAR

VOL. CXIII., NO. 57.

THURSDAY, FEB. 26, 1903.


years ago.

The singularly attractive programme arranged for the Boston Symphony orchestra pension fund concert next Sunday evening in Symphony Hall will give the musicians of the organization many opportunities to display the value of their work. Mr. Gericke will be at the conductor's desk, and Mme. Szumowska, pianist, has kindly volunteered to sustain her part in the Saint-Saens septet. The sale of seats has shown a hearty interest in the object for which the concert is given, and the audience will be a representative one.

The current number of [illegible]

Palladium

TUESDAY MORNING,

# THE SYMPHONY CONCERT

BOSTON'S GREAT ORCHESTRA AT OSP THE HYPERION THEATRE.

Large Audience Listens to the Program Which Was an Unusual One—Soloist Was Miss Ruegger.

One of those very rare treats in music which fall to the lot of New Haven people came last night when the Boston Symphony orchestra gave a concert at the Hyperion. The Connecticut school teachers are to be thanked for this "angel's" visit, for it was under the auspices of their Annuity guild that the concert was given. An unusually good audience for New Haven, which is a notoriously poor patron of good musical performances, heard the concert and applauded carefully, not wishing to show undue enthusiasm about anything. But it is a pleasure to record the large attendance. Perhaps the leavening influence of our own symphony orchestra had something to do with it, perhaps the energy of the teachers.

Wilhelm Gericke conducted. The program he offered was a splendid one, but it clung to high altitudes. No one expected Mr. Gericke to debase his orchestra by playing a melody from the "Silver Slipper," but a good many, let us say, two-thirds, maybe more, would have been better pleased than they were had there been a little more sunshine and blue sky and less subterranean wanderings, however grand.

Tanereff's marvellous description of the horrors of the Aeschylus tragedies, and Liszt's tremendously stirring picture of Tasso's Lament and Triumph make together an hour and a quarter of music, which lies heavy on the soul. Dvorak's "New World" symphony is scarcely more lifting.

Still it was a great intellectual feast Mr. Gericke gave New Haven last night, and no one seriously quarrels with the program. The pity is that there are not more of them.

Miss Elsa Ruegger was the soloist. She played Rubinstein's Concerto, No. 2 in D minor for violoncello and orchestra and did it well. She has a surpassing technique, a good full tone, a true ear and a thoroughly musical temperament. Her performance was as interesting as any solo performance on the violoncello could be. The instrument, notwithstanding its beauty of tone when heard in the orchestra, is not adapted to solo work and cannot be made more than passably interesting except by a few of the world's greatest artists.

It is earnestly hoped that the plan of having two more concerts by the Boston orchestra this spring may go through. One concert is good, but two is a liberal education in what orchestral music ought to be. Let there be are better and three better still. Each many of them.

A. B. GAIL.


# SUNDAY HERALD.

PUBLISHED EVERY SUNDAY IN THE YEAR

VOL. CXIII., NO. 53.

SUNDAY, FEB. 22, 1903.


SYMPHONY PENSION CONCERT.

The movement to add to the pension fund of the Boston Symphony Orchestra by the giving of a concert at Symphony Hall on Sunday evening, March 1, has met with a ready and generous response from the local musical public. Before the sale of seats was formally announced many checks were received in aid of the fund. The programme, which is to be presented under Mr. Wilhelm Gericke's direction, will include the overture No. 3 to "Leonore," Beethoven; the symphony No. 6 in B minor, op. 74, "Pathetique," Tschaikowsky, and scenes from "Siegfried" and "Gotterdammerung," Wagner. Mme. Antoinette Szumowska, pianist, has volunteered to take part in the septet in E flat, op. 65, for two violins, viola, 'cello, contrabass, trumpet, piano and string orchestra. There are still choice seats for sale at the box office and orders with check payable to C. A. Ellis will be promptly filled by mail.

NOTES.

Boston Sunday Journ

FR[illegible] A. MUNSEY

# HERR HUGO HEERMANN A GERMAN VIOLINIST

His First Appearance Here Last Evening a Triumph.

## 16TH SYMPHONY CONCERT.

First Performance in Boston of Widor's Choral and Variations for Harp and Orchestra.

By PHILIP HALE.

The program of the sixteenth Symphony concert given last night in Symphony Hall, Mr. Gericke conductor, was as follows:

Overture in E minor.....Schubert
Concerto in D minor, for violin.....Beethoven
Choral and variations, for harp and orchestra.....Widor
Symphony, "The Chase".....Haydn

Schubert's overture in E minor is a prosaic work, one of his many compositions dashed off just before supper, or during supper, or after supper, with the fatal fluency which is still admired by some of his biographers and partisans. It is a pity that the overture was not allowed to remain in manuscript; it is a greater pity that it is ever played. True reverence consists in forgetting that which is common and unworthy in the works of a genius.

### The Violinist.

Mr. Hugo Heermann made his first appearance in Boston. He is reckoned as a German violinist, but he studied chiefly in Brussels and Paris, and his fame is European, not parochial. Born in 1844, he does not show his age in face or performance. To the disappointment of some and the joy of others, he chose Beethoven's concerto instead of the one by Richard Strauss, which he will play in Troy Monday night with the Boston orchestra. Strauss's concerto is one of the respectable sins of his youth and there is little suggestion in it of the composer of the wondrous tone-poems. The trouble with Beethoven's concerto is that its length turns in orchestral concert into a violin concert; and yet this remark seems ungracious after the exceedingly fine performance by Mr. Heermann, a performance that may well be called memorable, not so much for extraordinary tecanic or wealth as the noble conception, the exquisite taste, the classic sentiment, and the serene authority of a master. No wonder that the applause after the first movement was spontaneous, thunderous, and long continued, and that after the Rondo, the violinist was recalled again and again. It was a performance which revealed fully the composer's thoughts and not the violinist's thoughts concerning a composer and his concerto.

### Widor's Harp Piece.

Widor's choral and variations for harp and full orchestra was played by Mrs. Wunderle and Thomas's Orchestra in Chicago last November. The repertory of the harp is so limited, when orchestral accompaniment is concerned, that this piece will no doubt be a boon to virtuosos. There are pages of agreeable tone-color, pages that are frankly and unpretentiously pretty; there are evidences of Widor's technical abilities in composition and orchestration; but as a whole the work is episodic, and after the first few variations the interest of the hearer flags; nor is it quickened by injections of Meyerbeer or by a bombastic apotheosis. Mr. Schuecker played with his accustomed skill. Haydn's old-fashioned symphony might give pleasure in a small hall and with a small body of strings, but I doubt it.

YOUTH WITH ANARCHIST


# Boston Sunday Globe.

SUNDAY, MARCH 1, 1903.

FIFTY-SIX PAGES.


MINIATURE ALMANAC....MARCH 1

Sullivan and Gilbert.

SYMPHONY CONCERT.

Mr Hugo Heermann, the German violinist, was the soloist at last week's Symphony concerts, making his debut here in the great D major concerto by Beethoven. Mr Schuecker, harpist, also appeared as a soloist in Widor's choral and variations for harp and orchestra, given here for the first time. Schubert's E minor overture and Haydn's D major symphony completed the program. Mr Heermann quickly gave evidence of being an artist of rare ability, with genuine musical accomplishments, retiring in his manner and with a thorough mastery of all the resources of the instrument. Even in the most difficult and brilliant passage work his ease in manipulation was somewhat unusual, and although his playing was strongly individualized, there were no indications of exploiting the dexterity of the performer at the expense of the composer. It was a scholarly and masterly interpretation of one of the grandest concertos ever written for the violin; an appreciation of its many beauties illustrated with dignity, spirit and sentiment.

The first movement is really the most important of the three, and his reading throughout was highly satisfactory in every way, his bowing being vigorous and free, his tonal quality exquisite, and his double stopping, chord runs and rapid fingering in the cadenza showing almost flawless execution. The figurations in the second movement were splendid examples of left hand work, and in the closing movement Mr Heermann exhibited a fire and dash than one would hardly expect from the style of the man. The elaborate cadenza presented no technical difficulty not easily met. Mr Heermann's impression upon his audience was deep and enthusiastic applause greeted him at the close of each movement of the concerto and he was recalled again and again to the platform.

The Widor composition for harp and orchestra proved to be quite interesting. Mr Schuecker's performance on the harp being the feature of course. The limitations of the instrument evidently had been carefully considered by the composer and its prominence has been closely maintained, despite the association with heavier bodies of instruments. Mr Schuecker played with his usual skill and finish, his whole interpretation being of a nature to give great pleasure to his auditors, who accorded him hearty plaudits at the close of his playing.

The archestral work in the Beethoven concerts calls for special commendation for its association with the solo instrument was perfect in tempo and shadings, as if the splendid playing by Mr Heermann called for the best efforts of Mr Gericke's men. The Schubert overture was given with pleasing effect, as is to be expected from this orchestra, and the light and buoyant Haydn symphony went trippingly and joyously, the finale, "the chase," being specially appreciated by the audience.

This week's program will be as follows: A Faust overture, Wagner; "Das Gefilde der Seligen," Weingatner; symphony No. 9, Schubert.

ORCHESTRA FUND CONCERT.

The concert at Symphony hall this evening, in aid of the pension fund of the Boston symphony orchestra, will make a notable event in the history of this organization. The object for which the concert is given has gained the favor of the public, and there has been a commendable disposition on the part of the patrons of the regular season to add their contributions to the fund. Mr Gericke has selected a program of rare merit, and in its performance the men of the orchestra will undoubtedly strive to excel even the high standard established by their public performances in the concerts of the regular season.

The third "Leonora" overture will introduce the program, and this will be followed by Saint-Saens' sextet in E flat, op. 65, for two violins, viola, 'cello, contrabass, trumpet and piano. In this number Mme Szmowska, who has kindly volunteered her services, will sustain the piano part. The symphony "Pathetique," by Tschaikowsky, will follow, and the evening's selections will be concluded by scenes from "Siegfried" and "Gotterdammerung," by Wagner.

[90]

BOSTON POST
*The Representative Democratic Paper of New England*
SUNDAY MORNING, MARCH 1, 1903.
(Copyright, 1903, Post Publishing Company.)

# AT THE SYMPHONY

## Orchestral Works by Schubert, Widor and Haydn---Hugo Heermann Gives a Fine Performance

Conductor Gericke presented a fairly interesting programme at the Symphony concert last evening, the first number being Schubert's overture in E minor, a pleasing melodic work, which is not often given, but deserves an occasional hearing. Passages in it are suggestive of the composer's "Unfinished" symphony and other works composed about the period of this overture—1819-20. The novelty of the evening was C. M. Widor's choral and variations for harp and orchestra given for the first time in this city.

In this choral and variations, Widor has shown the ingenuity and capacity for "taking" orchestral effects for which the French composers are noted. The scoring for harp obligato is generally effective.

If not a great work, it is thoroughly pleasing and deserves to be heard again in the near future, and, abridged somewhat, it would be very effective at the "Pop" concerts.

Mr. Schuecker exhibited all his well-known virtuosity and won a well-merited ovation, giving additional evidence that he is in the front rank of living harpists. The soloist of the evening was Hugo Heermann, who made his first appearance in this city, playing the Beethoven concerto. He comes from Frankfort, where he has lived since 1865, being now nearly 60 years old. He is a product of the Belgian school, though many of his characteristics are more akin to the German school as exemplified by Joachim and others. Mr. Heermann possesses all the attributes of a first-class violinist as to technic. He received an immense ovation at the close of the performance and numerous well-merited recalls. The concert ended with a performance of Haydn's Symphony in D major, known as "The Chase."

There will be no soloist at the next rehearsal and concert this coming week. The orchestral numbers will include Wagner's Faust overture, Schubert's C major symphony and a new work by Felix Weingartner.

Boston Daily Globe.
MONDAY, MARCH 2, 1903.

# ALL THEIR OWN.

## Concert for the Music Lovers of Boston.

## First Annual Event in Aid of Fund to Pension Symphony Men.

### Ovation to Mr Gericke an Unusually Cordial Affair.

The music lovers of Boston had an event all to themselves last night at Symphony hall, and made the most of it by filling every seat, and by giving Mr Gericke, the conductor of the Symphony orchestra, an ovation equally with the players themselves. The occasion was the first concert by the Symphony orchestra in aid of its pension fund.

When Mr Gericke stepped forth to the stage there rose a roar of applause that had something of mystery in it. Its volume and persistence was the sort of thing accorded a De Reske, a popular idol, and was not at all to be explained by the ordinary "glad-to-see-you" feeling. It was presently explained, for three of the violinists, evidently acting as a committee, stepped forward and presented Mr Gericke with a beautiful silver wreath on a velvet cushion.

The brass broke forth impromptu in fanfares; Mr Gericke bowed and bowed, and the audience rose to its feet and shouted. The evening's concert, started off with all this enthusiasm, was played with a verve and a snap that was like a vote of thanks.

The Symphony men offered a noble program. The Beethoven overture to "Leonore," the third overture written by the master, led off; the Tschaikowsky "symphonie pathetique" being the main offering, and the other numbers a septet, in E flat, by Saint-Saens, written for two violins, viola, cello, bass, trumpet and piano, and played by the full string orchestra, and Wagner's music from the third act of "Siegfried," describing the hero's passage through the fire, and from the "Gotterdammerung" prologue, describing Siegfried's voyage up the Rhine in the morning dawn.

Mme Szumowska volunteered for the piano part in the Saint-Saens music and was rewarded with a huge wreath of laurel, tied with red and white ribbons which she turned over to Mr Adamowski. Her performance of the difficult music was brilliant, though she insisted on setting the tempo for Mr Gericke in the first and second movements. It is worth a comment the fact that the whole string orchestra was not too heavy for one piano, and it is fair to say that for once at least the piano bore only its proper weight in the argument.

Mr Gericke's choice of time throughout the symphony was rarely fine and the response was most gratifying. The sense of absolute security, even in the whirling storms of the third movement, the allegro molto vivace, the abandon of feeling, reading, execution—all these went to make the hearer proud of the orchestra, proud of its home here, and, to say truth, to help carry the hearer off his mental feet somewhat.

It all meant one thing—this was not the mere machine of which the players are so many component parts, but a great band of artist minds, all obedient to the master mind, all able better than any similar collection of men in this country to interpret the music of the masters, playing together "not merely for personal advantage, but for a common purpose, for a love of art."

These concerts for a fund which shall provide for the comfort of disabled or superannuated members of the orchestra, most of whom have been so long members of the organization that succeeding audiences have come to have personal knowledge of them, will be given annually. Last night's was the first.

SUNDAY HERALD.
PUBLISHED EVERY SUNDAY IN THE YEAR
VOL. CXIII., NO. 60.
*SUNDAY, MARCH 1, 1903.*

# THE SYMPHONY CONCERT.

## The Auspicious Boston Debut of a German Violinist.

**Hugo Heermann of Frankfort-on-the-Main Makes a Fine Impression at the Symphony Concert—Beethoven's Concerto Is His Choice for the Occasion.**

Mr. Hugo Heermann, the distinguished violinist of Frankfort-on-the-Main, has reason to congratulate himself upon the outcome of his first appearance in Boston. Courteously received, listened to in respectful attention, appreciatively applauded and a half-dozen times recalled, he is accepted and placed among artists eminent in his department.

A pleasant, reflective face and a somewhat professorial aspect are his, and he carries lightly his years, not seeming to have attained the full number of 59 that are attributed to him. His manner of play is quiet and undemonstrative, without flourishes, sweeps or hints of impressive periods in preparation.

His choice of an introouctory work fell upon Beethoven's concerto, than which none, unless it be the Mendelssohn, is more familiar to the public or better suited for helping to judge and establish a newcomer. His performance—broad rather than forcible—was sustained throughout with a nobly beautiful tone, logical, calmly reasoned, and yet graceful phrasing, celerity distinction and equability of execution, and a successful purpose to deliver his music faithfully and plainly as he understood it. He enlightened, satisfied and generally carried conviction.

But one essential element of greatness he seems to lack—communicable enthusiasm. The strongest qualities of his art would appear to be intellectuality, lucidity and elegance. Hence he made his most appealing effects with the first movement, tranquilly and gently rendered, and with the second, whose delicate tracery of ornament and soft insinuatious of the central theme were drawn with delicate perception and delination. But the honest eagerness and homely emphasis of the third movement were not all there. The reading was genial, polite, refined and proportionate; but intensely well-bred and proper! There was no hurry of lively dancers, footing it "a la ronde," no vigorous rhythmical beat of accent, no burst of joy and no glint of humor. The rollicking spirit of folk-song and folk-dance was not in it, nor had it the whirl of a real rondo; it was genteel, timid, recherche and disappointing—just for lack of longed-for contrast.

As a rule, the cadenzas in concertos stagger the average listener. To make a bull, the better they are, the worse they are for him. For their absolute excellence depends upon technical developments and intimate relationships of theme or treatment, which if they are nobly and learnedly done, can be appreciated only by the musician, while they confuse the layman. But the very qualities which dominate in Mr. Heermann's playing helped him immensely in his own which he used. Having no notion of bravura or personal display, he gave his mind and his hands to showing in his phrasing, his accent and his isolation, so to speak, of the chief points of association, so that his listeners could follow him comfortably and understand better than usual why cadenzas exist and how they should elucidate themselves. Indeed, his first was superb in every way, came home to everybody and went far toward establishing him as a great artist.

Besides introducing a stranger artist, the programme gave place for a new orchestral composition—a chorale theme and variations, with the harp as its solo expositor, written by Charles Marie Widor, organist of St. Sulpice, Paris, and first performed in that city a trifle less than three years ago, M. Hasselmans, Conservatory professor of the harp, being the soloist, as Mr. H. Schnecker was in this concert. It is such a work as might be expected from a learned and accomplished organist, having successfully passed from expert registration to skilful orchestral scoring. It begins, much like an improvisation, with a thread of melody from an oboe, to which a second and contrapuntal melody is soon added, and thus it proceeds, growing as it goes, until the harp enters, announcing in vigorous octaves the first line of the chorale. The course of the composition is then normal, the many variations being sometimes seriously contrapuntal and again fanciful and free; but always able, well colored and agreeable. The performance was excellent; but still the orchestra, being at full, could not help often absorbing the harp into their own volume, use what care they might. Of course strong aspeggios and brilliant sweeps cannot be overwhelmed; but it seems as if the average effect would have been better and more just, if the band had been for the moment reduced in numbers.

The Schubert E minor overture began the concert animatedly, with some uneven attacks of the brass in its latter portion, and Haydn's "Chase" symphony ended it brightly and cheerily. Both were admirably played, and it only remains to commend the orchestral part of the concert for its delicate quality of tone and its considerate subordination.

The next programme, which has no solo number, is thus announced:

A "Faust" overture.....Wagner
"Das Gefilde der Seligen".....Weingartner
(First time.)
Symphony No. 9 in C major.....Schubert

Boston Journal.
FOUNDED 1833.
Journal Building, 262-268 Washington St.

# A SYMPHONY CONCERT FOR THE PENSION FUND

## Boston Shows Its Appreciation of Its Superb Orchestra.

## REPRESENTATIVE PROGRAM

**Pieces by Beethoven, Saint-Saens, Tschaikowsky and Wagner—Mrs. Szumowska as Soloist.**

**By PHILIP HALE.**

Symphony Hall was filled last night with a brilliant and truly representative audience; representative because it was drawn from all classes of music lovers, who had come together to show their appreciation of the orchestra that is without a superior, and possibly without a rival. This concert was the orchestra's own concert. The players and Mr. Gericke, and Mrs. Szumowska, who has a peculiar interest in the orchestra and might justly be called one of the orchestral family, displayed their art on this occasion for the foundation of a pension fund.

### The Fund Itself.

The reasonableness of the establishment of such a fund has already been discussed in the Journal. And yet there was no real need of such discussion. The musician, however dear he may be to the Muse, is not spared the accidents, the infirmities of common humanity; nor did Death forget his grim errand in listening to the lute of Orpheus. That no one of their body might look forward with foreboding or fear to useless and miserable days, that no one who had given hostages to fortune might be without some consolation at the thought of his own ending, the members of the Boston Symphony Orchestra conceived this plan of a pension fund, in which both Mr. Higginson and Mr. Gericke are also deeply interested. The presence of so great an audience last night showed that this interest is shared by all lovers of music, by many who, though they may not be musical, nevertheless are moved by civic pride. The audience itself was a noble tribute to the orchestra.

### The Program.

The program was admirably arranged. The composers whose works were chosen are illustrious in the ranks of orchestral writers. There was no narrowness in the choice, no partisanship, no spirit of clan or parish. Beethoven was there with his "Leonore." Saint-Saens, whose works are distinguished by the logical train of thought, the clearness and elegance of expression that have so long characterized that which is peculiarly French in art of every kind, was not represented by one of his orchestral masterpieces, but his chamber music enlarged for this occasion has its qualities; it provided a desirable contrast, and it added to the concert the charm of Mrs. Szumowska's presence. No musically sane person would dispute the supreme right of Tschaikowsky to be present with his symphony, that Iliad of woe; that epic of love and wild despair, of mad gaiety that would fain forget the inevitable end of every man's desire, of the hero's triumph, of the apotheosis that leads only to the tomb. And as Beethoven and Tschaikowsky are neither German nor Russian, but universal composers; as Saint-Saens is something more than a Frenchman of exquisite polish; so is Wagner not merely the man of Bayreuth but a world-man.

### The Concert.

Of the concert itself it is not necessary to speak. It is enough to say that conductor, orchestra, pianist were all filled with the spirit of the occasion and that the audience was most sympathetic and appreciative. There was the fanfare to greet the conductor; there were wreaths; there was frequent and hearty applause. May this be only the first of many such concerts, so that this pension fund, established firmly through the efforts of orchestra and conductor, and the spontaneous aid of music lovers, may grow under wise administration, so that the honor of membership may more and more be enviable, so that the players may be the more closely knit together in bonds of sympathy and brotherhood, as well as by the thought that they are fellow servants in the temple of art.

SPILLER SAENGER

[91]

BOSTON DAILY ADVERTISER
Established 1813.

## MUSICAL MATTERS

### TWO SYMPHONIC CONCERTS.

The first was the regular Saturday night affair and presented the following programme:—

Overture in E minor.....Schubert
Concerto in D major for Violin, op. 61.....Beethoven

I. Allegro ma non troppo.
II. Larghetto.
III. Rondo.
(Mr. Hugo Heermann, soloist.)
Choral and Variations for Harp and Orchestra, op. 74.....Widor
(Mr. Schuecker, harpist.)
(First time.)
Symphony in D major, "The Chase".....Haydn

The above programme contained nothing that could bring a blush to the cheek of the most conservative musician and began and ended with tepid music that could never cause any unseemly excitement. The Schubert overture gave some good work to the brasses and presented considerable figure and phrase imitation, but beyond this was very tame. In the concert of next Saturday more justice will be done to Schubert's memory by the performance of his greatest symphony,—an imperishable masterpiece.

There were practically two concertos on the programme and two soloists appeared. A Richard Strauss concerto had been promised, but this was changed into the great violin concerto of Beethoven. Perhaps this was as well, for Beethoven, in his day, was considered quite a promising composer, and he ought not to be elbowed from the concert-room by the modern wholesale dealers in orchestration.

The Beethoven concerto is a splendid touch-stone to discover whether an artist is pure gold or not. Many pompous violinists whose scintillating fireworks dazzle the multitude, shrivel up when they attempt this work. We recall it in many interpretations; we remember Sarasate rattling about in it, and Kneisel (at his Boston debut) throwing it down as a gage of defiance to the critics who were furious at his replacing Listemann; we remember Isaye's fiery presentation of the work, probably the finest one can hear at the present time; Kreisler has also been one of the giants in this composition. And now comes Mr. Hugo Heermann, quietly and without blare of preliminary trumpets, and gives a memorable performance of the same test piece. He does not give the breadth of Isaye; his tone is rather too delicate for those massive four notes which constitute the chief figure of the first movement; but the surety, the purity of intonation, the clearness of the most rapid runs, and above all the sweetness and sympathetic quality of his tones, awakened an enthusiasm that was as deserved as it was unusual. It was altogether musicianly, the interpretation of the soloist, the ensemble of the orchestra, the balance and clearness of it all; a little more of virility and it would have been perfect. We did not count the number of times that Mr. Heermann was recalled, but we may state that very few artists achieve such a triumph at the symphony concerts.

Widor's harp variations were sane, beautiful and highly developed music. Widor deserves a great deal more of attention from the musical world than he has yet received. He is an excellent contrapuntist, a man who disdains ugliness as a factor in modern music, a splendid organist whose work in this field has fought down the Guilmant sentimentality, in short one of the most worthy of modern French composers in the instrumental school. He is fond of the harp. The present writer recalls meeting him at a harp contest at the Paris Conservatoire, less than two years ago, where one of his own compositions for the instrument was performed by five anxious young ladies in turn. The work was given by each young artist upon the pedal harp, which seems not to have been superseded in any degree by the chromatic harp with its crossed strings and new system. A month later the reviewer heard the chromatic harp played, at Edinboro, but was still impressed with the superiority of the instrument with pedals, as invented by Erard in 1810.

Mr. Schuecker's performance was masterly; in the arpeggio sweeps, in the semi-military movement, in harmonic touches, in every direction his work was practically flawless. He is one of the chief artists in an orchestra that is well-filled with great solo artists. He was recalled again and again at the close of the work.

Haydn's symphony, "La Chasse," was not a wildly exciting one. We recall the story of the Englishman, returned from India, who was invited to a fox hunt. "No," he responded, "when I hunt I like the element of danger." "Ah!" said a German bystander, "if you vant taintcher come hunting vid me! Only last veek I shot my broder-in-law in de stomach!" But there was no danger of any sort hinted at in this particular chase. It was a rollicking and jovial symphony, but not much more. There was good horn work in the finale and charming oboe-playing in the trio of the minuet, but, after the full orchestration of Widor and the great power of Beethoven, the work seemed thin and old-fashioned. Nevertheless, if we except the Jupiter symphony and the G minor from the list, the Haydn symphonies seem to wear better than the Mozart ones.

But nowadays we go hunting with larger forces, with trombones, bass clarinettes, contra-bassoons, bass tubas, tamtam, etc., and the game is killed by concussion of the brain produced by innumerable sforzando effects. We no longer thrill to the simple variations of a Haydn second movement, or to the precise song-form with Trio of his minuets, and even the jollity of his finales, borrowed from the rollicking Gigue of the old Suite, seems rather infantile in its merriment. We have different cravings, different existence, and above all different nerves from our patient, melody-repeating forefathers, of the last quarter of the 18th century.

The second symphony concert was given last night. It was an extra one and was given in aid of a most worthy object. It was to form the nucleus of a fund to pension our symphony players when they are past service. Nothing can conduce more to the permanency of our orchestra than such a fund as this. Boston has led America in the matter of establishing a permanent orchestra and now she leads the way in establishing a safeguard around such an organization.

Judging by the very large audience, and by the fact that many contributed something beyond the price of their tickets, the donations ranged from 50 cents to 5000 dollars, we may hope to find the next-egg in the symphonic treasury and a new deed in favor of Frau Musica accomplished in our city.

The concert was of highest interest, per se, as may be seen by the following programme:—

Overture to "Leonore" No. 3, op. 72...Beethoven
Septet in E-flat, op. 65, for two violins, viola, 'cello, contrabass, trumpet and piano; full string orchestra.....Saint-Saens
Piano, Mme. Szumowska.
Symphony No. 6, in B minor, "Pathetique," op. 74.....Tschaikowsky
Siegfried passingthrough the fire, from "Siegfried," act III., scene 2; and morning dawn and Siegfried's voyage up the Rhine, from "Gotterdammerung," prologue.....Wagner

It is not customary to exert the critical function upon a concert given for beneficence, in which all the artists and the conductor donate their services for a good cause, but, were this not the case, one could still speak chiefly in enthusiastic praise of the work done upon this occasion.

All the works given were familiar ones except the Saint-Saens septette. The combination of instruments here is an unusual one differing from that used in the two other famous septettes, by Beethoven and Hummel, and the addition of full string orchestra causes it to stand midway between chamber-music and Sinfonietta or Concerto. Mme. Szumowska is not only a splendid soloist, she is also a chamber-musician of high rank, and the ensemble of the septette was excellent. It is one of the brightest of compositions. Mme. Szumowska was recalled several times and received a huge laurel wreath.

Richter's arrangement of portions of the last two operas of the Trilogy (made with Wagner's consent, we believe) is one of the very best of all concert arrangements of the great composer's operatic works. It was given in a manner that brought out all its subtle points. Altogether, the concert was one memorable in itself and doubly memorable because of its object.

Enthusiasm was constantly at fever heat. When Mr. Gericke appeared he was presented with a silver laurel wreath on a velvet cushion, on behalf of his loyal orchestra. The audience rose to their feet in homage, and the brass band played a "Tusch"—a fanfare—in the heartiest manner. Never was compliment better bestowed. Mr. Gericke has made our orchestra what it is—the very best of the entire world—and has labored for it beyond belief. This latest innovation, the Pension Fund, also owes much to his fertile brain and his unceasing efforts.

We only wish him one yet greater triumph: that he may some day be assisted to transport his orchestra to England, France and Germany, that Europe may hear and be astonished at how one American city has excelled her in the instrumental field.

Louis C. Elson.

BOSTON HERALD.
PUBLISHED EVERY DAY IN THE YEAR
VOL. CXIII., NO. 61.
MONDAY, MARCH 2, 1903.

## THE PENSION FUND CONCERT.

### Mme. Szumowska's Re-entry a Feature of the Evening.

**Splendid Performance Before a Great and Distinguished Audience—Presentation to Mr. Gericke of a Large Silver Wreath—Many Gifts to the Fund.**

The special concert for the benefit of the Symphony Orchestra pension fund drew to the hall last evening a great and distinguished company, which filled its seating capacity, and heard, with many manifestations of high pleasure, a magnificent performance.

There had been selected for the orchestra three works of different schools and characters, in all of which the men have achieved signal triumphs of sense and spirit—Beethoven's "Leonore" overture, Tschaikowsky's "Pathetic" symphony, and from Wagner the three Siegfried episodes, so commonly and so oppositely linked together, his passage of the fiery barrier and his voyage up the Rhine in the early dawn.

It was necessary to provide something dignified and large for Mme. Szumowska, who was to make here real re-entry for the season, and whose generously tendered service should be utilized by uniting it with the work of the orchestra. The programme being already long and serious a concerto was out of question, and an independent solo selection seemed undesirable. It was therefore necessary to take a piece of chamber music and enlarge its treatment to suit the occasion and the locality. The choice fell upon the E flat septet, for the five strings, trumpet and pianoforte, of Saint-Saens, the whole string band being employed, but the solo trumpet being left a unit. The composition itself did not suffer by such treatment, for it is rather of virtuoso than classic character and might be made a showpiece without distortion or much exaggeration.

Mme. Szumowska has always been distinguished for the delicate beauty, the tender grace and the appealing sensitiveness of her playing. But such virtues could not be hid, even in the amplification of their accompaniment, and it was further evident that Mme. Szumowska had ready at her command the developed elemental strength to cope with single parts, multiplied to a dozen or 16. In the first movement there was easy vigor, in the second firm clearness, in the third a duly gentle and emotional spirit, and in the finale positive but modest emphasis and effective nervous force. She was earnestly recalled and tendered a laurel wreath, whose diameter almost equalled her own height.

But hers were not the only laurels of the evening, for, as he took the stand, Mr. Gericke was saluted by a deputation, who gave him on behalf of the orchestra a large laurel wreath wrought in solid silver, whereupon there were fanfares and hurrahs, both band and audience rising spontaneously.

The general interest felt in the cause is great, and has been marked by a host of contributions, ranging from 50 cents to $5000, persons giving, as in the Roger Wolcott subscription, variably according to their purses, but always from their hearts. This amount has not been calculated, but last night's receipts will be about $3000. The total of the initial fund cannot be estimated, for there will be immediate additions to it; but it is sure to be a growing capital, if Mr. Higginson be among its trustees. He has been a wise and generous patron of the orchestra; in a fiduciary capacity he would be its good and faithful servant, increasing the talents put into his charge.

BOSTON POST
*The Representative Democratic Paper of New England*

## SYMPHONY PENSION FUND

As is well known, the members of the Symphony Orchestra have established a pension fund, to apply to those who, after long service, have become incapacitated for further usefulness. Last evening in Symphony Hall, a concert was given to swell the funds for this cause, and a gratifyingly large audience was present. And those who attended had the satisfaction of listening to an unusually fine programme, selected by Mr. Gericke.

The third "Leonore" overture was the first number, one familiar to Symphony patrons, and this was followed by Saint-Saens's septet in E flat, Op. 65, for two violins, viola, 'cello, contrabass, trumpet and piano. The latter instrument was admirably played by Mme. Szumowska, who kindly volunteered her services.

Tschaikowsky's Symphony No. 6 in B minor pathetique, Op. 74, and scenes from "Siegfried" and "Gotterdammerung" concluded the evening's entertainment, which added quite a neat sum to the worthy cause.

BOSTON HERALD.
PUBLISHED EVERY DAY IN THE YEAR.
VOL. CXIII., NO. 72.
FRIDAY, MARCH 13, 1903.

## THE SYMPHONY PROGRAMME.

### A New Overture and Arias for Mr. Van Hoose.

As the fancies of young folk are declared by the poet to turn lightly to love thoughts in spring, it is no doubt all right that love should have a little spring season for its own delectation. At any rate, that seems to be the idea of Georg Schumann, whose overture, "Love's Spring," new to Boston, stands at the head of this week's Symphony programme. His music was first heard last season, an elaborate, skilful and rather elegant series of orchestral variations upon a chorale theme having been introduced at the second concert. How finely poetical he can be he has here the chance to show.

The next orchestral selection pushes from love's spring to its autumn, and shows—to quote from Charles James Sprague—

"Young Love, with eye of tender gloom,
Brooding o'er the hallowed tomb
Where his plighted lovers lie—
Where they met, but met to die."

For it is Tschaikowsky's "Romeo and Juliet" overture in the fantasia form, rhapsodical and pathetic by turns. It is moody, rather than idealistic, and presents, in sequence, the religious, the martial, the amatory and the funereal emotions of the tragedy.

The only other orchestral number will be Charpentier's suite, "Impressions of Italy," which was the first important result of his residence in that country as winner of the grand prix de Rome for 1887. It is divided into five sections, about which a somewhat fantastic analysis was written by one of the composer's friends. First is an allegro, supposed to be significant of a serenade situation. The young men sally gayly from the wine shops and cafes as midnight approaches, and go singing cheerfully along the streets to the tinkling of their mandolins and the occasional responses of the other sex. Second, tranquillo, a fountain scene. The streams come down into deep pools, and there the maidens gather to fill the vessels which they bear cheerily away upon their shoulders. Then comes an andantino to represent the home-returning of the mule train. The hoofs patter along regularly, and by turns the young men and young women sing in jovial chorus. A moderato follows, suggesting the calm upon the heights of Sant Agata, in what is known as "the desert," over and above Sorrento. The peninsula, with its villas and its fruitful orchards, lies far below, projecting into the Mediterranean, that stretches away to the horizon. Thence, for the final allegro, the scene shifts to Naples, with its bustle, its hubbub, its rush of life, its military order, its cries, its dances upon the quays and pavements, and its never slackening vitality. The comment has been made that this suite is made up rather of characteristic noises than descriptive music, and that it loses possible ideality or fidelity to fact. This remains to be seen.

The recurrence in December of the anniversary of Weber's birth seems to have attracted attention in many places to his "Euryanthe," which was then sung on several stages. A Vienna correspondent writes:

"Much earnest study has been devoted recently to a revival of Weber's 'Euryanthe,' that most hopeless of all masterpieces, which, in spite of its glorious music, has at no time and in no place ever succeeded in holding the attention of the general public. Each one of the important opera houses of Germany counts in the history of its essays and achievements various attempts to galvanize into life a work that, but for the impossible libretto of Wilhelmin von Chezy, would probably be accounted prime favorite among those which Carl Maria von Weber wrote."

In this country the opera is known by its overture and the hunters' horns, and by little else, although, in December, 1887, the Metropolitan revived it with a great cast, including Lehmann, Brandt, Alvary, Fischer and Elmblad. But, just at this time, some other samples are offered. Mr. Bispham is to sing the villain Lysiart's scene from it on Saturday night in Philadelphia, and Mr. Van Hoose draws upon it for his first song on this programme, taking the opening song of the lover, Adolar, who exalts his sweetheart in a kind of troubadour lay. The story, it may be remembered, traverses similar ground to that of Shakespeare's "Cymbeline," the lovers being at last happily reunited. Mr. Van Hoose's second selection falls upon Beethoven's "Adelaide," with an orchestral arrangement of the accompaniment.

Boston Transcript

MONDAY, MARCH 2, 1903

## MUSIC AND DRAMA

### Symphony Hall: Symphony Orchestra

The sixteenth Symphony concert was given in Symphony Hall on Saturday evening, the programme being as follows:

Franz Schubert: Overture in E minor.
Ludwig van Beethoven: Concerto for Violin, in D major, opus 61.
Charles-Marie Widor: Choral and Variations for Harp and Orchestra, opus 74. (First time.)
Mr. Schuëcker, harp.
Josef Haydn: Symphony in D major, "La Chasse."

Mr. Hugo Heermann was the solo violinist.

It is hardly a thing worth making much fuss about, but it would be interesting in a way to find out by actual referendum how many persons in Symphony Hall last Saturday evening wished to hear Schubert's overture in E minor; also how many were glad they had heard it when it was over. Audiences are such queer things sometimes that one never knows what they will, or will not, like. Take, for instance, Mr. Heermann's playing of the Beethoven concerto. I have been to concerts in Boston pretty steadily for the last thirty-seven years; and I cannot remember any other violinist reaping such applause with just this concerto as was elicited by Mr. Heermann last Saturday evening. The audience simply went wild with delight. Now, except for an exceedingly brilliant cadenza, exceedingly brilliantly played, the most noteworthy feature of Mr. Heermann's performance was, as it seemed to me, its neutrality; he seemed to take the music in the most obvious way, with hardly an attempt at anything that could be called interpretation; if he have a musical individuality, he kept it to himself on this occasion. His technique is certainly adequate, especially as regards his left hand; but it would be stretching a point to call his tone in any way remarkable. And yet, as I have said, the audience went wild over him; one would have thought Melba had just sung the mad-scene from "Lucia." Of course all explanation of the why and wherefore must be conjectural. But one at least plausible explanation suggests itself to me; very much the explanation, upon the whole, that Wilhelm Hauff gave, in his once famous "Controversprediget," of the popularity of H. Clauren's novels in Germany—a popularity that was as widespread and, one might almost say, furious as it was instantaneous. Said Hauff: "Ladies read Clauren, and forthwith exclaim, 'What easy naturalness, what truth to life! 'Tis tout comme chez nous; he describes us even to our very chemises, the delicious man!'" Now, I fancy there must have been a good deal of the "tout comme chez nous" feeling in Mr. Heermann's audience last Saturday evening; he played the concerto just about as nine out of ten of his hearers would have played it, if left to themselves—if they only had his fingers and bow arm. It was the very neutrality, or, to put it another way, the very average quality of his conception of the music that so strongly commended his performance to the average appreciation. One sees enough of this in life not to find it over-surprising; the most popular man by all odds in the French Revolution was neither Danton (the active energy of the movement), nor Marat (its brains), but Robespierre, who, as Taine has said, "for intellectual sterility seeks his fellows in history." Neither need one find much to regret in the matter; the general musical public is so open to being fooled by cheap tricks and charlatanry that it is even a source of pleasure, once in a while, to find its sympathy worked upon puissantly by great music, given simply as it stands, in a manner the severest charge that can justly be brought against which is that of lacking flavor.

Widor's new choral variations for harp and orchestra (considering the composer's ecclesiastical employment as organist at Saint-Eustache) remind one rather of what Zola (or was it Berlioz?) once said of the Catholic religion: "Le Catholicisme a du moins le mérite d'etre une religion gaie." It is a most cheerful, not to say ballicose, composition (pardon the semi-classical neologism), which cheerfulness, however, does not prevent its getting duller and duller as it goes on. One would think it laughing at its own jokes. Still there exists so little bearable music for the harp, especially with orchestra, and this piece sets forth the instrument so brilliantly, that one can hear it once without grumbling. Mr. Schuëcker played it with the utmost dash and sparkle of style. The Haydn symphony—but then, there is no need of writing about Haydn symphonies in the present century.

The next programme is: Wagner, a Faust-Overture; Weingartner, "Das Gefilde der Seeligen" (new); Schubert, symphony No. 9, in C major.

W. F. A.

---

### Symphony Hall: Orchestra Pension Fund Concert

The Boston Symphony Orchestra, assisted by Mme. Antoinette Szumowska, gave the first concert in aid of its pension fund in Symphony Hall last evening. The programme was:

Ludwig van Beethoven: Overture to "Leonore," No. 3, opus 72.
Camille Saint-Saëns: Septet for Strings, Trumpet and Pianoforte, in E-flat major, opus 65.
Peter Ilyitch Tchaikovsky: Symphony No. 6, in B minor, "Pathétique," opus 74.
Richard Wagner: Scenes from "Siegfried" and "Götterdammerung."

Just before the concert began a pretty little real scene was enacted: nothing hinted at what was coming—unless, indeed, it was the apparent determination of Mr. Georges Longy to play first violin, instead of oboe as usual—and most of the audience were probably as surprised as Mr. Gericke himself when, just as he was about to raise his baton, Mr. Kneisel stepped up to him and, in the name of the orchestra, presented him with a handsome silver laurel wreath on a velvet cushion, with the names of all the members of the orchestra engraved on the leaves. Then came a glorious "Tusch" from the band, in which the brass and percussion departments distinguished themselves particularly. This voluntary tribute of the orchestra to its conductor is worth more than a passing mention: it really means a good deal. There are still a good many men left who were members when Mr. Gericke made his parting bow from the platform of the old Music Hall in the spring of 1890, after his first five-year's engagement here; and, when we remember the state of mind in which the orchestra then bade him farewell, and compare it with that in which it now pays him this voluntary tribute of respect and affection, we can appreciate how much of sterling force of character and intrinsic manhood is implied in the change he has effected. No man ever better deserved a tribute of the sort than Mr. Gericke.

Of the excellent object of the concert little need be said here; it is one of those objects that commend themselves and need no talking-up. That it will increase the esprit de corps of the members is not the least of the benefits to be derived from the foundation of a pension fund.

The programme was chosen with excellent judgment, with an eye to popularity as well as to intrinsic musical value. The Saint-Saëns septet was the only number to cause anything like surprise; but it sounded so much better "with all the strings" than it usually does as chamber-music that it really paid its way. Amid and against the larger mass of string tone, the trumpet lost not a little of that "unmannerliness" I once heard it charged with by a disturbed listener. Mme. Szumowska played the pianoforte part exquisitely.

Tchaikovsky's "Pathétique" made good its high reputation for popularity, and was loudly applauded after every movement. And the Wagner selections—Siegfried passing through the fire; morning dawn and Siegfried's trip up the Rhine, closing with a few measures of the Walhalla-motive—made the concert end in a glow of color.

W. F. A.

---

Boston Sunday Globe.

SUNDAY, MARCH 8, 1903.

FIFTY-SIX PAGES.

MINIATURE ALMANAC.....MARCH 8

### SYMPHONY CONCERT.

The 17th Symphony program had for its novelty Weingartner's symphonic poem, "The Elysian Fields," played for the first time at these concerts. The other selections were a "Faust" overture by Wagner and Schubert's ninth symphony. There were no soloists. The Weingartner poem was inspired by Arnold Bocklin's celebrated picture in which centaurs, youths and maidens are represented as enjoying the tranquil delights of the mythological elysium midst the meadows, flowery banks and waters of this undiscovered haven of bliss. The "poem" is very long, there are innumerable melodic contrasts typifying the various sports of the forms outlined upon the canvas, with the pastoral and different emotional effects illustrated skilfully by those instruments, singly and in combination, usually associated with similar episodes.

The work is of the class that depends very largely upon one's imagination for its proper appreciation, and if the composer's analysis is accepted and the auditor has a poetic temperament the musical narrative should prove very interesting. The effects produced by some of the instrumental combinations display considerable ingenuity on the part of the composer, who has no hesitancy in making bold progressions and cross harmonies, and he also shows great ability in handling the same theme by different instrumental bodies. The "atmosphere" is generally joyous, even the heavier instruments joining in the expressions of gayety, and throughout the piece the prominence given to the woodwinds suggests the intensely pastoral nature of the poem.

The clarinet passages, echoed by the deeper tuba and trombone, and repeated by the solo violin, are very striking bits in the first part. There is a splendid episode later on, where a vigorous orchestral cresendo develops into a charming dance motif, played by the lighter instruments, and near the end of the poem the counter themes given to the brasses and woodwinds in opposition to the violins are admirably orchestrated. From this on the tone of the work assumes a more mysterious air and the delicacy of treatment is more marked till the poem gradually terminates in a pianissimo finale. The orchestra did its work thoroughly well, the episodes outlined above being given as effectively as one could wish to hear by the different contingents.

The "Faust" overture, with its somewhat uncanny scoring, received an adequate interpretation, in the Wagnerian spirit, which wouldn't, of course, be suitable for Gounod's description of the same subject. The Schubert symphony, so exquisite in development and sentiment, was the most enjoyable of the three selections, and its performance showed the orchestra in its most responsive mood.

This week's program will be as follows: George Schumann, overture, "Liebesfruhling"; Tschaikowsky, overture fantasy, "Romeo and Juliet"; Charpentier, "Impressions of Italy." There will be vocal numbers, to be announced, by Mr Ellison van Hoose.

---

BOSTON HERALD.

PUBLISHED EVERY DAY IN THE YEAR.
VOL. CXIII., NO. 65.

FRIDAY, MARCH 6, 1903.

## THE SYMPHONY PROGRAMME.

### Musical Notions About Paradise to Be Offered as the Novelty.

Every man has his own notions about paradise, as has likewise every people. Mr. Gericke will give his audiences of this week their first chance to find out what Felix Weingartner thinks about it. Weingartner, as the reader doubtless knows, is one of the greatest European orchestral conductors and a past master of instrumentation. He belongs to the ultra Wagnerian school, and delights, like Strauss and Busoni, to let colors and effects melt into each other like dissolving views. His symphonic poem, now to be presented, was written in 1897, and has been performed only a few times, generally leaving its auditors perplexed as to its course of thought, but still sufficiently impressed with its mood. Like Hans Huber's symphony, heard earlier in the season, the painter Boecklin inspired it by his famous picture, "Das Gefilde der Seligen," which might be translated, "The Elysian Fields." The painting shows a small river sweeping through the middle distance; a centaur, bearing a nymph upon his back, is entering from the foreground to cross; near by are a couple of swans, and a short distance away a happy couple are disporting themselves in a little clump of reeds; on the farther shore, amid trees and flowering plants, are other figures, a bedecked altar, and a broad, placid landscape extending to the horizon. All suggests quietude, peace, restfulness and calm delight. Such moods the several phases of Weingartner's poem seem intended to evoke, rather through sensation and sentiment than through distinctly stated ideality. If they succeed in doing this, no more, perhaps, could reasonably be asked, for there would be no use in trying to represent the individual element of the pictorial composition. If the lovely celestial vistas and the spiritual peace and happiness provided for the blessed are borne in upon the hearer's fancy and acceptance, the composer has succeeded, even if his score confounds analysis. And, by the way, the score demands about the whole range of modern instrumentation; it particularly calls for two harps, and for a special "high flute," and it relies upon the band for many solo passages, which emerge for a while from the general flow, but soon sink back into it. There appear to be four principal phases in it, these including many minor modifications. The pervading temperament seems to be bland, suave and gently fluent, although the middle movements are lightly quick, warm, broad, moderately strong and gay. The composer's conductorship is indicated in the many instructions and hints as to the reading, which are set down upon the score for the guidance of other directors.

The programme begins with Wagner's "Faust" overture, which, as will be remembered, aims to delineate the restless, anxious, perturbed, spiritual state of the philosopher, and his belief in and hope for the relief of death.

The symphony—there are only three numbers on the bill—is that magnificent one in C, which Schubert wrote in 1828, and may be called the greatest, as it was the last important, work of his life, because of its richness, exaltation, sumptuous splendor, and exquisite sensitiveness, all rising in the finale to amazing fulness, impetuosity and fervor. Its movements are differently interpreted. Mr. Perabo, writing enthusiastically about them in April, 1889, classified them as representing dawn, expanding to the glory and strength of day; woods, with the charming life and light of nature; peasant pleasure, with dances and homely delights; a splendid sunset, accentuated by the sound of evening guns. But the hearer needs no precise pictures for his uplifting and delight.

---

BOSTON POST
The Representative Democratic Paper of New England

SUNDAY MORNING, MARCH 8, 1903.
(Copyright, 1903, Post Publishing Company.)

## AT THE SYMPHONY

### A Concert Without a Soloist, and the Programme Included Works by Wagner, Weingartner and Schubert

At one of the early concerts of the present season Hans Huber's symphony, suggested by paintings of Boecklin, was heard, and last evening another of this artist's subjects, "Das Gefilde der Seiligen," had a first-time musical presentation in a work by Felix Weingartner, the eminent orchestral conductor, who has showed his aspirations for a place in the hall of musical fame by writing several works in the last few years in the vague impressionist style, like many another in Germany and vicinity at the present time. The title of this musical creation, composed in 1897, has been translated "The Elysian Fields," which will answer for present purposes even if the translation is inadequate. The Boecklin painting is said to represent the mythological idea of the Elysian Fields or Paradise after death. There is a peaceful river, a centaur with a nymph, trees, shrubs, an altar, various figures and the open country in the distance, a sort of pastoral scene, where all is peace and everybody is happy, according to the ideas of the ancients.

In the musical version that Weingartner has given he has used all the modern orchestral resources that are possible, even having an alto flute part as a special feature. Some of his instrumental effects are very ingenious, the whole score is an evidence that the composer is perfectly familiar with the most advanced orchestral technic, but after all has he said anything that is worth preserving? First impressions of the work suggest the fear that he has tried to say a great deal and with a barrenness of thematic material, with no especial inventive power he has tried by ultra elaborate scoring to cover up these defects, and the result is a mass of bewildering sound and little else. The work was superbly played and was a triumph of orchestral virtuosity.

The other two numbers are orchestral favorites of long standing. The Wagner overture, an early work, does not represent the composer at his best, but it is imaginative, full of characteristic scoring, peculiar to the composer, and will probably retain a place in the modern orchestral repertory for some time to come. Schubert's C major symphony, his last and greatest work, is profoundly impressive notwithstanding its inordinate length. That is its only defect, and if it were in more concise form it would be a strong rival with one or two of the Beethoven symphonies for the position of the greatest of them all. Even as it is, no symphony can equal it in beauty of melody excepting perhaps one or two by Mozart. The programme of the rehearsal and concert this coming week will include a new overture, "Liebesfruhling," by George Schumann; Tschaikowsky's overture fantasie, "Romeo and Juliet," and Charpentier's "Impressions of Italy." Mr. Ellison Van Hoose will be the soloist.

---

[93]

Boston Sunday Journal
FRANK A. MUNSEY

# FELIX WEINGARTNER'S "THE ELYSIAN FIELDS"

Produced Here Last Night at the 17th Symphony Concert.

## MORE COLOR THAN CONTENTS

**Wagner's "Faust" Overture and the Great and Long Symphony of Schubert Heard Again.**

By PHILIP HALE.

The program of the seventeenth Symphony concert, Mr. Gericke, conductor, was as follows:

A Faust overture.....Wagner
Symphonic poem, "The Elysian Fields".....Weingartner
Symphony in C No 9.....Schubert

Weingartner's symphonic poem was played last night for the first time in this city. Produced at Mannheim in 1897, it was performed in New York in 1898.

### Boecklin's Picture.

The composition was inspired by a celebrated picture by the fantastical Arnold Boecklin, which hangs in the National Gallery, Berlin. It is a tranquil landscape. In the foreground an old centaur is wading in smooth water toward the shore. He looks sadly at two swans and on his croup is a woman almost nude, who has arranged herself in a theatrical attitude, after the fashion of the Queen of Beauty and Delight in the transformation scene of a pantomime. Youths and maidens beyond, with garlands, dance about an altar, and lovers loll on a flowery bank. It was Weingartner's intention to put this picture into music, just as the aesthete in Punch was drawn, seated at a piano, and trying "to play the plate" on the rack before him. There is no reason why a composer should not write as a sub-title "Inspired by Boecklin," and then let the hearer, if he be so inclined, fit the music to the picture; but this composer wrote his own explanatory analysis, and no doubt now expects the hearer to hear exactly as he himself was moved by the painting.

### Weingartner's Analysis.

Weingartner assigns themes to various things in and out of this picture. The chief theme is "the morning of blissful day by the side of the soundless, deep blue sea." A clarinet solo is the beautiful woman; sea gods and creatures are represented by trombones and tuba. There is the dance theme; the sanctuary theme. But why not the centaur theme? For the old centaur is the most prominent feature in the painting. (What sort of a theme would you give a centaur? How would you orchestrate it? Should a centaur wade in allegretto 6-8 or adagio 2-2? These are questions that might be asked at Conservatory examinations.) Weingartner is here particular instead of general in his musical argument. He is not content with a romantically vague impression, with a dreamy and yet sympathetic mood. He must make all of his little points, so that there can be no possible mistake. He sets carefully his guide posts.

### His Results.

Weingartner's themes are not remarkable in any way; on the contrary they are for the most part common; they are not of such beauty or significance that they arrest immediately the attention or come back to one after he leaves the hall. There is a certain ingenuity in the manner of combination, but there are also holes in his work, there are passages that lead to nothing and others that suggest an emptiness which he had intended to fill. He had at his command all the resources of the modern orchestra, yes, he even called in an alto-flute made for him to gain a special sonority, a flute, made in Germany, but what did he gain with all this? Nothing. There are amiable shades of color, but there is no exquisite and memorable nuance. There are agreeable groupings of instruments; there are well-contrasted bodies of tone; there is respectable routine work; but there is no sustained poetic flight. Take away the coloring, such as it is, and what is left? The musical thought is labored commonplace.

Water St...

...g

...d as Lent...

### Elysium in Music.

There may be various views concerning the precise nature of the enjoyment in the Elysian Fields. Gargantua in the marvelous discourse delivered to his father, Grandgousier gave his opinion, which appealed strongly to no less a man than Robert Southey, but many would agree with him and Rabelais was a reporter rather than a judge in the matter. Weingartner might say he followed Boecklin's fancy; but in the painter's fancy there is classic serenity, which wholly escaped the composer. Why this brass band in the sanctuary? What have sea gods and sea creatures to do with the joys of the peaceful dwellers of the plain? Long ago a man named Gluck, who did not experiment with counterpoint, wrote in his opera "Orpheus" music for the chorus of the blessed and also for their solemn movements. He had a small orchestra; he wrote for it and his voices simple music of imperishable beauty, and in this music is the classic, unearthly serenity, sung by the ancient poets. This music of the Chevalier Gluck should always follow in concert the symphonic poem of Felix Weingartner, Edler von Muenzberg.

### The Other Pieces.

Wagner's "Faust" overture now seems a highly orthodox composition in strict sonata form in comparison with the mirific tone-poems of the ultra-modern school. It is interesting to trace in it musical thoughts that also appear in "The Flying Dutchman," and some that sound as though they belonged even to "The Ring." Schubert's great symphony brought the long end. What wonderful pages it contains! The preparation for the entrance of the trombones in the first movement; the trombone measures themselves; the famous horn passage in the second movement; but when one begins to speak of the second movement he might vie with Schubert in length. This movement, by the way, was played delightfully, and for that matter the performance throughout the evening was of the best.

BOSTON DAILY ADVERTISER
Established 1813.

## MUSICAL MATTERS

### THE SYMPHONY CONCERT.

A Faust Overture.....Wagner
Symphonic Poem, "The Elysian Fields," op. 21.....Weingartner.
(First Time.)
Symphony No. 9, in C major.....Schubert.

A purely orchestral programme yet as interesting as any recent one of the series; although the public generally evinces more interest in a soloist than in any musical organization, our orchestra is quite able to hold attention without the assistance of singer, pianist or other solo attraction.

The "Faust" overture is interesting as showing the first glow of Wagner's genius, for, up to the time that he made the first version of this overture, he had been copying Italian and French models and had not given his own ideas full play; in "Faust" he first reveals his individuality. And it is characteristic that he should here dwell upon the discontented masculine rather than upon the "eternal feminine"; Gretchen is almost wholly banished and we are given a pessimistic bachelor of a hero. The work was finely interpreted, with moody caprice and bold contrasts.

After this the audience wandered in the Elysian Fields (a Teutonic "Champs Elysees") with Weingartner as guide. The work is the most impressive that this composer-conductor has yet given us. There is something of dreamy sweetness and of nirvana-like calm that suggests Gluck's view on a similar subject, and some baleful muted brass tones showed that trouble was not wholly absent even in Paradise. The work is founded upon a painting by Boecklin, and Weingartner has put a tag upon many a phrase in the composition to show exactly what he means. We do not believe in this kind of mood-cataloguing; nor do we find ourselves quite at home in the bizarre effects of orchestration and the unexpected progressions of the harmony. There are some points of great beauty in the work, but Weingartner does not have the sure touch and absolute authority of Richard Strauss.

The last number upon the programme spoke a language which we easily understood, and had a beauty that was readily comprehended. Yet, in its first days, the Schubert symphony in C major was considered remarkably abstruse and altogether too difficult for performance.

It was taken rather more rapidly than we are accustomed to hear it, and it lost some of its poetry in consequence. At the very beginning, the romantic horn solo was given too boldly, but the reproduction of the melody on oboe and clarinette was more effective. The trombones in the coda of the first movement were excellent. This very passage was a bold departure in its time. Before it was written Mozart had shown the threatening tone-color of the trombones, in his Requiem and in "Don Giovanni," and Beethoven had brought the instruments into the symphonic orchestra (first in his fifth symphony, then in the sixth and ninth) but the use of trombones in the Schubert work was in a bolder manner than had, up to its time, ever been heard in symphony.

Mr. Gericke made every repeat in the composition. While we generally believe in the repeat of exposition in symphony, Schubert has so many repeats of themes that one would recommend cutting wherever possible.

The whole work is song-like. Dvorak recently wrote that Schubert was at his greatest in instrumental composition, but even the amateur will discern the song element in his symphonies and his chamber music. Schubert thought song, just as Beethoven thought orchestrally and Schumann thought piano. The second movement is a series of beautiful songs in glorious contrast, and the gypsy element in this part of the work speaks eloquently of Schubert's stay at Zelesz, in Hungary, as a music teacher, and his catching up the Tsigany music which is still the leading folk-song characteristic of that country. The oboe was very prominent in this movement and was exquisitely played.

How earnestly Schubert worked at this symphony may be seen by the alterations which he made in the score; Schubert, the composer who generally never altered a note from his original sketch! The two most delightful themes, for flute and violins, were an afterthought. More might have been made of the trio, in that noble horn theme which Liszt afterwards borrowed in "Les Preludes."

While speaking of resemblances, however, one cannot avoid noticing the fact that the most important figure of the finale of this symphony, the figure of four repeated notes, like a giant knocking at the door, had been used (with a different development, however) by Beethoven in that wonderful violin concerto which Mr. Heermann played at the preceding concert. We wish that the two works had been heard at the same concert, so that the audience might have studied the same thought as developed by two different minds.

The audience stayed to the end of the symphony and applauded each movement. Yet, for once, we were not greatly aroused by the reading, which seemed to be rather perfunctory and not as excellent as we are accustomed to hear under our great conductor's baton.

Next Saturday we are to have some more of the worthy modern music, in the shape of Charpentier's "Impressions of Italy" and Mr. Van Hoose is to sing Beethoven's "Adelaide" with orchestral accompaniment.

Louis C. Elson.

[94]

Boston Transcript
MONDAY, MARCH 9, 1903.

## MUSIC AND DRAMA

### Symphony Hall: Symphony Orchestra

The seventeenth symphony concert was given in Symphony Hall last Saturday evening, the programme being as follows:

Richard Wagner: Eine Faust-Ouvertüre.
Felix Weingartner: Symphonic Poem, "Die Gefilde der Seeligen," opus 21.
(First time in Boston.)
Franz Schubert: Symphony No. 9, in C major.

It seems a good while since Wagner's Faust-Overture was last heard here. Historically interesting the work will always be; for it was the first taste of the "later Wagner" the outer world got. And note how little there was in the work to scare the world at the time: some bold modulations, some rather "Weimarian" melody, but, upon the whole, so much of the old sonata form, and handled with such facile mastery! One wonders how people could have been shocked at it, as some unquestionably were. But it is not the new form, or the absence of old form, that the world at large most deplores in new and original composers of genius, but the new spirit; even the most conventional of old bottling will not reconcile conservative humanity to that. And, in spite of the old sonata form, one does find an enormous amount of originality of musical feeling in this Faust-Overture; quite apart from its historical interest, the work is still strong and fresh as it was half a century ago. One point is rather curious: in 1852 Liszt wrote to Wagner, about his first draught of the composition, "If . . . you introduced a soft, tender, melodious part, modulated à la Gretchen, I think I can assure you that your work would gain very much." And the "Gretchen" theme Wagner did introduce, following this advice, was about the only thing he ever wrote that reminds one strongly of Liszt! It sound almost like a plagiarism. The overture was beautifully played, and produced a profound effect.

As for Mr. Weingartner's "Gefilde der Seeligen," what can one really say of it? It shows a certain mastery over the resources of the modern orchestra; it is euphonious in a rather cloying way. But, upon the whole, one is tempted to call it Richard Strauss expurgated for nursery use. And one finds that Zola was quite right when he called expurgated things "terriblement fades" (terribly flat). There is no use trying to impute an interest to the music by connecting it with Böcklin's picture; the music is too dull, tame, tasteless in itself to be made interesting by any process whatever.

Schubert's great symphony came like sunshine after drizzle. Except for one or two (after all, slight) modifications of the rhythm in the last movement, the performance was one of the finest I ever heard. And there may be perfectly legitimate difference of opinion concerning the rhythmic modifications I object to. Only, the dominant spirit of the work seems to me so evident that I cannot but find it disturbing to have it contravened even in the slightest degree. This spirit is a machine-like persistency of rhythm. I know of only one other symphony which is at all to be compared to this one of Schubert's in this respect: Beethoven's No. 7, in A major: from a similar persistency of rhythm this has been called the "apotheosis of the Dance." Now, fitting as this term is to Beethoven's A major symphony, it is not quite so fitting to Schubert's in C major; here the persistency is more automatic-seeming, partakes more of the nature of fine machinery; its force and impressiveness reside in its inexorable regularity. I should much like to hear the symphony given once without any retarding or accelerating, absolutely like clock-work. I cannot help thinking it would be very exciting indeed. But it was a grand performance, all the same; it showed the work as one of those sporadic creations of genius which remain ever original, because there is nothing else in the world at all like them.

The next programme is: Georg Schumann, overture, "Liebesfrühling" (first time); —— aria; Tchaikovsky, overture-fantasy, "Romeo and Juliet;" —— aria; Charpentier, "Impressions of Italy." Mr. Ellison van Hoose will be the singer.

W. F. A.

...AY HERALD.

PUBLISHED EVERY SUNDAY IN THE YEAR
VOL. CXIII., NO. 67.

...UNDAY, MARCH 8, 1903.

## ...E SYMPHONY CONCERT.

### Progressive Trinity in Music Afforded by Mr. Gericke.

**The Selections Include the "Faust" Overture from Wagner, Weingartner's Symphonic Poem, "The Elysian Fields" and the Ninth Symphony of Schubert.**

Mr. Gericke's 17th programme was remarkable for the intellectual and spiritual progression of the selections that composed it, three in number, thus representing that essential trinity which seems to pervade all that is perfect and complete in the universe.

It began by that "Faust" overture of Wagner, intended to be but the opening movement of a great philosophic and emotional symphony, but ultimately left isolated. It is all unrest, fatigue, despondency, doubtful questioning, and deep, but vague longing for what constantly appears, alluring and consolatory, close at hand, but ever just out of reach—a hope, but not a promise, an expectancy, not an assurance.

Then came Weingartner's symphonic poem about "The Elysian Fields." Rightly it is called a poem, whereas most compositions presented as such are rather declamatory or dramatic narratives, eager to display action, to cause excitement and demonstrate the superabundance of clamorous and struggling vitality. But Weingartner, realizing that beauty, charm, lofty but tranquil joy, peace and harmony of feeling and delicious illusions are the first attributes which poetry bestows upon its winning, gracious and shapely thought, has wrought toward dainty, soothing, appealing effects in his music, so that ear, fancy and nerve may be wooed to sensuous ease and soft delight.

It is true that he has analyzed his own pages and told what he desired to imply by this theme and what by his particular treatment of that other; but this is all needless. The music as it flows along, now languorously and now ...dly, gayly or gravely, creates the ...g moods—and no more is needed. ...cis that a region, like Bunyan's ..., exquisitely dear and gracious, ...reads before him, every feature a charm and an earnest of reposeful happiness; that within this landscape the blessed dance and sing and sport; calm, serious worship rises to a certain mild ...jesty, and then again placid, quiet enjoyment succeeds, and all sinks at last into its primal tranquillity. Nothing dignifies, exalts or fortifies the soul, and perhaps the grandest, gravest fancy of all is that which keeps the deep bass notes heard and felt almost constantly, as if to hint that all this delicious peace dwelt upon a sure, unchangeable, eternal foundation.

This poem delighted, but it left voids unfilled and longings without response. One needed to pass—and the opportunity was given—from the creation of talent and art, care and refinement, to the free eloquence of inspiration and genius, crying out in their last mortal days with appeal to the very soul of man, thrilling and uplifting it through its own spirituality. There is something in that ninth symphony of Schubert—something in its confidence, enthusiasm and insistence, its serene pathos, its gentle joy, its aspiration and its sense of glory, which even Beethoven does not give and which made Schumann, in his rhapsodic admiration, declare that such a work must be for all eternity, because it touched, expressed and vivified the highest, best and purest in human nature. Thus was the triad complete—mortal longings, sensuous contentment and immortal spiritual fruition.

The performance was as a whole at the level of the music. It was a pity, though, that the second harp asked by Weingartner could not have been procured. There never seems to be any difficulty about extra brass and beating things for Wagner or Strauss, and the larger ensembles of this poem, a single harp is absorbed and might almost as well be silenced. Just before the close of the poem there appears a single false touch—that is, unless it were laid on more heavily than was intended. A short phrase, reminiscent of the most assertive, jubilant episode of the poem, is inserted among the final strophes, which are all melting to soft repose and absolute evanescence. Were the phrase just barely audible, it might seem like a last dying echo of a long passed strain; but, sounding bright and clear, it startles and almost shocks.

The next programme will be this:

Overture, "Liebesfruhling," 2 (first time)...
.....Schumann
Aria from "Euryanthe," "Unter den blumenden Mandelbaumen".....Weber
Overture Fantasy, "Romeo and Juliet"...
.....Tschaikowsky
Aria, "Adelaide," with orchestral accompaniment.....Beethoven
"Impressions of Italy".....Charpentier
Soloist, Mr. Ellison Van Hoose.

PUBLISHED EVERY SUNDAY IN THE YEAR
VOL. CXIII., NO. 74.

SUNDAY, MARCH 15, 1903.

## THE SYMPHONY CONCERT.

### Mr. Van Hoose's Illness Causes Gaps in the Programme.

**The New Overture About "Love's Dawn" Proves Bright and Ardent—"Impressions of Italy" Contribute Pleasing and Varied Picturesqueness to the Performance.**

It begins to seem as if a vocal engagement for a Symphony must carry with it a billet for an illness this season. Sturdy Mme. Schumann-Heinck, although she had been hale and hearty until her Boston date approached, was then incapacitated, and Mr. Van Hoose, who was to all appearances well on Thursday, was so ill on Friday morning that his return home and care was necessary if he hoped to resume work next week. His own disappointment was great, for this was his first inability to meet an engagement. It would seem as though two vocal numbers might be supplied offhand here in Boston. But many considerations must be taken into account by the conductor—the calibre of the artist, the arias held ready by him or her for immediate performance, the consonancy of these with the other selections, and the possibility of obtaining at once the proper orchestral parts. A hasty canvass was made and inquiry was also made in New York; but it was thought best simply to drop Mr. Van Hoose's numbers and proceed without them. The instrumental part of the programme was varied and affluent of beauty and spirit.

The new overture led off bravely. Originally christened "Spring Festival," it was thought to be too vehemently jubilant for a season in which renascent vitality assumes the guise of "ethereal mildness" and owns aspirations that melt rather than burst into active efflorescence. Whether anything was really gained by changing the title to the "Dawn of Love" may be questioned. For the lively themes, one a trifle more sustained and poised than the other, soon grow so enthusiastic, not to say excited, and so full-voiced and emphatic that they would seem to represent the high noon of love's heyday rather than its dawning. Technically, the treatment, elastic, inventive and brilliantly colored, follows convention, and the work gives plentiful and buoyant pleasure.

Tschaikowsky's "Romeo and Juliet" overture-fantasia made its usual deep and passionate effect. The sombre, presaging, fateful introduction; the two periods of storm, anger and conflict, holding between them the one short episode of soul-felt bliss and mutual love, and then the fading away of all in "dire defeat," sorrow and plaintive wail, came in turn and commanded ready and changing sympathy.

The "Italian Impressions" of Charpentier, now heard for the second time, having been first played in Boston at a Symphony concert almost exactly two years ago, brought the concert to a cheery and early conclusion. They would be entertaining to anybody, but their full value and appropriateness would be obvious only to those who have not merely visited Italy, but have known it. In the first section one feels the long, lazy, lounging swing of the young fellows as they stroll homeward, drawing from violin string or striking from chords of mandolin and guitar their passing serenade, pausing, perhaps, under a window here and there, to catch a laughing response, a flower, or a "cornetto" of "dolci." It holds the same spirit as Paladilhe's "Mandolinata," but it moves more heavily and prosaically. The quieter, gayety of the water bearers as they gather about the mossy great stone basins, into which the fountains pour, the tread of their firm feet, and then the reciprocal merriment of men and maids when the mule trains come trotting homeward over the hills, which form the next two sections, are faithfully suggested. Parts of the section which hints at the great stillness that lies over the "desert of Sorrento," and is only smitten now and then by the sound of a church bell from far below, a voice in outcry, or a wind among the scattered trees, lacks expansive poetic imagination, although it is good enough so far as it extends. So, also, the final section, "Naples," is rather a collection of sketches and suggestions than a transcription of realisms, or a romance of idealities. It is lively, sharp, strong and shifty; but none of its pictures are quite complete, and the one consistent underlying notion is that of the rattle and scuffle of the farantella. It is better taken as a bustling, stirring olio, than as a real Neapolitan "piatto misto." When Charpentier tried his hand upon home subjects, later on, he found his descriptive talent come into sharper play, and he colored his work to his own peculiar fancies, until his results were almost excessive.

The orchestra played to perfection all the evening, as if to make up in quality the evening, as if to make up in quality Next week there will be no rehearsal or concert, and a week later will come this programme:

Symphony No. 35, in D major (Koechel, 504).....Mozart
Concerto for pianoforte in G minor, No. 2 .....Saint-Saens
Two movements from suite.....Arthur Foote
"Carnival in Paris".....Svendsen
Soloist, Mme. Antoinette Szumowska.

MR. HOCHMANN'S RETURN

Boston Sunday Globe.
SUNDAY, MARCH 15, 1903.
FIFTY-SIX PAGES.

MINIATURE ALMANAC....MARCH 15

### SYMPHONY CONCERT.

There was no soloist at the 13th of the season's concerts by the Boston Symphony orchestra. Mr Ellison Van Hoose, tenor, had been engaged to sing a romance from Weber's "Euryanthe" and the cantata from Beethoven's "Adelaide," but because of a severe cold he was obliged to cancel the engagement. Mr Van Hoose is highly regarded here and his inability to appear was naturally a great disappointment to the audiences at both the Friday afternoon rehearsal and last evening's concert.

Conductor Gericke offered no substitutes for the numbers omitted because of the tenor's illness, rightly considering that the remaining numbers provided a program of sufficient length. It is probable that if the wishes of a majority of the Symphony concerts' patrons were complied with the concerts would never be of more than one and one-half hours' duration.

Three selections were played, "The Dawn of Love" overture by Georg Schumann, Tschaikowsky's "Romeo and Juliet" overture-fantasia and Charpentier's suite, "Impressions of Italy." The Schumann overture was the only novelty, the other two works having been frequently played here.

"The Dawn of Love" overture is a less joyous composition than its title would indicate, granting that love and happiness are necessarily closely allied. Mr Schumann evidently regards the awakening of love as a very serious affair, for he writes about it in a heavy and unimpassioned style. It cannot be said that his music is exactly cold, for there is at times fiery intensity and emotional tumult, but there is little real warmth in his fire, and the sentiments expressed are those of the brain rather than of the heart. Technically considered, the work is well written and is constructed in a severely classical form, notwithstanding that the instrumentation is modern in its exceeding elaborateness. There is not much melody in the work, but the two principal themes are interesting and are often treated with great brilliancy. The overture was splendidly played, but it failed to receive more than a mild demonstration of approval from the audience.

Tschaikowsky's "Romeo and Juliet" overture is undoubtedly a splendid composition, superb in its richness and beauty of themes, impressive in its intensity of devotional fervor and magnificent in its splendor of tonal color, but the Russian composer is more a realist than an idealist and there is less tender sentiment in his treatment of the Venetian love tragedy than would be welcome.

Charpentier's fascinatingly brilliant orchestral suite was the most thoroughly enjoyed offering of the concert. The performance was masterly in precision of execution, deliciously dainty and graceful in bringing out the shadings and delicate contrasts of color and at all times most happy, most delightful in giving expression to the composer's sentiments. The work has frequently been given a place on the Symphony orchestra's programs in the past and it will ever be welcome in the future.

There will be no symphony concert this week. For the week following the program will be: Symphony No. 38 in D major, Mozart; concerto for pianoforte in G minor, No. 2 Saint-Saens; two movements from suite, Arthur Foote; "Carnival in Paris," Svendsen; soloist, Mme Antoinette Szumowska.

Jan. 22, 1903

## THE MUSICAL LEADER.

THE BOSTON SYMPHONY CONCERTS.

The last concert of the Boston Symphony Orchestra always seems to eclipse the one that went before, but that of Thursday night will not be easy to efface from the memory of any one who was present. The concert presented the resources of the orchestra more fully than usual, as the soloist of the occasion was the talented 'cellist Alwin Schroeder, and upon the programme were two composition by Charles Loeffler, who shares the first desk with Kneisel. It is not for me to set myself down concerning the writing of this man, for I have had the occasion to do so heretofore when his "Veillees de L'Ukraine" and also "Le Mort de Tintagiles" have been presented by this same orchestra, but it is always a pleasure to realize that we have among us, of the present age and country, a man who can make the greatest living look to his laurels. Loeffler is past master in the art of handling his orchestra. He is so fluent, so spontaneous, never a strain for effect, and always producing such delicious effects. He knows the inmost possibilities of the instruments and he uses this knowledge with a freedom that gives his work indescribable and fascinating charms. Never a phrase that is not laden with rich and pungent meanings, and his melody, or rather his thematic material, is permeated with his wealth of imaginative beauties. All this and much more was demonstrated in the two orchestral poems played on Thursday night by the orchestra. The first was a burst of inspiration called into being by the exquisite poem of Verlaine's, "Avant que tu t'en ailles," which is an ode to the pale morning star as it dies in the presence of the day as it dawns in golden splendor. It is a poem of dainty touch, yet deep in that quality which can only be described as the mystic. In this way has the musician treated it and with an intellectual insight that is as delicate as the subject is poetic. He has displayed originality, picturesqueness and the most subtle qualities. Not less interesting and equally well constructed is the more rollicking setting of Maurice Rollinat's "Villanelle du Diable," the theme of which may be said to lie in the first paragraph: "Hell's burning, burning, burning; the devil prowls and runs about." Loeffler can join hands with Richard Strauss in humor and mastery of orchestration, and he is much less brutal and exaggerated in his manner of producing effects. The audience extended the work an ovation and the composer was called out many times.

Equally enthusiastic was it over the brilliant performance of the Saint Saens 'cello concerto as presented by Alwin Schroeder, whose lovely tone and thorough mastery of the instrument was a keen delight indeed. Never has the instrument been heard to better advantage in Carnegie Hall than it was in the hands of Mr. Schroeder, whose control was not less complete than was his interpretation of the work. He is an admirable musician, one who has a great mind and a beautiful and noble sentiment. The programme, which was a keen delight throughout, presented besides the works mentioned the overture of "Genoveva" by Schumann and Dvorak's "New World" symphony, both of which received superb treatment in the artistic charge of Mr. Gericke and his wonderful organization.

At the Brooklyn concert the soloists were Maud MacCarthy and Kirkby Lunn, and Kirkby Lunn was also the assistant at the Saturday afternoon concert in New York. Each of the performances was greeted with the capacity of the house.

SUNDAY HERALD.

PUBLISHED EVERY SUNDAY IN THE YEAR
VOL. CXIII., NO. 67.

SUNDAY, MARCH 8, 1903.

# THE SYMPHONY CONCERT.

## Progressive Trinity in Music Afforded by Mr. Gericke.

**The Selections Include the "Faust" Overture from Wagner, Weingartner's Symphonic Poem, "The Elysian Fields" and the Ninth Symphony of Schubert.**

Mr. Gericke's 17th programme was remarkable for the intellectual and spiritual progression of the selections that composed it, three in number, thus representing that essential trinity which seems to pervade all that is perfect and complete in the universe.

It began by that "Faust" overture of Wagner, intended to be but the opening movement of a great philosophic and emotional symphony, but ultimately left isolated. It is all unrest, fatigue, despondency, doubtful questioning, and deep, but vague longing for what constantly appears, alluring and consolatory, close at hand, but ever just out of reach—a hope, but not a promise, an expectancy, not an assurance.

Then came Weingartner's symphonic poem about "The Elysian Fields." Rightly it is called a poem, whereas most compositions presented as such are rather declamatory or dramatic narratives, eager to display action, to cause excitement and demonstrate the superabundance of clamorous and struggling vitality. But Weingartner, realizing that beauty, charm, lofty but tranquil joy, peace and harmony of feeling and delicious illusions are the first attributes which poetry bestows upon its winning, gracious and shapely thought, has wrought toward dainty, soothing, appealing effects in his music, so that ear, fancy and nerve may be wooed to sensuous ease and soft delight.

It is true that he has analyzed his own pages and told what he desired to imply by this theme and what by his particular treatment of that other; but this is all needless. The music as it flows along, now languorously and now spiritedly, gayly or gravely, creates the melting moods—and no more is needed. One feels that a region, like Bunyan's Beulah, exquisitely dear and gracious, spreads before him, every feature a charm and an earnest of reposeful happiness; that within this landscape the blessed dance and sing and sport; calm, serious worship rises to a certain mild majesty, and then again placid, quiet enjoyment succeeds, and all sinks at last into its primal tranquillity. Nothing dignifies, exalts or fortifies the soul, and perhaps the grandest, gravest fancy of all is that which keeps the deep bass notes heard and felt almost constantly, as if to hint that all this delicious peace dwelt upon a sure, unchangeable, eternal foundation.

This poem delighted, but it left voids unfilled and longings without response. One needed to pass—and the opportunity was given—from the creation of talent and art, care and refinement, to the free eloquence of inspiration and genius, crying out in their last mortal days with appeal to the very soul of man, thrilling and uplifting it through its own spirituality. There is something in that ninth symphony of Schubert—something in its confidence, enthusiasm and insistence, its serene pathos, its gentle joy, its aspiration and its sense of glory, which even Beethoven does not give and which made Schumann, in his rhapsodic admiration, declare that such a work must be for all eternity, because it touched, expressed and vivified the highest, best and purest in human nature. Thus was the triad complete—mortal longings, sensuous contentment and immortal spiritual fruition.

The performance was as a whole at the level of the music. It was a pity, though, that the second harp asked by Weingartner could not have been provided. There never seems to be any difficulty about extra brass and beatable things for Wagner or Strauss, and in the larger ensembles of this poem, a single harp is absorbed and might almost as well be silenced. Just before the close of the poem there appears a single false touch—that is, unless it were laid on more heavily than was intended. A short phrase, reminiscent of the most sportive, jubilant episode of the poem, is inserted among the final strophes, which are all melting to soft repose and absolute evanescence. Were the phrase just barely audible, it might seem like a last dying echo of a long passed strain; but, sounding bright and clear, it startles and almost shocks.

The next programme will be this:

Overture, "Liebesfrühling," (first time)... Schumann
Aria from "Euryanthe," "Unter den blühenden Mandelbäumen"..... Weber
Overture fantasy, "Romeo and Juliet"... Tschaikowsky
Aria, "Adelaide," with orchestral accompaniment..... Beethoven
"Impressions of Italy"..... Charpentier
Soloist, Mr. Ellison Van Hoose.

SUNDAY HERALD.

PUBLISHED EVERY SUNDAY IN THE YEAR
VOL. CXIII., NO. 74.

SUNDAY, MARCH 15, 1903.

# THE SYMPHONY CONCERT.

## Mr. Van Hoose's Illness Causes Gaps in the Programme.

**The New Overture About "Love's Dawn" Proves Bright and Ardent —"Impressions of Italy" Contribute Pleasing and Varied Picturesqueness to the Performance.**

It begins to seem as if a vocal engagement for a Symphony must carry with it a billet for an illness this season. Sturdy Mme. Schumann-Heinck, although she had been hale and hearty until her Boston date approached, was then incapacitated, and Mr. Van Hoose, who was to all appearances well on Thursday, was so ill on Friday morning that his return home and care was necessary if he hoped to resume work next week. His own disappointment was great, for this was his first inability to meet an engagement. It would seem as though two vocal numbers might be supplied offhand here in Boston. But many considerations must be taken into account by the conductor—the calibre of the artist, the arias held ready by him or her for immediate performance, the consonancy of these with the other selections, and the possibility of obtaining at once the proper orchestral parts. A hasty canvass was made and inquiry was also made in New York; but it was thought best simply to drop Mr. Van Hoose's numbers and proceed without them. The instrumental part of the programme was varied and affluent of beauty and spirit.

The new overture led off bravely. Originally christened "Spring Festival," it was thought to be too vehemently jubilant for a season in which renascent vitality assumes the guise of "ethereal mildness" and owns aspirations that melt rather than burst into active efflorescence. Whether anything was really gained by changing the title to the "Dawn of Love" may be questioned. For the lively themes, one a trifle more sustained and poised than the other, soon grow so enthusiastic, not to say excited, and so full-voiced and emphatic that they would seem to represent the high noon of love's heyday rather than its dawning. Technically, the treatment, elastic, inventive and brilliantly colored, follows convention, and the work gives plentiful and buoyant pleasure.

Tschaikowsky's "Romeo and Juliet" overture-fantasia made its usual deep and passionate effect. The sombre, presaging, fateful introduction; the two periods of storm, anger and conflict, holding between them the one short episode of soul-felt bliss and mutual love, and then the fading away of all in "dire defeat," sorrow and plaintive wail, came in turn and commanded ready and changing sympathy.

The "Italian Impressions" of Charpentier, now heard for the second time, having been first played in Boston at a Symphony concert almost exactly two years ago, brought the concert to a cheery and early conclusion. They would be entertaining to anybody, but their full value and appropriateness would be obvious only to those who have not merely visited Italy, but have known it. In the first section one feels the long, lazy, lounging swing of the young fellows as they stroll homeward, drawing from violin string or striking from chords of mandolin and guitar their passing serenade, pausing, perhaps, under a window here and there, to catch a laughing response, a flower, or a "cornetto" of "dolci." It holds the same spirit as Paladilhe's "Mandolinata," but it moves more heavily and prosaically. The quieter, gayety of the water bearers as they gather about the mossy great stone basins, into which the fountains pour, the tread of their firm feet, and then the reciprocal merriment of men and maids when the mule trains come trotting homeward over the hills, which form the next two sections, are faithfully suggested. Parts of the section which hints at the great stillness that lies over the "desert of Sorrento," and is only smitten now and then by the sound of a church bell from far below, a voice in outcry, or a wind among the scattered trees, lacks expansive poetic imagination, although it is good enough so far as it extends. So, also, the final section, "Naples," is rather a collection of sketches and suggestions than a transcription of realisms, or a romance of idealities. It is lively, sharp, strong and shifty; but none of its pictures are quite complete, and the one consistent underlying notion is that of the rattle and scuffle of the farantella. It is better taken as a bustling, stirring olio, than as a real Neapolitan "piatto misto." When Charpentier tried his hand upon home subjects, later on, he found his descriptive talent come into sharper play, and he colored his work to his own peculiar fancies, until his results were almost excessive.

The orchestra played to perfection all the evening, as if to make up in uqality the evening, as if to make up in quality Next week there will be no rehearsal or concert, and a week later will come this programme:

Symphony No. 38, in D major (Koechel, 504)..... Mozart
Concerto for pianoforte in G minor, No. 2 ..... Saint-Saens
Two movements from suite..... Arthur Foote
"Carnival in Paris"..... Svendsen
Soloist, Mme. Antoinette Szumowska.

MR. HOCHMANN'S RETURN

Boston Sunday Globe.

SUNDAY, MARCH 15, 1903.

FIFTY-SIX PAGES.

MINIATURE ALMANAC....MARCH 15

### SYMPHONY CONCERT.

There was no soloist at the 18th of the season's concerts by the Boston Symphony orchestra. Mr Ellison Van Hoose, tenor, had been engaged to sing a romance from Weber's "Euryanthe" and the cantata from Beethoven's "Adelaide," but because of a severe cold he was obliged to cancel the engagement. Mr Van Hoose is highly regarded here and his inability to appear was naturally a great disappointment to the audiences at both the Friday afternoon rehearsal and last evening's concert.

Conductor Gericke offered no substitutes for the numbers omitted because of the tenor's illness, rightly considering that the remaining numbers provided a program of sufficient length. It is probable that if the wishes of a majority of the Symphony concerts' patrons were complied with the concerts would never be of more than one and one-half hours' duration.

Three selections were played, "The Dawn of Love" overture by Georg Schumann, Tschaikowsky's "Romeo and Juliet" overture-fantasia and Charpentier's suite, "Impressions of Italy." The Schumann overture was the only novelty, the other two works having been frequently played here.

"The Dawn of Love" overture is a less joyous composition than its title would indicate, granting that love and happiness are necessarily closely allied. Mr Schumann evidently regards the awakening of love as a very serious affair, for he writes about it in a heavy and unimpassioned style. It cannot be said that his music is exactly cold, for there is at times fiery intensity and emotional tumult, but there is little real warmth in his fire, and the sentiments expressed are those of the brain rather than of the heart. Technically considered, the work is well written and is constructed in a severely classical form, notwithstanding that the instrumentation is modern in its exceeding elaborateness. There is not much melody in the work, but the two principal themes are interesting and are often treated with great brilliancy. The overture was splendidly played, but it failed to receive more than a mild demonstration of approval from the audience.

Tschaikowsky's "Romeo and Juliet" overture is undoubtedly a splendid composition, superb in its richness and beauty of themes, impressive in its intensity of devotional fervor and magnificent in its splendor of tonal color, but the Russian composer is more a realist than an idealist and there is less tender sentiment in his treatment of the Venetian love tragedy than would be welcome.

Charpentier's fascinatingly brilliant orchestral suite was the most thoroughly enjoyed offering of the concert. The performance was masterly in precision of execution, deliciously dainty and graceful in bringing out the shadings and delicate contrasts of color and at all times most happy, most delightful in giving expression to the composer's sentiments. The work has frequently been given a place on the Symphony orchestra's programs in the past and it will ever be welcome in the future.

There will be no symphony concert this week. For the week following the program will be: Symphony No. 38 in D major, Mozart; concerto for pianoforte in G minor, No. 2 Saint-Saens; two movements from suite, Arthur Foote; "Carnival in Paris," Svendsen; soloist, Mme Antoinette Szumowska.

# THE MUSICAL LEADER.

THE BOSTON SYMPHONY CONCERTS.

The last concert of the Boston Symphony Orchestra always seems to eclipse the one that went before, but that of Thursday night will not be easy to efface from the memory of any one who was present. The concert presented the resources of the orchestra more fully than usual, as the soloist of the occasion was the talented 'cellist Alwin Schroeder, and upon the programme were two composition by Charles Loeffler, who shares the first desk with Kneisel. It is not for me to set myself down concerning the writing of this man, for I have had the occasion to do so heretofore when his "Veillees de L'Ukraine"and also"Le Mort de Tintagiles" have been presented by this same orchestra, but it is always a pleasure to realize that we have among us, of the present age and country, a man who can make the greatest living look to his laurels. Loeffler is past master in the art of handling his orchestra. He is so fluent. so spontaneous, never a strain for effect,and always producing such delicious effects. He knows the inmost possibilities of the instruments and he uses this knowledge with a freedom that gives his work indescribable and fascinating charms. Never a phrase that is not laden with rich and pungent meanings, and his melody, or rather his thematic material, is permeated with his wealth of imaginative beauties. All this and much more was demonstrated in the two orchestral poems played on Thursday night by the orchestra. The first was a burst of inspiration called into being by the exquisite poem of Verlaine's, "Avant que tu t'en ailles," which is an ode to the pale morning star as it dies in the presence of the day as it dawns in golden splendor. It is a poem of dainty touch, yet deep in that quality which can only be described as the mystic. In this way has the musician treated it and with an intellectual insight that is as delicate as the subject is poetic. He has displayed originality, picturesqueness and the most subtle qualities. Not less interesting and equally well constructed is the more rollicking setting of Maurice Rollinat's "Villanelle du Diable," the theme of which may be said to lie in the first paragraph: "Hell's burning, burning, burning; the devil prowls and runs about." Loeffler can join hands with Richard Strauss in humor and mastery of orchestration, and he is much less brutal and exaggerated in his manner of producing effects. The audience extended the work an ovation and the composer was called out many times.

Equally enthusiastic was it over the brilliant performance of the Saint Saens 'cello concerto as presented by Alwin Schroeder, whose lovely tone and thorough mastery of the instrument was a keen delight indeed. Never has the instrument been heard to better advantage in Carnegie Hall than it was in the hands of Mr. Schroeder, whose control was not less complete than was his interpretation of the work. He is an admirable musician, one who has a great mind and a beautiful and noble sentiment. The programme, which was a keen delight throughout, presented besides the works mentioned the overture of "Genoveva" by Schumann and Dvorak's "New World" symphony, both of which received superb treatment in the artistic charge of Mr. Gericke and his wonderful organization.

At the Brooklyn concert the soloists were Maud MacCarthy and Kirkby Lunn, and Kirkby Lunn was also the assistant at the Saturday afternoon concert in New York. Each of the performances was greeted with the capacity of the house.

...ston Sunday Journal

FRANK A. MUNSEY

...TION OFFICE, Washington and Water St...

# SCHUMANN'S OVERTURE IN WHICH LOVE DAWNS

A Composition by Georg, Not Robert, Produced Last Night.

## 18TH SYMPHONY CONCERT

Mr. Arthur Hochman's Second Piano Recital Yesterday Afternoon Was Well Attended.

By PHILIP HALE.

The eighteenth concert of the Symphony Orchestra, Mr. Gericke, conductor, was given last night in Symphony Hall. The program was as follows:

Overture, "The Dawn of Love" (first time).....Georg Schumann
Overture—Fantasia, "Romeo and Juliet".....Tschaikowsky
Suite, "Impressions of Italy".....Charpentier

Mr. Ellison Van Hoose, tenor, who was to sing at this concert, rehearsed, but was suddenly taken ill before the concert of Friday, to the disappointment of all that have heard him. And yet there was music enough last night; nor is it too much to say that the concert was one of the most interesting of the season.

### "The Dawn of Love."

Georg Schumann, as an orchestral writer, was introduced to us last season, when he brought with him a more or less perfunctory set of variations on a choral. He then seemed an eminently serious person who wrote music as he would write a treatise, conscientiously and laboriously. Last night we found him a more genial man with longings and blood. His overture is in classic form, but the contents are modern, and although his technical skill is abundantly shown, the overture was not written primarily as an exhibition of knowledge. The exultant chief theme is well found; it is more characteristic than the contrasting theme, which has little distinction of any kind, and is merely amiable, without sensuousness, without any subjective or objective beauty; it serves chiefly as a contrast. When the overture was first produced in Berlin (April 1, 1901) it was entitled "The Celebration of Spring's Return," but a program note said that the music was intended to picture "the jubilation which bursts forth from the full feelings of man in the flesh of his being." The work was criticized as being too energetic an expression of the thoughts suggested by the title, and for this reason possibly Schumann chose the title which now stands. Surely whether spring or love were in his thoughts, it comes with a rush, for we are at once in swing and exultation. In the detail the invention flags occasionally, and there is highly respectable routine work; but as a whole there is a go, a spontaneity, a freshness to the music that raise it above the level of the German chapel-master compositions of the day. Its clearly defined scheme and the sureness of the development are more satisfactory than works which suggest the composer teeming with vast ideas but unable to express them.

### The Program Music.

The overture by Tschaikowsky and the suite by Charpentier have been played at these concerts. The former is most Tschaikowskian in scenario and expression. It is a song of love and death, and seldom has such a rapturous song of love that mocks time and space been sung. How exquisite the amorous mystery of the passage that follows the first exposition of the great theme! It is as the invocation of Juliet to the night of nights! And when the chief theme breaks out and soars above clashing feud and confusion, one is tempted to cry out in wonder: "O Tschaikowsky!" as Berlioz was moved to invoke von Weber at the thought of the clarinet entrance in the "Der Freischuetz" overture. If only the overture were without those few final orchestral strokes! Charpentier's suite is deliberately picturesque, scenic. It is a good thing to hear such music, to revel in rhythm and color, to be reminded of Italian song as heard under an Italian sky. The suite is diabolically clever; and it is something more than this; for there is imagination, there is audacity. Nor is Charpentier here merely a scene-painter: there are passages of charming detail; there are sudden and surprising modulations that are in themselves a radiant or haunting poem. There is nuance after nuance. The performance of the orchestra was brilliant throughout the evening, and the various solo passages were gems of artistry.

in the Ho...

the Sovereignty Ove...
ent?

BOSTON DAILY ADVERTISER.
Established 1813.
309-11 Washington St.
The Official Paper of the State

## MUSICAL MATTERS

### THE SYMPHONY CONCERT.

Georg Schumann, Overture, "The Dawn of Love"
Tschaikowsky, Overture, "Romeo and Juliet."
Charpentier, Suite, "Impressions of Italy."

Mr. Van Hoose was to have been the vocalist, but a sudden illness eliminated his numbers and made the concert, as the one of the preceding week, a purely orchestral performance. Nor was this altogether to be regretted; we confess to enjoying the orchestra under such conditions quite as well as when garnished with this or that celebrity. Boston might take a leaf from the orchestral enterprise of Philadelphia, in this matter, for Mr. Fritz Scheel, the enthusiastic and able conductor of the orchestra of that city has arranged a cycle of five concerts there, from March 20 to 26, at which an entire Beethoven orchestral series is to be presented; nine symphonies, five overtures and the Emperor Concerto, in which only the concerto and the ninth symphony will call for solo talent, almost every concert being purely orchestral.

Georg Schumann is not a genius, yet he is more than a routine composer. He is a master of the modern orchestra; but so many have become masters of this mighty musical engine that a modern composer with the skill of a Berlioz no longer attracts much attention. Schumann is also an adept at figure development and is not incoherent, but logical, in the unfolding of his musical form; but he seems to have yielded to the modern impulse, which is working so much havoc in the latter-day repertoire, of desiring to say something definite in instrumental music, of forcing his orchestra to tell an intelligible story. Had the work been labelled "Concert Overture, Op. 28" we could have been more at ease; but when the title—"The Dawn of Love"—was foisted upon us, we could not avoid thinking that the amatory attack was very sudden; the horn passages (very difficult and well-played) only intimated to us that the lovers were in a dilemma; the heavy outbursts in fortissimo could suggest nothing else but the young lady's irate father.

The composition would be quite as consistent if one named it "A Day on the Stock Exchange;" the ascending passages on the brass might mean a rise in copper, the downward rush of the strings might illustrate the course of Dominion Coal and Iron, the oboe might illustrate the bleating of the lambs, the horns the prospect of a bull market, etc., etc. We have too much of the photographic element in instrumental music nowadays; the charm and beauty of its vagueness is gone.

Tschaikowsky is still a name to conjure with,—and to mispronounce. Brahms, Richard Strauss and Tschaikowsky are to us the triumvirate of recent instrumental music; Tschaikowsky was the superior of the first-named in scoring and possibly not the least of the three in poetic content. This "Romeo and Juliet" overture is largely given over to the combats of Montagues and Capulets, but when the lovers do appear we have passages more tender and romantic than either Brahms or Strauss could evolve. Of course, when an instrumental work is built upon a play, the auditor has plenty of pegs whereupon legitimately to hang definite meanings, and there is no great danger of his dilating with the wrong emotion. The overture is great music and it was nobly played on this occasion.

Charpentier's "Impressions of Italy" is also in the more reasonable style of picture-music, for who can see Southern Italy and not think either music or poetry! Charpentier has individuality, just as Bizet had individuality, and he approaches nearer to that master than any other living Frenchman, although he has not (and nobody has) the exquisite melodic grace of the creator of "Carmen." The suite is uneven; the first movement is decidedly original and impressive. The bold and long-continued employment of unison work, the beautiful viola solo, the harp effects imitative of mandoline (by playing near the edge of the strings), all combine to make a fascinating picture. The oboe work of the second movement deserves a word of praise. The muleteer movement is rather obvious in its effects but is melodic and graceful, and particularly effective is the simple song of the maidens, a flute theme in thirds.

We find the last two movements less remarkable; Sorrento is worthy of a much more poetic portrayal than is here given, and the jumble of tunes and rhythms that stands for Naples does rank injustice to the most exciting city in the world. Elgar's "Cockaigne" overture might as well picture the Vesuvian city as such a mixture of marches and tarantellas. But Charpentier has something to say and when he gets his muse more fully under control he may rattle around in Bizet's vacant place, which no one has ever filled.

Louis C. Elson.

Dec 18, 1...

## THE MUSICAL LEADER.

THE BOSTON SYMPHONY VISITS NEW YORK AGAIN.

The highest ideals in music were realized by the concerts of the Boston Symphony in New York and Brooklyn Thursday, Friday and Saturday. It is small wonder that the patrons await with eagerness the visits (all too seldom) of this masterpiece of orchestral perfection, the Boston Symphony. Perhaps those who attended the concert on Thursday night were enlightened upon the fact that true art is true art whether served to us by our own Franz Kneisel, or a $1,500 foreigner. At any rate, the manner in which Kneisel presented Bach—the Violin Concerto in A minor, left it outside the power of any one to give a more beautiful or a more masterful interpretation. It was a performance that well deserves to be called great, with a full understanding of what an important word that is and also how often it is incorrectly applied. The work abounds in self-abnegation, it is one which will only be selected by the most devout, the most sincere musician, as it offers nothing in the way of display, nor is it even grateful, for it shows nothing of its extreme difficulties, and its demands are upon the highest elements in the musician, one might almost say in the man, for it requires deep insight and a profound spirit, which is at once robust, manly and yet reverential and subtle. Kneisel brought to the work his lovely legato, his full pure tone pulsating with warmth and tenderness, a faultless technic in which his own surety found echo in the confidence of the audience. On the whole, it was a performance well worthy the memorable occasion, for this was, be it remembered, the hundredth appearance of the Boston Symphony in New York.

Mr. Gericke gave a most remarkable accompaniment to the Bach Concerto, and the Beethoven "Eroica" Symphony which followed it seemed to shine in the refulgency of the light shed by Bach. His reading was like a classical column ot marble warmed into life by the emotions of a sincere artist, who holds in his palm, the tone, the color and the soul of the most glorious musical organization perhaps in the world.

Equally finished performances of Rimsky-Korsakoff's overture to "The Betrothed of the Czar" and Liszt's Symphonic poem, "Tasso," completed this magnificent programme.

In Brooklyn the Italian Symphony of Mendelssohn and Harry Rowe Shelley's overture, "Santa Claus," were the numbers which differed from the Saturday programme in New York. Van Rooy was the soloist.

The selections of the baritone were a magnificent composition of Beethoven, entitled "An die Hoffnung," and the Wagner number which he sang with the Philharmonic Society at its opening concert this season.

The New York programme contained the exquisite Schumann Symphony in C major, and the presentation was in every way worthy the composition; in fact, it was one which would have rejoiced the heart of Schumann could he have heard it.

A Dvorak number was given which was admirably interesting. It was the Op. 78, Spmphonic Variations on an Original Theme. Notwithstanding extreme severity of the weather, the houses were full to the limit, which is in itself significant beyond the power of words.

Kirkby Lunn will be the next soloist.

[96]

...Boston Ch...

MONDAY, MARCH 16, 1903

## MUSIC AND DRAMA

### Symphony Hall: Boston Symphony Orchestra

The programme of the eighteenth Symphony Concert, given in Symphony Hall last Saturday evening, was:

Georg Schumann: Overture, "The Dawn of Love," opus 28.
(First time in Boston.)
Peter Ilyitch Tchaikovsky: "Romeo and Juliet," Overture-Fantasia after Shakspere, opus 67, No. 1.
Gustave Charpentier: "Impressions of Italy," Orchestral Suite.

Mr. Ellison van Hoose was to have sung Adolan's aria from Weber's "Euryanthe," Adolar's aria from Weber's "Euryanthe," and Beethoven's "Adelaide" with an orchestra accompaniment; but he was suddenly taken ill before the concert, and could not appear. As it was, the three orchestral numbers made up a delightful programme, though it is always a disappointment not to hear Mr. van Hoose sing.

Georg Schumann's overture lies on the border between Kapellmeistermusik and effectual composition. One can listen to it with pleasure, although one would hardly cross the street for the sole purpose of hearing it. The thing is a good example of the romantic treatment of a classical form, or, if you prefer, of putting new wine into old bottles. The character of the themes, the whole atmosphere of the piece, are distinctly modern, contemporary; the form is the good, old sonata form, but treated with so much mastery, so easily and to the manner born, that it puts no shackles upon the composer's expression of emotion. Best of all, the work is vivacious and lively, it plunges right in medias res with Beethovenish impetuosity; there is nothing sophomorical about it. Then, too, it does not make the impression of having been written simply for the sake of giving the composer a chance to orchestrate something; the musical ideas it is based on have a life of their own, they are not merely scaffoldings for the display of patches of color. In fact, there is so much that is good, so much that is very good, in this overture that its stopping short on the hither side of greatness gives one food for reflection, spurs one on to thinking of what a positively enormous output of force it takes to create anything really and truly great! We hear that a pianist must exert the equivalent of three tons (in foot-pounds) of force to play Chopin's E minor concerto; think of what an output of nervous energy and creative vitality it must have taken to write it!

There are two ways of playing Tchaikovsky's "Romeo and Juliet"; one makes it sound well, the other makes it dramatically expressive. Of course the latter is the true method; but the former has certain advantages, nevertheless. For one thing, it makes the bellicose scenes in the work less repulsively reminscent of Meyerbeer. Still, if you wish for the genuine, unadulterated Tchaikovsky, you had best not lay too much stress upon mere euphony; for it is written in Music's Book of Fate that the impeccable performance shall never be the most poignant one, and Tchaikovsky is nothing if not poignant. When first Mr. Gericke conducted the overture-fantasia here, treading hard upon Emil Paur's heels, one musician exclaimed in my hearing: "Well, at least he makes it sound well!" But I heard afterwards that others, who held Tchaikovsky in their heart of heart, wept actually salt drops in the lobby over the too, too, smoothly-combed rendering of their idol's work. Last Saturday evening, however, it seemed to me that Mr. Gericke performed the rather superhuman feat of leaving the Scylla of elegant, euphonious flaccidity well to port, while the Charybdis of over-boisterous passionateness clutched in vain at his starboard bilge. From which anyone can see that the motive breeze blew from Charybdis toward Scylla, and not the other way. In a word, the performance was as impassioned and dramatic as is compatible with an ordinary regard for high finish.

Charpentier's Italian suite betters the fine impression it made when first given here. One feels more and more sure of the man's being really a genius; with all his Gallic lightness of touch, his rather irresponsible fancifulness, you feel that there is an undercurrent of deep emotion beneath the glittering surface of his expression such as bespeaks the true poet. Where some of his compatriots have fallen to raving over a beautiful bit of nature, he rises to the pitch of ecstasy; where they have shown exquisite taste, he betrays a profound feeling for beauty. Then he has something to say, and knows how to say it. The performance was simply masterly, perfect at every point; especially admirable was the playing of the frequent solo passages, notably by Mr. Schroeder and Mr. Longy.

The next programme is: Mozart, symphony No. 38, in D major (Koechel, No. 504); Saint-Saëns, concerto for pianoforte, No. 2, in G minor; Arthur Foote, two movements from suite; Svendsen, "Carnival in Paris." Mme. Antoinette Szumowska will be the pianist.

W. F. A.

The Boston Sunday Journal
FRANK A. MUNSEY
...ATION OFFICE, Washington and Water Str

# SCHUMANN'S OVERTURE IN WHICH LOVE DAWNS

A Composition by Georg, Not Robert, Produced Last Night.

## 18TH SYMPHONY CONCERT

**Mr. Arthur Hochman's Second Piano Recital Yesterday Afternoon Was Well Attended.**

By PHILIP HALE.

The eighteenth concert of the Symphony Orchestra, Mr. Gericke, conductor, was given last night in Symphony Hall. The program was as follows:

Overture, "The Dawn of Love" (first time).....Georg Schumann
Overture—Fantasia, "Romeo and Juliet".....Tschaikowsky
Suite, "Impressions of Italy".....Charpentier

Mr. Ellison Van Hoose, tenor, who was to sing at this concert, rehearsed, but was suddenly taken ill before the concert of Friday, to the disappointment of all that have heard him. And yet there was music enough last night; nor is it too much to say that the concert was one of the most interesting of the season.

### "The Dawn of Love."

Georg Schumann, as an orchestral writer, was introduced to us last season, when he brought with him a more or less perfunctory set of variations on a choral. He then seemed an eminently serious person who wrote music as he would write a treatise, conscientiously and laboriously. Last night we found him a more genial man with longings and blood. His overture is in classic form, but the contents are modern, and although his technical skill is abundantly shown, the overture was not written primarily as an exhibition of knowledge. The exultant chief theme is well found; it is more characteristic than the contrasting theme, which has little distinction of any kind, and is merely amiable, without sensuousness, without any subjective or objective beauty; it serves chiefly as a contrast. When the overture was first produced in Berlin (April 1, 1901) it was entitled "The Celebration of Spring's Return," but a program note said that the music was intended to picture "the jubilation which bursts forth from the full feelings of man in the flesh of his being." The work was criticized as being too energetic an expression of the thoughts suggested by the title, and for this reason possibly Schumann chose the title which now stands. Surely whether spring or love were in his thoughts, it comes with a rush, for we are at once in swing and exultation. In the detail the invention flags occasionally, and there is highly respectable routine work; but as a whole there is a go, a spontaneity, a freshness to the music that raise it above the level of the German chapel-master compositions of the day. Its clearly defined scheme and the sureness of the development are more satisfactory than works which suggest the composer teeming with vast ideas but unable to express them.

### The Program Music.

The overture by Tschaikowsky and the suite by Charpentier have been played at these concerts. The former is most Tschaikowskian in scenario and expression. It is a song of love and death, and seldom has such a rapturous song of love that mocks time and space been sung. How exquisite the amorous mystery of the passage that follows the first exposition of the great theme! It is as the invocation of Juliet to the night of nights! And when the chief theme breaks out and soars above clashing feud and confusion, one is tempted to cry out in wonder: "O Tschaikowsky!" as Berlioz was moved to invoke von Weber at the thought of the clarinet entrance in the "Der Freischuetz" overture. If only the overture were without those few final orchestral strokes! Charpentier's suite is deliberately picturesque, scenic. If is a good thing to hear such music, to revel in rhythm and color, to be reminded of Italian song as heard under an Italian sky. The suite is diabolically clever; and it is something more than this; for there is imagination, there is audacity. Nor is Charpentier here merely a scene-painter: there are passages of charming detail; there are sudden and surprising modulations that are in themselves a radiant or haunting poem. There is nuance after nuance. The performance of the orchestra was brilliant throughout the evening, and the various solo passages were gems of artistry.

# ... in the Ho...

the Sovereignty Ove...
ent?

BOSTON DAILY ADVERTISER
Established 1813.
309-11 Washington St.
The Official Paper of the State

## MUSICAL MATTERS

### THE SYMPHONY CONCERT.

Georg Schumann, Overture, "The Dawn of Love"
Tschaikowsky, Overture, "Romeo and Juliet."
Charpentier, Suite, "Impressions of Italy."

Mr. Van Hoose was to have been the vocalist, but a sudden illness eliminated his numbers and made the concert, as the one of the preceding week, a purely orchestral performance. Nor was this altogether to be regretted; we confess to enjoying the orchestra under such conditions quite as well as when garnished with this or that celebrity. Boston might take a leaf from the orchestral enterprise of Philadelphia, in this matter, for Mr. Fritz Scheel, the enthusiastic and able conductor of the orchestra of that city has arranged a cycle of five concerts there, from March 20 to 26, at which an entire Beethoven orchestral series is to be presented; nine symphonies, five overtures and the Emperor Concerto, in which only the concerto and the ninth symphony will call for solo talent, almost every concert being purely orchestral.

Georg Schumann is not a genius, yet he is more than a routine composer. He is a master of the modern orchestra: but so many have become masters of this mighty musical engine that a modern composer with the skill of a Berlioz no longer attracts much attention. Schumann is also an adept at figure development and is not incoherent, but logical, in the unfolding of his musical form; but he seems to have yielded to the modern impulse, which is working so much havoc in the latter-day repertoire, of desiring to say something definite in instrumental music, of forcing his orchestra to tell an intelligible story. Had the work been labelled "Concert Overture, Op. 28" we could have been more at ease; but when the title—"The Dawn of Love"—was foisted upon us, we could not avoid thinking that the amatory attack was very sudden; the horn passages (very difficult and well-played) only intimated to us that the lovers were in a dilemma; the heavy outbursts in fortissimo could suggest nothing else but the young lady's irate father.

The composition would be quite as consistent if one named it "A Day on the Stock Exchange;" the ascending passages on the brass might mean a rise in copper, the downward rush of the strings might illustrate the course of Dominion Coal and Iron, the oboe might illustrate the bleating of the lambs, the horns the prospect of a bull market, etc., etc. We have too much of the photographic element in instrumental music nowadays; the charm and beauty of its vagueness is gone.

Tschaikowsky is still a name to conjure with,—and to mispronounce. Brahms, Richard Strauss and Tschaikowsky are to us the triumvirate of recent instrumental music; Tschaikowsky was the superior of the first-named in scoring and possibly not the least of the three in poetic content. This "Romeo and Juliet" overture is largely given over to the combats of Montagues and Capulets, but when the lovers do appear we have passages more tender and romantic than either Brahms or Strauss could evolve. Of course, when an instrumental work is built upon a play, the auditor has plenty of pegs whereupon legitimately to hang definite meanings, and there is no great danger of his dilating with the wrong emotion. The overture is great music and it was nobly played on this occasion.

Charpentier's "Impressions of Italy" is also in the more reasonable style of picture-music, for who can see Southern Italy and not think either music or poetry! Charpentier has individuality, just as Bizet had individuality, and he approaches nearer to that master than any other living Frenchman, although he has not (and nobody has) the exquisite melodic grace of the creator of "Carmen." The suite is uneven; the first movement is decidedly original and impressive. The bold and long-continued employment of unison work, the beautiful viola solo, the harp effects imitative of mandoline (by playing near the edge of the strings), all combine to make a fascinating picture. The oboe work of the second movement deserves a word of praise. The muleteer movement is rather obvious in its effects but is melodic and graceful, and particularly effective is the simple song of the maidens, a flute theme in thirds.

We find the last two movements less remarkable; Sorrento is worthy of a much more poetic portrayal than is here given, and the jumble of tunes and rhythms that stands for Naples does rank injustice to the most exciting city in the world. Elgar's "Cockaigne" overture might as well picture the Vesuvian city as such a mixture of marches and tarantellas. But Charpentier has something to say and when he gets his muse more fully under control he may rattle around in Bizet's vacant place, which no one has ever filled.

Louis C. Elson.

## THE MUSICAL LEADER.

THE BOSTON SYMPHONY VISITS NEW YORK AGAIN.

The highest ideals in music were realized by the concerts of the Boston Symphony in New York and Brooklyn Thursday, Friday and Saturday. It is small wonder that the patrons await with eagerness the visits (all too seldom) of this masterpiece of orchestral perfection, the Boston Symphony. Perhaps those who attended the concert on Thursday night were enlightened upon the fact that true art is true art whether served to us by our own Franz Kneisel, or a $1,500 foreigner. At any rate, the manner in which Kneisel presented Bach—the Violin Concerto in A minor, left it outside the power of any one to give a more beautiful or a more masterful interpretation. It was a performance that well deserves to be called great, with a full understanding of what an important word that is and also how often it is incorrectly applied. The work abounds in self-abnegation, it is one which will only be selected by the most devout, the most sincere musician, as it offers nothing in the way of display, nor is it even grateful, for it shows nothing of its extreme difficulties, and its demands are upon the highest elements in the musician, one might almost say in the man, for it requires deep insight and a profound spirit, which is at once robust, manly and yet reverential and subtle. Kneisel brought to the work his lovely legato, his full pure tone pulsating with warmth and tenderness, a faultless technic in which his own surety found echo in the confidence of the audience. On the whole, it was a performance well worthy the memorable occasion, for this was, be it remembered, the hundredth appearance of the Boston Symphony in New York.

Mr. Gericke gave a most remarkable accompaniment to the Bach Concerto, and the Beethoven "Eroica" Symphony which followed it seemed to shine in the refulgency of the light shed by Bach. His reading was like a classical column ot marble warmed into life by the emotions of a sincere artist, who holds in his palm, the tone, the color and the soul of the most glorious musical organization perhaps in the world.

Equally finished performances of Rimsky-Korsakoff's overture to "The Betrothed of the Czar" and Liszt's Symphonic poem, "Tasso," completed this magnificent programme.

In Brooklyn the Italian Symphony of Mendelssohn and Harry Rowe Shelley's overture, "Santa Claus," were the numbers which differed from the Saturday programme in New York. Van Rooy was the soloist.

The selections of the baritone were a magnificent composition of Beethoven, entitled "An die Hoffnung," and the Wagner number which he sang with the Philharmonic Society at its opening concert this season.

The New York programme contained the exquisite Schumann Symphony in C major, and the presentation was in every way worthy the composition; in fact, it was one which would have rejoiced the heart of Schumann could he have heard it.

A Dvorak number was given which was admirably interesting. It was the Op. 78, Spmphonic Variations on an Original Theme. Notwithstanding extreme severity of the weather, the houses were full to the limit, which is in itself significant beyond the power of words.

Kirkby Lunn will be the next soloist.

Boston Transcript
MONDAY, MARCH 16, 1903

## MUSIC AND DRAMA

**Symphony Hall: Boston Symphony Orchestra**

The programme of the eighteenth Symphony Concert, given in Symphony Hall last Saturday evening, was:

Georg Schumann: Overture, "The Dawn of Love," opus 28. (First time in Boston.)
Peter Ilyitch Tchaikovsky: "Romeo and Juliet," Overture-Fantasia after Shakspere, opus 67, No. 1.
Gustave Charpentier: "Impressions [illegible]," Orchestral Suite.

Mr. Ellison van Hoose was to have sung Adolan's aria from Weber's "Euryanthe," Adolar's aria from Weber's "Euryanthe," and Beethoven's "Adelaide" with an orchestra accompaniment; but he was suddenly taken ill before the concert, and could not appear. As it was, the three orchestral numbers made up a delightful programme, though it is always a disappointment not to hear Mr. van Hoose sing.

Georg Schumann's overture lies on the border between Kapellmeistermusik and effectual composition. One can listen to it with pleasure, although one would hardly cross the street for the sole purpose of hearing it. The thing is a good example of the romantic treatment of a classical form, or, if you prefer, of putting new wine into old bottles. The character of the themes, the whole atmosphere of the piece, are distinctly modern, contemporary; the form is the good, old sonata form, but treated with so much mastery, so easily and to the manner born, that it puts no shackles upon the composer's expression of emotion. Best of all, the work is vivacious and lively, it plunges right in medias res with Beethovenish impetuosity; there is nothing sophomorical about it. Then, too, it does not make the impression of having been written simply for the sake of giving the composer a chance to orchestrate something; the musical ideas it is based on have a life of their own, they are not merely scaffoldings for the display of patches of color. In fact, there is so much that is good, so much that is very good, in this overture that its stopping short on the hither side of greatness gives one food for reflection, spurs one on to thinking of what a positively enormous output of force it takes to create anything really and truly great! We hear that a pianist must exert the equivalent of three tons (in foot-pounds) of force to play Chopin's E minor concerto; think of what an output of nervous energy and creative vitality it must have taken to write it!

There are two ways of playing Tchaikovsky's "Romeo and Juliet"; one makes it sound well, the other makes it dramatically expressive. Of course the latter is the true method; but the former has certain advantages, nevertheless. For one thing, it makes the bellicose scenes in the work less repulsively reminscent of Meyerbeer. Still, if you wish for the genuine, unadulterated Tchaikovsky, you had best not lay too much stress upon mere euphony; for it is written in Music's Book of Fate that the impeccable performance shall never be the most poignant one, and Tchaikovsky is nothing if not poignant. When first Mr. Gericke conducted the overture-fantasia here, treading hard upon Emil Paur's heels, one musician exclaimed in my hearing: "Well, at least he makes it sound well!" But I heard afterwards that others, who held Tchaikovsky in their heart of heart, wept actually salt drops in the lobby over the too, too, smoothly-combed rendering of their idol's work. Last Saturday evening, however, it seemed to me that Mr. Gericke performed the rather superhuman feat of leaving the Scylla of elegant, euphonious flaccidity well to port, while the Charybdis of over-boisterous passionateness clutched in vain at his starboard bilge. From which anyone can see that the motive breeze blew from Charybdis toward Scylla, and not the other way. In a word, the performance was as impassioned and dramatic as is compatible with an ordinary regard for high finish.

Charpentier's Italian suite betters the fine impression it made when first given here. One feels more and more sure of the man's being really a genius; with all his Gallic lightness of touch, his rather irresponsible fancifulness, you feel that there is an undercurrent of deep emotion beneath the glittering surface of his expression such as bespeaks the true poet. Where some of his compatriots have fallen to raving over a beautiful bit of nature, he rises to the pitch of ecstasy; where they have shown exquisite taste, he betrays a profound feeling for beauty. Then he has something to say, and knows how to say it. The performance was simply masterly, perfect at every point; especially admirable was the playing of the frequent solo passages, notably by Mr. Schroeder and Mr. Longy.

The next programme is: Mozart, symphony No. 38, in D major (Koechel, No. 504); Saint-Saëns, concerto for pianoforte, No. 2, in G minor; Arthur Foote, two movements from suite; Svendsen, "Carnival in Paris." Mme. Antoinette Szumowska will be the pianist.

W. F. A.

[96]

PUBLIC LEDGER—PHILADELPHIA, TUESDAY MORNING, MARCH 17,

## THE MUSIC OF THE WEEK

**Last Concerts of the Season of the Boston Symphony Orchestra**

The Boston Symphony Orchestra, conducted by William Gericke, gave the last of its regular annual series of concerts at the Academy of Music last evening, with this programme:

A "Faust" overture.....Wagner
Concerto for violin, D major.....Beethoven
Suite, "Impressions of Italy".....Charpentier

The soloist was Hugo Heermann, a violinist of German reputation, though of evident Belgian training. He is distinctly a "virtuoso," and though a big, bearded man, he might be described as a violinist in miniature. He plays with exquisite refinement, with absolute purity of intonation, with a minutely delicate technic that seems to exclude the possibility of error, and with a tone that is almost infinitesimal. He played nearly the whole concerto pianissimo, with a far away effect almost as though it were played en sourdine. But nothing could excel the elegance of his execution, except that its extreme facility gave sometimes the impression of indifference. It would be interesting to hear him in some modern music. There is not much in the Beethoven concerto except virtuosity unless it can be given some breadth and depth, and these two dimensions Mr. Heermann's manner appeared to exclude, although the fineness of it commanded admiration.

Charpentier won the Prix de Rome in 1887 and wrote his "Impressions of Italy" at the Villa Medici. The suite has been occasionally played, but its present revival is obviously due to the composer's belated success in "Louise." He has been known in the meanwhile as the writer of Parisian and anarchistic songs and the talent for these is shown in the descriptive pieces composing this suite. Though the subjects are Italian, the manner is French, an echo of David. There are pretty landscape effects, daintily instrumented, with recurring love-songs on the violoncello. The most elaborate movement is the last, a sort of Neapolitan carnival, which has some very lovely passages, but in its whole effect is cheap and noisy. The suite was wonderfully well played and Mr. Gericke got all out of it there was in it; but Charpentier has written music, in a lyric vein, better worth hearing than this early work.

The orchestra will give its final concert to-morrow evening, playing an overture by George Schumann, the Saint-Saens piano concerto, and Schubert's beautiful C major symphony.

PHILADELPHIA PRESS.—TUESDAY, MARCH 17.

## THE BOSTON ORCHESTRA

**Last Concert of the First Series. Heermann the Soloist.**

At the fifth and last concert of the Boston Orchestra's first series, given at the Academy of Music last night, the program offered was one of interest and strong contrast, distinguished in no small degree by a performance of the Beethoven D major concerto by a violinist who in many respects stands quite alone as an exponent of his art.

The numbers read were as follows:—

Wagner.....A "Faust" Overture
Beethoven, Concerto in D major for Violin, Op. 61.
Charpentier, Orchestral Suite, "Impressions of Italy"
Soloist: Mr. Hugo Heermann.

According to one of Wagner's biographers, the "Faust" overture was written in "a cold, draughty garret, shared with his wife and dog, and while he had a raging toothache." If one is to accept the beauties of the overture, so superbly revealed by the orchestra last night, as evidence in favor of "toothache," to say nothing of scolding wives, as being favorable to musical composition it is to be regretted that such conditions do not more frequently rule, as the work is unquestionably worthy of earnest attention and serious study. It is free from the obvious and descriptive to the last degree of the emotions that possessed the world-weary philosopher. Mr. Gericke for once abandoned the academic in his reading, giving an inspiring and free interpretation of the magnificent score.

In fact, the academic quality was very little in evidence last night, particularly in the violin concerto, and the piquant "Impressions of Italy." The marked features of the latter were Mr. Svecenski's viola solo, played off the stage, and Mr. Schroeder's vibrant cantilena in the last division of the suite.

Prior to the metropolitan advent of Mr. Heermann his name was not known to the average concert-goer of New York or Philadelphia, but with an artist of his peculiar endowment—a style distinctly masculine, a personality free from mannerisms, a tone smooth, solid and carrying; a determined bow arm and a splendidly developed left hand, all of which joined to an intonation rarely at fault, and controlled by intellectual discernment and emotional sympathy—made unnecessary the usual advance agent's floriture.

A truth proved by Mr. Heermann's triumph in his interpretation of the concerto, an interpretation broad, noble, illuminating and personal; without sacrifice of Beethoven ideals. Eloquently soulful in the breadth and nobility of the first movement; marvelous in the tenderness of the feminine element of the theme of the larghetto; masterful in control, where in certain passages the tone was attentuated to a whisper, but distinctly audible. Finally an exhibition of virtuosity in the last movement that was as satisfying as it was remarkable. Then again by the marked originality and musical worth of his cadenzas, an exception to a statement of Ysaye's "that an artist's cadenzas are too often too much artist and too little music."

The critic when seeking for a measure of comparison will call to memory [illegible] August Wilhemj, and one may say that since Wilhemj's visit, some twenty years, has a violinist appeared who [illegible] merits that great artist's [illegible] Hugo Heermann.

PHILADELPHIA, TUESDAY, MARCH 17, 19

TUESDAY, MARCH 17,

# BOSTON SYMPHONY SEASON AT AN END

First Series of Orchestra Concerts Brought to a Brilliant Conclusion.

## HEERMANN THE SOLOIST

The Boston Symphony Orchestra brought its first series of concerts to a brilliant conclusion last evening, presenting a consistently beautiful programme so chosen as to exploit the orchestra along the lines of its greatest strength.

It was a scholarly concert, an all-around artistic event, such as was well calculated to inspire regret in the hearts of the very large audience that the season of this Boston organization, with its exquisite balance of choirs, marvelous finish and temperate classic interpretation, was ended.

### Well-Composed Programme.

The orchestra was in splendid form, and among the innumerable orchestral concerts with which Philadelphia has been deluged this season this well-composed programme presented a restful and singularly complete aspect which will make it memorable in a mental recapitulation of the season's musical offerings.

"A Faust Overture," by Richard Wagner, was the opening number—originally written as the first section of a proposed "Faust" symphony never realized.

### Heermann as Soloist.

The second number introduced the soloist, Hugo Heermann, well known throughout Europe as a violin virtuoso, but entirely new to Philadelphia, having made his first appearance in this country in New York on February 5, 1903, when he played the same composition as last night. This was the Beethoven Concerto in D major for violin, opus 61.

Mr. Heermann is considerably past middle life. He plays with perfectly good taste and excellent judgment, coupled with technical facility. He is in every sense a good musician. He played the Beethoven Concerto, which is extraordinarily difficult, with absolute composure and grace. Withal there is nothing remarkable about his playing—nothing to create a profound impression nor induce much enthusiasm. Mr. Heermann was well received.

### Feature of the Concert.

The feature of the concert was unquestionably the orchestral suite "Impressions of Italy" by Charpentier, which occupied last place on the programme and is a modern French work of extraordinary beauty and charm. A dainty poetic explanatory programme of the five movements is easily suggested by the dreamy music. The whole was beautifully played, impressing leader, players and house with a wonderful sense of harmony and completeness.

PHILADELPHIA RECORD, TUESDAY, MARCH 17.

**The Boston Symphony Orchestra.**

Last evening's concert of the Boston Symphony Orchestra at the Academy of Music, the final one of the first series, proved one of the most interesting of the season. Hugo Heerman, the violinist, was the soloist, and his rendition of Beethoven's great D major concerto could scarcely have been improved upon. It was a thoroughly delightful interpretation of this famous work. The Charpentiir suite, "Impressions of Italy," heard for the first time locally lost evening, was a characteristic piece of work, of near musical kinship to the composer's ultra-modern "Louise," which has created such a furore in Europe. Wagner's "Faust" overture finely given completed the program.

*Telegram Records.*
Mar 26
ADVERTISING.

*Last Concert of Season by Boston Symphony.*

At its fifth and last concert of the season, in Carnegie Hall last night, the Boston Symphony Orchestra provided a treat of unusual merit for an unusually large gathering of music lovers who affect this most worthy organization.

The programme was not constituted as announced. For Georg Schumann's "Liebesfrüling Overture" there was substituted Wagner's "A Faust Overture," and there was added the "Romeo and Juliet" fantaisie of Tschaikowsky, scheduled for Saturday afternoon. Saint-Saëns' G minor pianoforte concerto, already heard twice this season at the hands of Mme. Roger-Miclos, and an orchestral suite, "Impressions of Italy," by Gustave Charpentier, completed the list.

Altogether admirable, it is not possible to term this programme, yet it was thoroughly interesting, and not least so because of its tendency at once to illustrate the brilliant qualities of the band and to define the true metier of the conductor. The "Faust" overture was made by this latter factor the least satisfying number in the list. It seemed constrained and too highly polished. It prompted the longing for some spice of recklessness, for at least one good fortissimo.

Nothing, on the other hand, could have been more masterly than the reading Mr. Gerike gave to the Tschaikowsky music or more charming than his presentment of the Charpentier "Impressions of Italy."

Mme. Szumowska's performance of the concerto abounded in those qualities of musicianship which were disclosed at her recent recital, and fell short of high distinction only in moments of large dynamic demand.

BALTIMORE MORNING HERALD, WEDNESDAY, MARCH 18,

## FIFTH AND LAST BOSTON SYMPHONY

**The Program Not As Interesting As Some Others—Mr. Van Hoose Soloist.**

A lengthy and somewhat heavy concert marked the close of this year's season of the Boston Symphony's orchestral performances in Baltimore. Not that the several numbers on the program were not of great musical beauty, but the general arrangement of the program and the production of some of the works were not entirely satisfactory. To begin with, the Schubert symphony should have been placed at the head of the program; the more so as it is in itself very long, and not at the very end, when the audience has already listened to much heavy music and is no longer able to pay that keen and undivided attention that such a work demands.

The program consisted of overture "Leonore" No. 3, Beethoven; overture-fantasy, "Romeo and Juliet," Tschaikowsky; Schubert's symphony in C major, No. 9, and two vocal numbers; aria, "Unter den Bluehenden Mandelbaeumen," from Weber's "Euryanthe," and Beethoven's "Adelaide," sung by Mr. Ellison van Hoose, tenor, the soloist for the occasion.

Mr. Gericke, the conductor of the orchestra, has instilled into the men under him a routine that is remarkable. Their playing, their manner of attacking and leaving the notes is as the playing of one man as far as unity of thought is concerned. Their shading and finesse are equally fine. They follow and interpret the reading of their conductor as he indicates it with his baton. Any weakness of conception, therefore, lies not with the orchestra as a body but with the director. With the playing of the "Lenore" and "Romeo and Juliet" overtures there was no fault to find, but the performance of the symphony was not all the could be desired. A certain heaviness and dulness marked the first movement, the "allegro" of which was taken too slowly. Again, in the second mivement, the beautiful "Andante," there was an absence of fire and life, a want of inspiration that caused the interest to flag somewhat. This ought never to be the case with an orchestra of the standing of the Boston Symphony Orchestra or with a musician at its head, of like reputation to that of Mr. Gericke. Perhaps had the concert begun with the symphony matters might have been different.

The soloist, Mr. Van Hoose, was a disappointment in many ways. His voice is not a great one, even at its best, and last night he appeared to be suffering from some indisposition. The equality of register was the strongest point about his singing, but his upper tones were achieved with difficulty. His selections were not the most interesting, and the rather slow tempo in which he took the second part of "Adelaide" leaves a doubt as to its correctness or improvement over the recognized tempo. Taking it all in all the entire concert was not by any means the best or most attractive of this year's series.

SUN, BALTIMORE, WEDNESDAY MORNING, MARCH 18,

## LAST BOSTON SYMPHONY

**Van Hoose, The Soloist, Failed To Make An Impression.**

The fifth and last of the concerts by the Boston Symphony Orchestra is a reminder that the musical season is rapidly waning.

The managerial magnates declare that it has been an off season as far as music is concerned, but the Boston concerts have had more subscribers than ever before in Baltimore.

In the original list of soloists Melba had been announced to sing, but a change in her plans caused her to remain out of the country the entire season. Van Hoose, the tenor, was substituted last night, and it must be confessed was a very indifferent substitute. Mr. Van Hoose last night sang an aria from Weber's "Eurganthe" and the greatest of Beethoven's songs, "Adelaide." He is not a great singer, either vocally or intellectually, and he failed to make a deep impression.

It was not the most enjoyable program of the season by a great deal, but a company of great artists like the Boston players gives a distinction to whatever it undertakes. Mr. Gericke accomplished nothing sensational, but everything that was given was good and sane and sound.

The Tscharkowsky Fantasy is always listened to with great interest, because of its originality. No one but a Russian would have conceived of the subject of "Romeo and Juliet" in such a form. The Schubert Symphony had been given once before this winter in Baltimore, but because of its position at the end of the program seemed more than usually drawn out.

[97]

BALTIMORE AMERICAN,
WEDNESDAY, MARCH 18.

## FINAL CONCERT OF BOSTON SYMPHONY

**Excellent Program Enjoyed by Music Lovers—Mr. Van Hoose Not in Good Voice.**

The Boston Symphony Orchestra gave its closing concert for this season at Music Hall last evening. The following fine program was presented under the direction of Mr. Gericke:

Beethoven.....Overture, "Lenore," No. 3, Op. 72
Weber—Aria, "Unter den Bluhenden Mandelbaumen," from "Euryanthe"
Tschaikowsky.....Overture-fantasy, "Romeo and Juliet"
Beethoven.....Song with Orchestra, "Adelaide"
Schubert.....Symphony in C major, No. 9
I. Andante. Allegro, ma non troppo.
II. Andante con moto.
III. Scherzo: Allegro vivace. Trio.
IV. Finale: Allegro vivace.
Soloist—Mr. Ellison Van Hoose.

The Beethoven Leonore Overture, No. 3, is the best of the four which he wrote for his one opera, "Fidelio." It is very familiar to Baltimore lovers of music and is always welcome.

The Tschaikowsky overture fantasy, "Romeo and Juliet," was the novelty of the evening. Whenever this great Russian composer's name is seen on a program the listener looks for something fine, and he is never disappointed. This overture is a tone picture, showing at the beginning the enmity of the Capulets and Montagues, developing into brawls and fights, in one of which Mercutio is killed. Friar Lawrence is duly droned, and the passionate wooing of the two lovers shown to the end in death, when the closing music prophesies happiness in the long hereafter. The fine performance of this work was the event of the evening.

The soloist, Mr. Van Hoose, was not in good voice, and evidently sang to avoid disappointing the audience. He did not have great success in either the Weber aria or the Beethoven song. Adelaide was written for voice and piano, and gains nothing from being sung with orchestra. Mr. Van Hoose gave it heavily, without sufficient contrast in tempi, and the impression made was disappointing.

The Schubert Symphoney, which was played by request, is one of the most beautiful that has ever been written. It does not require a large orchestra and is, therefore, one of the few which can be adequately rendered in a small hall like the Peobody, where it has often been greatly enjoyed and does not gain much from a larger orchestra in a larger hall. It was first played in Baltimore by the Germania Orchestra, which gave symphoney concerts in this city for two seasons over 50 years ago, before venturing to Philadelphia, New York and Boston, and which returned to this city after its leader, Mr. Lenschow, had concluded that classic music could not be supported in either New York or Boston.

Mr. Lenschow then organized the Haydn Association in Baltimore, the first orchestral society in America; while Mr. Carl Zerrhan, the Germania first flute, established himself in Boston and became the director of the Handel and Haydn choral organization.

In Baltimore no symphony is a greater favorite than the Schubert C major. Its rendition last evening was beyond criticism so far as instrumental playing was concerned, but the allegro in the first movement was a little slack, and the symphony was given too late in the program to be heartily enjoyed.

There was a large audience of music lovers who will welcome the return of the orchestra next season with pleasure.

# The Evening Sun.

FRIDAY, MARCH 20, 1903.

Wilhelm Gericke and the Boston Symphony Orchestra gave their last evening concert of the season at Carnegie Hall, where the last matinée will occur to-morrow.

Walter Damrosch, of the big Philharmonic, went downtown to Cooper Union to conduct the last but one of the People's Symphony Concerts by a smaller orchestra of excellent quality.

The question of a permanent orchestra for New York came nearer to settlement this season than ever before—and, as before, it failed. Upon that question, the bearing of the two events here noticed is important. There are no more finished performances on record here than the visiting band from Boston has given. Its audiences now are beyond praise. There are no concerts that have caught the popular heart like the series at Cooper Union. The multitudes drawn by them this year have outgrown all expected bounds. Next year the number of concerts will be doubled. Here you have two currents of musical "reform," the one in influence from without, the other a mighty impulse from within, and both as yet unmeasured. Is the future theirs alone?

The Boston concert offered no musical novelty. In fact, the solo piece, the Saint-Saëns piano concerto No. 2, performed by Antoinette Szumowska, has been all but played to death in New York this spring. The more was last night's applause a tribute to the performer. The orchestra was heard in Wagner's ever youthful "Faust Overture," Tschaikowsky's Russian resurrection of "Romeo and Juliet" in fantasy form, and Charpentier's "Impressions of Italy." Talk about your *Reisebilder!* Here was a musical guide to the whole of Eastern Europe in the limits of two hours of music. It was picturesque. It was exquisite, in the same sense that painted miniatures are so described. It was received with hearty appreciation. To speak frankly, New York has found the Boston concerts a safe vehicle for admiration, and it hesitates no longer to admire them.

COMMERCIAL ADVERTISER, NEW YORK
, FRIDAY, MARCH 20, 1903.

# MUSIC AND OPERA.

**Last Boston Symphony Concert.**

The Boston Symphony Orchestra gave the last evening concert of the season at Carnegie Hall last night. Saturday, at its matinée, it will bid New York good-by for eight months, with the comfortable feeling that it has had the most prosperous season since it began coming to this city, twenty years ago. Next year, unless our own orchestra makes radical improvements, it will have a still better season, because New York insists on having the best, and will not patronize local affairs simply because they are local. With the exception of the solo number, Saint-Saëns's G-minor concerto for the pianoforte, which had already been played twice within the last few weeks, the programme was admirable in its composition. It began with Wagner's *A Faust Overture*, a work interesting in itself and even more interesting as betraying the earlier workings of the composer's genius. How full it is of things which were to assume greater form later on! Another number was Tschaikowsky's superb *Romeo and Juliet*, and the third was Charpentier's suite, *Impressions of Italy*, which was played here five years ago under the direction of Seidl.

To say that the Wagner and Tschaikowsky works gave complete satisfaction would be stretching the truth. Mr. Gericke was in his most repressive mood. His inborn horror of a *fortissimo* was never so apparent. That warning left hand of his was forever being shaken at the men who blow the horns and beat the drums. All was as calm and placid as a summer sea. In the *Faust* there was no soul-tearing strife. Romeo wooed like a modern gentleman who will not drop on his knees lest he bag his trousers, and the brawl—it was not nearly so fierce as a game of basket-ball at Radcliffe. Even if Shakespeare's immortal lovers were not of heroic stature, their passion was hot and turbulent and the Russian composer has taken this and increased it ten-fold, giving it a Slavic intensity which must be revealed in the performance. He has translated their love into his own idiom. It is not Italian, it is not English, it is Russian—Tartar—and as such is not to be treated with velvet gloves. Beautifully played it was—as was the *Faust*—but it did not stir one.

The Charpentier suite is altogether delightful. Slight in texture, it is exquisitely graceful, pictorial and atmospheric. The first movement is a "Serenade." The young men come out of the village inn and sing beneath the windows of the girls. The second is "At the Fountain," portraying the swinging gait of the girls, who are carrying jugs on their heads. The third is "On Muleback," a tripping scherzo, with the song of the muleteer and the answering song of the girls in the carts. The fourth, "On the Summits," is a landscape in tone, while in the last, "Naples," the composer attempts to do for that city much what Elgar has attempted to do for London in his *Cockaigne* overture. There are street sounds and street cries, the songs and dances of the people, the playing of military bands—all the things which go to make up an urban symphony. The work betrays a vivid imagination, a true poetic instinct and the soundest of scholarship, the orchestration being fascinating. It was most admirably played.

Mme Antoinette Szumowska was the soloist, and played the concerto with her wonted crispness, crystalline purity and charmingly feminine delicacy. Especially good was her work in the last two movements.

THE NEW YORK TIMES,
FRIDAY, MARCH 20.

## THE BOSTON ORCHESTRA

### Its Last Evening Concert of the Season in Carnegie Hall.

**A Programme of Modern Music Without a Symphony—Mme. Szumowska, Soloist.**

The Boston Symphony Orchestra is on its fifth and last visit to New York for this season, and gave the first of its two concerts last evening in Carnegie Hall before an audience that filled the auditorium, as has been the case at its previous performances here this year. Mr. Gericke had changed the programmes from his first announcement of them, and played last evening Wagner's "Faust Overture," Tschaikowsky's overture fantasy "Romeo and Juliet," and, instead of a symphony, Charpentier's suite "Impressions of Italy," which has the dimensions of one, and more. Mme. Antoinette Szumowska was the soloist, and played Saint-Saëns's second pianoforte concerto in G minor.

The conductor and his men were in their most vigorous mood, and played with splendid spirit and eloquence and with a truly remarkable fertility of resource in showing forth the significance of the imaginative qualities of the music. It was all music of the most modern mold, all "programme music," all romantic in its tendency, and all peculiarly dependent upon the possession by its interpreters of similar imaginative qualities. Mr. Gericke showed clearly his sympathy and understanding of the spirit that is essentially the same in it all, though manifesting itself in widely differing ways.

The "Faust" overture was perhaps the thing that least nearly approached an ideal interpretation; the exposition of the longing, despairing, cursing Faust, the gloom and passion of his solitude as Wagner has sealed it in this music, has been more eloquently made. And yet within its own lines it was an interpretation of remarkable consistency, and in some ways of poignant power. It was wonderfully brilliant in a technical way, especially in the matter of the wood wind playing. And in Tschaikowsky's broad and deeply felt "Romeo and Juliet" overture there was the feeling of the elemental tragedy, the "wind of Death's imperishable wing," that pervades it; a nobly beautiful performance of one of Tschaikowsky's noblest and most beautiful works.

Charpentier's suite has been heard here before, but not perhaps in so perfect a reproduction of its vivid picturesqueness and color. The French composer has advanced rapidly into fame through the attention that has recently been paid to his opera of "Louise" in Germany as well as in France, which may account for the renewed attention that is given to this composition. It was first performed in the United States some ten years ago.

It is the fruit of his sojourn in Italy as a Roman prizeman of the Conservatoire of Paris, and it bears every evidence of its sincerity and vividness in transcribing impressions of actual life. It is programme music of a more pictorial kind than the two pieces that preceded it upon the programme, and, while there is an abundance in it of Beethoven's "expression of feeling," it may be doubted whether there is not even more of the "painting" than he thought should be subordinated in music of this kind.

The composer has succeeded not only in gaining realistic effects, as in the representation of the trotting mules, in the second movement, but also in calling up and clearly defining a mood, and in filling his music with atmosphere and color. It is music generally interesting, often charming, and sometimes really beautiful in and of itself; and, though it is in truth dependent upon its "programme" for its full significance, and is thereby weakened in its appeal to the specifically musical sympathies of the listeners, it is still able to stand for much as music and is highly effective. The playing of it was exceedingly fine and full of spirit, contrast, and many-hued tonal gorgeousness.

Mme. Szumowska's art is more effectively displayed in the smaller frame of the recital hall than in a concerto with orchestra. Something of the refinement, charm, and fragile beauty of her style is lost in the larger hall. And while she played the concerto with warmth and finished beauty of phrasing and of tone, it lacked in imposing breadth in the first movement, and in some of the incisiveness that belongs to it. Mme. Szumowska was most warmly greeted by an audience that holds in high esteem the rare qualities of her playing.

# The New York Press

DAILY EDITION.

New York, Friday, March 20, 1903.

## GERICKE'S MEN PLAY AGAIN

**Mme. Szumowska the Soloist at Fifth Boston Symphony Concert.**

Mr. Gericke and his musicians gave their fifth concert of the season last night in Carnegie Hall, and they showed again what artistic results can be obtained by frequent rehearsing. The constant musical association of the members of the Boston orchestra is the secret of its remarkable success.

Last night's programme was not wholly satisfactory. It lacked a solid foundation. Wagner's "Faust Overture" and Tschaikowsky's overture fantasy, "Romeo and Juliet," are beautiful works in themselves, but they are only episodes on the programme of a symphony concert, and Charpentier's orchestral suite, "Impressions of Italy," the only large composition offered, failed to make up the deficiency. It is nothing more than salon music, clever as far as it goes, but without depth of feeling or original inspiration. Musically, the work is a featherweight.

Mme. Antoinette Szumowska was the soloist. Saint-Saens's originally unoriginal concerto for pianoforte, No. 2 in G minor, op. 22, does not give her much opportunity for showing her best powers, but her playing of it gave no reason for retracting previously formed opinions of her fine musical talent.

[98]

SUN, FRIDAY, MARCH 20

### THE BOSTON ORCHESTRA.

**The Last of Its Series of Evening Concerts at Carnegie Hall.**

The fifth and last evening concert of the Boston Symphony Orchestra took place last night at Carnegie Hall. The programme consisted of Wagner's "Eine Faust" overture, Saint-Säens's G minor concerto for piano and orchestra, Tschaikowsky's "Romeo and Juliet" overture-fantasy and Charpentier's suite, "Impressions of Italy." The pianist was Mme. Antionette Szumowska, wife of Josef Adamowski, one of the 'cellists of the orchestra. Josef Adamowski is a brother of Timothee Adamowski, one of the solo violinists of the organization. She is also a pupil of Mr. Paderewski. Somehow or other all these connections suggest a sort of Polish family party, but that, of course, like the "flowers that bloom in the spring, tra-la," has nothing to do with the case.

It was a pleasing programme, with a suitable distribution of merriment and melancholy. It was good to hear once again that extraordinary creation of the embryonic Wagner, made at a time when his brain was seething with the fancies later to become world thoughts. The whole work reeks with the thoughts of "Tristan und Isolde" flung wild among the early fancies of "Der Fliegende Holländer." At times one can even hear the voice of that "worst of all Worms," Fafner, Yet the thing is a beautiful tone-poem filled full of human feeling and painted in the most realistic tints of the orchestral palette. The Boston gentlemen played it with their customary finish, with military precision and with a noble solidity and homogeneity of tone. It was a highly polished performance—a little too highly polished, perhaps. A little more rudeness would have been welcome, for there were places where the elemental human in the hearer cried out for a more brutal raging of the brasses and less care for smoothness of tone in the strings. But Boston is a city of culture, and we must have refinement even though the heavens are falling.

The Tschaikowsky orchestral condensation of "Romeo and Juliet" is always good to hear. It is a joy to hear the song of a Romeo of the wind-swept steppes with a song of Little Russia on his lips and a Cossack Juliet with a dream of old mother Volga in her brain. What matters it? Might not the houses of Montague and Capulet have dwelt near the banks of the Neva? It is most intense and introspective, yet pictorial music, that the great Russian master left us, and we revel in its sombre tragedy because after all we can find the fifth act of Shakespeare's play in the heart of it. The gentlemen from Boston began it mildly enough, but they touched the heartstrings with the finale—the harp strings, too, with that middle passage, for Mr. Gericke brought out the picturesque harp part admirably.

The Charpentier suite, all habitual concert-goers, remember, since the days when lamented Anton Seidl made it known to us. A charming, aërial, sketchy, exquisitely orchestrated, slim and graceful composition it is, and suited perfectly to the exquisite style of the Boston Symphony Orchestra. It was played perfectly. As for the soloist, she was painfully nervous and she dropped not a few notes, yet she played the Saint-Säens music with great brightness and crispness of touch and with the daintiest possible feeling for its rhythms. She was most happy in the closing part of the scherzo. The audience was delighted with her and applauded her with great warmth.

EVENING POST: NEW YOR

FRIDAY, MARCH 20,

### MUSIC AND DRAMA.

**Boston Symphony Orchestra.**

Mme. Antoinette Szumowska was the soloist at last night's concert of the Boston Symphony Orchestra in Carnegie Hall. She played the second pianoforte concerto of Saint-Saëns, which has been quite the fashion lately, and was enthusiastically applauded by one of the largest audiences of the season. She played the French music with the requisite brilliancy and rhythmic incisiveness. Another French work on the programme was the orchestral suite "Impressions of Italy" by Charpentier, whose opera "Louise" is at present being acclimated in German cities and may possibly be heard here next winter. The suite is an early work, but it contains ideas as well as pictorial qualities that made it worth reviving.

To Wagner and Tchaikovsky the rest of the programme was devoted. Wagner's "Faust" overture, which opened the concert, might also be called Parisian music, since Wagner wrote it in the French capital, in the winter of 1839-40. In character, however, it is anything but French. Hans von Bülow pointed out that "its poetic subject is suffering—not the personal suffering of an individual Faust, but sorrows of general import." The music is thoroughly German, and it is also autobiographic, inasmuch as it portrays the state of mind of Wagner at a time when he was struggling for his daily bread as well as for fame. The orchestra played this sombre piece, as well as Tchaikovsky's poetic "Romeo and Juliet," with its usual technical finish and more than its usual emotional expression.

The Boston Symphony Orchestra's March concerts in this city will take place at Carnegie Hall on Thursday evening and Saturday afternoon. The programme for the first entertainment consists of Georg Schumann's "Liebesfrühling" overture (first time), the Saint-Saëns G minor piano concerto and Charpentier's suite, "Impressions of [illegible]. At the matinées the numbers will be [illegible]kowsky's "Romeo et Juliette" fantasy, [illegible] violin concerto and Schubert's C major [illegible] Szumowska will be the [illegible]

New-York Daily Tribune.

FRIDAY, MARCH 20, 1903.

## MUSIC.

### *The Boston Symphony Orchestra Concert.*

Last night at Carnegie Hall the Boston Symphony Orchestra gave its final evening concert and its last but one of the present series. The programme played last evening differed in detail from the one previously announced, in that Wagner's "A Faust Overture," was substituted for Georg Schumann's "Liebesfrühling" overture; also was the list lengthened by Tschaikowsky's "Romeo and Juliet," a number that had been selected to figure on the programme of this orchestra's matinee concert next Saturday.

The playing of Wagner's familiar "Faust" overture was wellnigh faultless. Just such opportunities as these reawaken our appreciation of the individual choirs in this famous orchestra, and in this number the woodwind especially gave a remarkable exhibition of separate and ensemble beauty of tone. Mr. Gericke gave a reading of this overture that was refined to the utmost. Many of the noisy climaxes so frequently read into this score were missed, yet as an entire it was in strict and logical proportion.

The tuneful and beloved Overture Fantasy of Tschaikowsky received careful consideration at the hands of this able conductor. It seemed a pity that in the tender love theme the horn should have been suppressed into almost an inaudible pianissimo, when its accompanying voice—that haunting call—is so essentially characteristic of Tschaikowsky; also did one wish that the principal episode of conflict between the feudal houses of Montague and Capulet might have been played a bit more uncouth. But these details scarcely weigh in the balance of the performance as a whole. It was, in a word, beautifully played with the tempest and passion toned down.

Mme. Antoinette Szumowska was the solo performer playing Saint-Saëns' G minor piano concerto. This happened to be the third performance of this concerto here during the present season, which fact does not tend to prejudice one in favor of this superficial composition. Mme. Szumowska exhibited symptoms of nervousness during the first movement which detracted from the breadth of this andante. The scherzando went neatly with many lapses into conventionality, and the player was heard at her best only in the presto. Her tone was small for so large an auditorium as Carnegie, but her phrasing was clean. At the close she was heartily applauded and was recalled several times. As a final number of the programme, the orchestra played Charpentier's orchestral suite, "Impressions of Italy," with a great show of tonal color. The audience was a large and an applausive one.

NEW YORK HERALD,

FRIDAY, MARCH 20,

The Boston Symphony Orchestra, at its fifth and last concert of the season, in Carnegie Hall, last night, provided an unusually large gathering of its patrons with matter for keen enjoyment, and with opportunity for profitable reflection.

The programme was not constituted as announced. For Georg Schumann's "Liebesfrüling Overture" there was substituted Wagner's "A Faust Overture," and there was added the "Romeo and Juliet" fantaisie of Tschaikowsky, scheduled for Saturday afternoon. Saint-Saëns' G minor pianoforte concerto, already heard twice this season at the hands of Mme. Roger-Miclos, and an orchestral suite, "Impressions of Italy," by Gustave Charpentier, completed the list.

Altogether admirable, it is not possible to term this programme, yet it was thoroughly interesting, and not least so because of its tendency at once to illustrate the brilliant qualities of the band and to define the true metier of the conductor. The "Faust" overture was made by this latter factor the least satisfying number in the list. It seemed constrained and too highly polished. It prompted the longing for some spice of recklessness, for at least one good fortissimo.

Nothing, on the other hand, could have been more masterly than the reading Mr. Gericke gave to the Tschaikowsky music or more charming than his presentment of the Charpentier "Impressions of Italy." This work is insufficiently excused by its clever instrumentation, for its triviality of thought, and scarcely deserved a place on such a programme.

Mme. Szumowska's performance of the concerto abounded in those qualities of musicianship which were disclosed at her recent recital, and fell short of high distinction only in moments of large dynamic demand.

**Boston Symphony Orchestra.**

For its last pair of Carnegie Hall concerts, next week, the Boston Symphony Orchestra announces these interesting programmes, under Wilhelm Gericke's conductorship:

THURSDAY EVENING.

Overture, "Liebesfruhling" (first time), Georg Schumann
Concerto for pianoforte, No. 2, in G minor, op. 22.....Saint-Saens
Orchestral suite, "Impressions of Italy," Charpentier

I. Serenade: Assez vite.
II. At the Fountain: Tranquille.
III. On Muleback: Allegretto, andantino.
IV. On the Summits: Moderato.
V. Napoli: Allegro non troppo.

Soloist: Mme. Antoinette Szumowska.

SATURDAY AFTERNOON.

Overture fantasia, "Romeo and Juliet," Tschaikowsky
Concerto for violin in D minor, op. 8, Richard Strauss

I. Allegro.
II. Lento.
III. Rondo.

Symphony in C major, No. 9....Schubert
Soloist: Mr. Hugo Heermann.

[99]

THE MAIL AND EXPRESS

Broadway and Fulton St., New York.

FRIDAY EVENING, MARCH 20, 1903.

## MUSIC.

### Boston Symphony Orchestra About to End Its New York Season—Charpentier and His Musical Diary of Italy.

The Boston Symphony Orchestra will complete to-morrow afternoon its seventeenth season in New York, and Schubert's marvelous C major symphony will doubtless send the audience away in a mood of calm exaltation, wishing that Mr. Gericke and his men might continue their adventures among musical masterpieces indefinitely. The light of orchestral music in this town is measurably lowered when the Boston band takes its summer leave. Five years ago this public was chary of supporting the visitors, but now Carnegie Hall is filled at every concert. After all, absolute musical merit eventually wins appreciation.

The fifth and final concert of the evening series took place last night and was heard by a splendid gathering of music lovers. Mr. Gericke had changed the programme, so that it began with Wagner's "A Faust Overture," the other numbers being the G minor piano concerto of Saint-Saens, Tschaikowsky's "Romeo and Juliet" fantasia, and Gustave Charpentier's suite "Impressions of Italy." Mme. Antoinette Szumowska was the solo pianist.

The Charpentier suite, which had been heard here under Seidl and Paur, was worth repeating. Whatever righteous disapproval may be felt of "picture music," which is what the Frenchman has aimed here to produce, it must be admitted that much of this score stands judgment as "absolute music." Charpentier was at the Villa Medici, as a Prix de Rome man, when he composed this suite. The first movement is a serenade; young men sing ardently, in the idiom of modern Italy, under windows—in the quiet of evening, and are answered by mandolins and guitars (harp and strings in the orchestra). They repeat their song and depart.

In "At the Fountain," a slow movement, the composer set down his impressions of peasant girls, walking with bronze jugs on their heads, in a sort of dreamy march, to the source of water. Burning sunshine suffuses the landscape, and shepherds call down the mountain sides. "On Muleback" is a picture of early evening; jingling bells mark the trotting of the beasts over a mountain road, and the song of girls returning from work lends sweetness. "On the Summits" is a musical transcription of glowing noon, as the composer felt its sway while looking from the heights above Sorrento, over the summer sea. "Naples," the last movement, tells the visitor's impressions of a walk through the bustling, fighting, singing city of outdoor life.

Charpentier has done enough since this suite was written to show clearly his theories of how far music may go toward description or illustration. His opera "Louise," which, since early 1900, has been the greatest success of Paris, has more than one scene in which street cries and noises are woven together as a part of the orchestral and vocal score. Throughout, it aims at the pictorial. Yet there, as in the "Impressions of Italy," many of the ideas, whether adapted from external sources or not, are perfectly suited to musical treatment.

When Charpentier's "programme," his external incident or condition, happens to admit of proper musical treatment, the result is altogether happy. In the "Serenade," the amorous song of the young men is proclaimed by violoncellos in unison, the harp and strings answer, and the departing youths speak again through a single viola played off the stage. Here is contrast, and here, too, is design, of a free sort, no doubt, but quite sufficient to show an artistic purpose.

The "march" of water carriers in "At the Fountain" is equally the reflection of a mood, as well as of a series of events. "On Muleback" is charming, though the rhythm and the bells are scarcely explicable by the canons of pure music. In "On the Summits" the composer has succeeded surprisingly in conveying a sense of lavish richness, an emotion of luxuriant pleasure, without once cloying the ear with too much sweetness. It is overpowering in just the way he desired, and as a technical feat it is simply masterly. No one but a man of rare talent could have written it.

When he seeks to embody the various street songs and noises of Naples in his last movement, Charpentier attempts the musically difficult, if not impossible. He brings together snatches, now of one tune, now of another, until the ear is baffled by too much fragmentary material hurled at it. This is frankly a drop below the level of absolute music, which after all is the only enduring touchstone.

The orchestra, under Mr. Gericke, played the suite as the composer would have liked—brilliantly, with elastic vigor and with vanishing tone color. So, too, the curiously somber yet tragically noble fantasia that Tschaikowsky wrote under the inspiration of "Romeo and Juliet" was performed with earnestness and sonority; that final choral for wood wind never fails to set in relief the whole of what has gone before. Tschaikowsky might well stand or fall by such tense, functional themes and such restrained yet heart-searching color as he has put into this fantasia.

The Saint-Saens piano concerto was disappointing. Mme. Szumowska's tone did not sing and her phrases were chopped into as many fragments as there were notes. Delicate and feminine as her touch was, it lacked clarity, and passage after passage, especially in the lower part of the keyboard, was obscured. Now and then some episode for the right hand had charm and color, but the total effect was surprisingly dull. Of the larger forms, this pianist seems to have little conception. The concerto went smoothly, but it was woefully unimpressive. Even the orchestral accompaniment sounded thin and plaintive. But this was the least important factor in an agreeable evening.

NEW YORK HERALD,

SUNDAY, MARCH 22,

# BOSTON MUSICIANS GIVE LAST CONCERT

### Mr. Gericke and His Men Interpret an Interesting Programme in Finished Style.

### HERR HEERMANN SOLOIST

### Pity Expressed That New York Must Go to Another City for Such an Orchestra.

The fast approaching close of the present musical season, indicated by the darkening of the Opera House last night, was further marked by the farewell matinee of the Boston Symphony Orchestra, in Carnegie Hall, yesterday afternoon. The affair served to close the most brilliant and successful series of concerts that the organization has ever given here, and to emphasize a standard of orchestral playing which New York would seem to have the right to expect from some permanent organization of her own. It is a sad commentary upon local equipment that the most cultivated audience New York boasts should be forced to import its highest musical pleasures from another city.

Mr. Gericke yesterday presented three interesting compositions in a really masterful manner. These were an overture, "Liebesfrühling," by Georg Schumann (heard for the first time); Richard Strauss' concerto for violin, in D minor, op. 8., and the C major symphony, No. 9, of Schubert. Herr Hugo Heermann was the soloist, and the deserving recipient of almost extravagant applause.

The novelty in the list it is hard to approve altogether. Bred, as the composer has been, in the atmosphere of modern musical Germany, his instrumental colors are ruddy and his use of them well abreast with the most advanced school of the art. His score is, moreover, alive with ingenious rhythmical devices and with sprightly dialogue. But the work in general effect is slim and unsubstantial, and the expectations raised by the appearance of some really solid episodes suffer disappointment. As a foil to its unsubstantial contents, there could scarcely have been found anything more satisfying than the greatest of Schubert's symphonies.

The virtuoso qualities of every department of the band and the remarkable understanding by the men of their conductor and each other illuminated both the complexity of the new work and the loveliness of the old. In particular, mention should be made of the remarkable delicacy of the wood wind passages in the symphony's second and third movements, and of the splendid verve and sweep which were brought into the finale.

For the first time in his local appearance Mr. Hugo Heermann delayed the awarding of high praise to his work. It was not until the latter part of the Concerto's first movement that he fairly asserted himself, beyond that point he compelled unqualified admiration.

NEW-YORK DAILY TRIBUNE

SUNDAY, MARCH 22.

### THE BOSTON SYMPHONY ORCHESTRA.

The Boston Symphony Orchestra gave the last of its concerts for this year at Carnegie Hall yesterday afternoon, and Mr. Gericke signalized the occurrence by bringing forward two compositions new to the public concert rooms of New-York. They were an overture, "Liebesfrühling," by George Schumann, and a violin concerto in D minor by Richard Strauss. A full contingent of the Boston orchestra's admirers was present, and all the music seemed to be keenly enjoyed, though Herr Heermann, who played the concerto, gathered fewer laurels than usual. The fault lay chiefly with the music. It is one of Strauss's youthful works. It does not disclose the impetuous heaven stormer of to-day, but neither does it discover the amiable, resourceful, melodious classicist of the symphony in F minor with which his introduction was effected in New-York in 1884. It is pleasing in parts, but never spontaneous and not always euphonious. Why Herr Heermann chose to play it cannot be guessed. He has made a splendid record on this, his first, visit to America, and has always risen with his task. His playing of Beethoven, Brahms and Bach has been most admirable; yesterday there were inelegancies in slips of intonation in his playing which were not apparent when he strove for nobler things. Schumann is a comparatively young composer of great erudition, who was identified with the best musical interests of Bremen for four years and is now the conductor of the venerable Singakademie, in Berlin. Some of his music has been heard here, and this overture figured on one of the programmes of the Männergesangverein Arion last November. It is a work of much melodic charm, and well deserving of a place in high class concerts. A superb performance of Schubert's great C major symphony brought the concert to a close, and its reception was calculated to make Mr. Gericke feel that he has no warmer or sincerer admirers than those he has rallied around his standard in New-York.

Next week is one for rejoicing for music lovers, for the Boston Symphony Orchestra will be with us. They have prepared these programmes, and no one can afford to miss either concert:M

Thursday evening—Overture, "Liebesfruhling," first time (Georg Schumann); concerto for pianoforte, No. 2, in G minor, op. 22 (Saint-Saens); orchestral suite, "Impressions of Italy" (Charpentier). Soloist, Mme. Antoinette Szumowska.

Saturday afternoon—Overture fantasy, "Romeo and Juliet" (Tschaikowsky); concerto for violin in D minor, op. 8 (Richard Strauss); symphony in C major, No. 9 (Schubert). Soloist, Hugo Heermann.

…, FRIDAY, MARCH 20

### THE BOSTON ORCHESTRA.

**The Last of Its Series of Evening Concerts at Carnegie Hall.**

The fifth and last evening concert of the Boston Symphony Orchestra took place last night at Carnegie Hall. The programme consisted of Wagner's "Eine Faust" overture, Saint-Säens's G minor concerto for piano and orchestra, Tschaikowsky's "Romeo and Juliet" overture-fantasy and Charpentier's suite, "Impressions of Italy." The pianist was Mme. Antionette Szumowska, wife of Josef Adamowski, one of the 'cellists of the orchestra. Josef Adamowski is a brother of Timothee Adamowski, one of the solo violinists of the organization. She is also a pupil of Mr. Paderewski. Somehow or other all these connections suggest a sort of Polish family party, but that, of course, like the "flowers that bloom in the spring, tra-la," has nothing to do with the case.

It was a pleasing programme, with a suitable distribution of merriment and melancholy. It was good to hear once again that extraordinary creation of the embryonic Wagner, made at a time when his brain was seething with the fancies later to become world thoughts. The whole work reeks with the thoughts of "Tristan und Isolde" flung wild among the early fancies of "Der Fliegende Holländer." At times one can even hear the voice of that "worst of all Worms," Fafner, Yet the thing is a beautiful tone-poem filled full of human feeling and painted in the most realistic tints of the orchestral palette. The Boston gentlemen played it with their customary finish, with military precision and with a noble solidity and homogeneity of tone. It was a highly polished performance—a little too highly polished, perhaps. A little more rudeness would have been welcome, for there were places where the elemental human in the hearer cried out for a more brutal raging of the brasses and less care for smoothness of tone in the strings. But Boston is a city of culture, and we must have refinement even though the heavens are falling.

The Tschaikowsky orchestral condensation of "Romeo and Juliet" is always good to hear. It is a joy to hear the song of a Romeo of the wind-swept steppes with a song of Little Russia on his lips and a Cossack Juliet with a dream of old mother Volga in her brain. What matters it? Might not the houses of Montague and Capulet have dwelt near the banks of the Neva? It is most intense and introspective, yet pictorial music, that the great Russian master left us, and we revel in its sombre tragedy because after all we can find the fifth act of Shakespeare's play in the heart of it. The gentlemen from Boston began it mildly enough, but they touched the heartstrings with the finale—the harp strings, too, with that middle passage, for Mr. Gericke brought out the picturesque harp part admirably.

The Charpentier suite, all habitual concert-goers remember, since the days when lamented Anton Seidl made it known to us. A charming, aërial, sketchy, exquisitely orchestrated, slim and graceful composition it is, and suited perfectly to the exquisite style of the Boston Symphony Orchestra. It was played perfectly. As for the soloist, she was painfully nervous and she dropped not a few notes, yet she played the Saint-Säens music with great brightness and crispness of touch and with the daintiest possible feeling for its rhythms. She was most happy in the closing part of the scherzo. The audience was delighted with her and applauded her with great warmth.

EVENING POST: NEW YOR

FRIDAY, MARCH 20,

### MUSIC AND DRAMA.

**Boston Symphony Orchestra.**

Mme. Antoinette Szumowska was the soloist at last night's concert of the Boston Symphony Orchestra in Carnegie Hall. She played the second pianoforte concerto of Saint-Saëns, which has been quite the fashion lately, and was enthusiastically applauded by one of the largest audiences of the season. She played the French music with the requisite brilliancy and rhythmic incisiveness. Another French work on the programme was the orchestral suite "Impressions of Italy" by Charpentier, whose opera "Louise" is at present being acclimated in German cities and may possibly be heard here next winter. The suite is an early work, but it contains ideas as well as pictorial qualities that made it worth reviving.

To Wagner and Tchaikovsky the rest of the programme was devoted. Wagner's "Faust" overture, which opened the concert, might also be called Parisian music, since Wagner wrote it in the French capital, in the winter of 1839-40. In character, however, it is anything but French. Hans von Bülow pointed out that "its poetic subject is suffering—not the personal suffering of an individual Faust, but sorrows of general import." The music is thoroughly German, and it is also autobiographic, inasmuch as it portrays the state of mind of Wagner at a time when he was struggling for his daily bread as well as for fame. The orchestra played this sombre piece, as well as Tchaikovsky's poetic "Romeo and Juliet," with its usual technical finish and more than its usual emotional expression.

The Boston Symphony Orchestra's March concerts in this city will take place at Carnegie Hall on Thursday evening and Saturday afternoon. The programme for the first entertainment consists of Georg Schumann's "Liebesfrühling" overture (first time), the Saint-Saëns G minor piano concerto and Charpentier's suite, "Impressions of Italy." At the matinées the numbers will be Tschaikowsky's "Romeo et Juliette" fantasy, Strauss's violin concerto and Schubert's C major symphony. Mme. Antoinette Szumowska will be the soloist and Hugo Heermann the violinist.

New-York Daily Tribune.

FRIDAY, MARCH 20, 1903.

## MUSIC.

### *The Boston Symphony Orchestra Concert.*

Last night at Carnegie Hall the Boston Symphony Orchestra gave its final evening concert and its last but one of the present series. The programme played last evening differed in detail from the one previously announced, in that Wagner's "A Faust Overture," was substituted for Georg Schumann's "Liebesfrühling" overture; also was the list lengthened by Tschaikowsky's "Romeo and Juliet," a number that had been selected to figure on the programme of this orchestra's matinee concert next Saturday.

The playing of Wagner's familiar "Faust" overture was wellnigh faultless. Just such opportunities as these reawaken our appreciation of the individual choirs in this famous orchestra, and in this number the woodwind especially gave a remarkable exhibition of separate and ensemble beauty of tone. Mr. Gericke gave a reading of this overture that was refined to the utmost. Many of the noisy climaxes so frequently read into this score were missed, yet as an entire it was in strict and logical proportion.

The tuneful and beloved Overture Fantasy of Tschaikowsky received careful consideration at the hands of this able conductor. It seemed a pity that in the tender love theme the horn should have been suppressed into almost an inaudible pianissimo, when its accompanying voice—that haunting call—is so essentially characteristic of Tschaikowsky; also did one wish that the principal episode of conflict between the feudal houses of Montague and Capulet might have been played a bit more uncouth. But these details scarcely weigh in the balance of the performance as a whole. It was, in a word, beautifully played with the tempest and passion toned down.

Mme. Antoinette Szumowska was the solo performer playing Saint-Saëns' G minor piano concerto. This happened to be the third performance of this concerto here during the present season, which fact does not tend to prejudice one in favor of this superficial composition. Mme. Szumowska exhibited symptoms of nervousness during the first movement which detracted from the breadth of this andante. The scherzando went neatly with many lapses into conventionality, and the player was heard at her best only in the presto. Her tone was small for so large an auditorium as Carnegie, but her phrasing was clean. At the close she was heartily applauded and was recalled several times. As a final number of the programme, the orchestra played Charpentier's orchestral suite, "Impressions of Italy," with a great show of tonal color. The audience was a large and an applausive one.

NEW YORK HERALD,

FRIDAY, MARCH 20,

The Boston Symphony Orchestra, at its fifth and last concert of the season, in Carnegie Hall, last night, provided an unusually large gathering of its patrons with matter for keen enjoyment, and with opportunity for profitable reflection.

The programme was not constituted as announced. For Georg Schumann's "Liebesfrüling Overture" there was substituted Wagner's "A Faust Overture," and there was added the "Romeo and Juliet" fantaisie of Tschaikowsky, scheduled for Saturday afternoon. Saint-Saëns' G minor pianoforte concerto, already heard twice this season at the hands of Mme. Roger-Miclos, and an orchestral suite, "Impressions of Italy," by Gustave Charpentier, completed the list.

Altogether admirable, it is not possible to term this programme, yet it was thoroughly interesting, and not least so because of its tendency at once to illustrate the brilliant qualities of the band and to define the true metier of the conductor. The "Faust" overture was made by this latter factor the least satisfying number in the list. It seemed constrained and too highly polished. It prompted the longing for some spice of recklessness, for at least one good fortissimo.

Nothing, on the other hand, could have been more masterly than the reading Mr. Gericke gave to the Tschaikowsky music or more charming than his presentment of the Charpentier "Impressions of Italy." This work is insufficiently excused by its clever instrumentation, for its triviality of thought, and scarcely deserved a place on such a programme.

Mme. Szumowska's performance of the concerto abounded in those qualities of musicianship which were disclosed at her recent recital, and fell short of high distinction only in moments of large dynamic demand.

**Boston Symphony Orchestra.**

For its last pair of Carnegie Hall concerts, next week, the Boston Symphony Orchestra announces these interesting programmes, under Wilhelm Gericke's conductorship:

THURSDAY EVENING.

Overture, "Liebesfruhling" (first time), Georg Schumann
Concerto for pianoforte, No. 2, in G minor, op. 22.....Saint-Saens
Orchestral suite, "Impressions of Italy," Charpentier

I. Serenade: Assez vite.
II. At the Fountain: Tranquille.
III. On Muleback: Allegretto, andantino.
IV. On the Summits: Moderato.
V. Napoli: Allegro non troppo.

Soloist: Mme. Antoinette Szumowska.

SATURDAY AFTERNOON.

Overture fantasia, "Romeo and Juliet," Tschaikowsky
Concerto for violin in D minor, op. 8, Richard Strauss

I. Allegro.
II. Lento.
III. Rondo.

Symphony in C major, No. 9....Schubert

Soloist: Mr. Hugo Heermann.

THE MAIL AND EXPRESS

Broadway and Fulton St., New York.

FRIDAY EVENING, MARCH 20, 1903.

## MUSIC.

### Boston Symphony Orchestra About to End Its New York Season—Charpentier and His Musical Diary of Italy.

The Boston Symphony Orchestra will complete to-morrow afternoon its seventeenth season in New York, and Schubert's marvelous C major symphony will doubtless send the audience away in a mood of calm exaltation, wishing that Mr. Gericke and his men might continue their adventures among musical masterpieces indefinitely. The light of orchestral music in this town is measurably lowered when the Boston band takes its summer leave. Five years ago this public was chary of supporting the visitors, but now Carnegie Hall is filled at every concert. After all, absolute musical merit eventually wins appreciation.

The fifth and final concert of the evening series took place last night and was heard by a splendid gathering of music lovers. Mr. Gericke had changed the programme, so that it began with Wagner's "A Faust Overture," the other numbers being the G minor piano concerto of Saint-Saens, Tschaikowsky's "Romeo and Juliet" fantasia, and Gustave Charpentier's suite "Impressions of Italy." Mme. Antoinette Szumowska was the solo pianist.

The Charpentier suite, which had been heard here under Seidl and Paur, was worth repeating. Whatever righteous disapproval may be felt of "picture music," which is what the Frenchman has aimed here to produce, it must be admitted that much of this score stands judgment as "absolute music." Charpentier was at the Villa Medici, as a Prix de Rome man, when he composed this suite. The first movement is a serenade; young men sing ardently, in the idiom of modern Italy, under windows—in the quiet of evening, and are answered by mandolins and guitars (harp and strings in the orchestra). They repeat their song and depart.

In "At the Fountain," a slow movement, the composer set down his impressions of peasant girls, walking with bronze jugs on their heads, in a sort of dreamy march, to the source of water. Burning sunshine suffuses the landscape, and shepherds call down the mountain sides. "On Muleback" is a picture of early evening; jingling bells mark the trotting of the beasts over a mountain road, and the song of girls returning from work lends sweetness. "On the Summits" is a musical transcription of glowing noon, as the composer felt its sway while looking from the heights above Sorrento, over the summer sea. "Naples," the last movement, tells the visitor's impressions of a walk through the bustling, fighting, singing city of outdoor life.

Charpentier has done enough since this suite was written to show clearly his theories of how far music may go toward description or illustration. His opera "Louise," which, since early 1900, has been the greatest success of Paris, has more than one scene in which street cries and noises are woven together as a part of the orchestral and vocal score. Throughout, it aims at the pictorial. Yet there, as in the "Impressions of Italy," many of the ideas, whether adapted from external sources or not, are perfectly suited to musical treatment.

When Charpentier's "programme," his external incident or condition, happens to admit of proper musical treatment, the result is altogether happy. In the "Sere-

…nade; young men sing ardently, in the idiom of modern Italy, under windows—in the quiet of evening, and are answered by mandolins and guitars (harp and strings in the orchestra). They repeat their song and depart.

New Haven, Conn., March 20.—An announcement of interest to Yale graduates respecting the foundation of a new senior class organization in the colleges was made to-day. It is an open club, and its plan is to take as many of as

**tles.**

**and Bars Members of Old Societies.**

**It Is for Seniors, Is Called the Elihu**

## NEW CLUB AT YALE.

what can be done.

"I am informed by the Society for the Prevention of Cruelty to Animals that it is destroying more dogs to-day than ever before. I am convinced that the society is not lax in its duties, and that it is doing all it can to solve the stray dog problem by exterminating the animals.

"To formulate a plan without proper data in hand is, of course, impossible. When I have these I shall have something further to say."

As a result of the present "mad dog" agitation, it is expected that stray canines will be destroyed by thousands during the next few months in the "lethal chamber" of the Society for the Prevention of Cruelty to Animals.

Das Bostoner Symphonie-Orchester wird am Donnerstag Abend und Samstag Nachmittag in Carnegie Hall seine beiden letzten Konzerte in dieser Saison geben. Das erste Konzert wird mit einer Ouverture „Liebesfrühling" von Georg Schumann eröffnet; dann spielt Frau Szumowska das Saint-Saens'sche G-moll Konzert, und das Orchester schließt mit Charpentier's fünfsätziger Suite „Italienische Eindrücke". Im zweiten Konzert wird das Orchester Tschaikowsky's „Romeo und Juliet" — Ouverture und Schubert's C-dur Symphonie spielen, und Herr Hugo Heerman wird das Richard Strauss'sche Violinkonzert vor-

NEW YORK HERALD,

SUNDAY, MARCH 22,

# BOSTON MUSICIANS GIVE LAST CONCERT

### Mr. Gericke and His Men Interpret an Interesting Programme in Finished Style.

### HERR HEERMANN SOLOIST

### Pity Expressed That New York Must Go to Another City for Such an Orchestra.

The fast approaching close of the present musical season, indicated by the darkening of the Opera House last night, was further marked by the farewell matinee of the Boston Symphony Orchestra, in Carnegie Hall, yesterday afternoon. The affair served to close the most brilliant and successful series of concerts that the organization has ever given here, and to emphasize a standard of orchestral playing which New York would seem to have the right to expect from some permanent organization of her own. It is a sad commentary upon local equipment that the most cultivated audience New York boasts should be forced to import its highest musical pleasures from another city.

Mr. Gericke yesterday presented three interesting compositions in a really masterful manner. These were an overture, "Liebesfrühling," by Georg Schumann (heard for the first time); Richard Strauss' concerto for violin, in D minor, op. 8., and the C major symphony, No. 9, of Schubert. Herr Hugo Heermann was the soloist, and the deserving recipient of almost extravagant applause.

The novelty in the list it is hard to approve altogether. Bred, as the composer has been, in the atmosphere of modern musical Germany, his instrumental colors are ruddy and his use of them well abreast with the most advanced school of the art. His score is, moreover, alive with ingenious rhythmical devices and with sprightly dialogue. But the work in general effect is slim and unsubstantial, and the expectations raised by the appearance of some really solid episodes suffer disappointment. As a foil to its unsubstantial contents, there could scarcely have been found anything more satisfying than the greatest of Schubert's symphonies.

The virtuoso qualities of every department of the band and the remarkable understanding by the men of their conductor and each other illuminated both the complexity of the new work and the loveliness of the old. In particular, mention should be made of the remarkable delicacy of the wood wind passages in the symphony's second and third movements, and of the splendid verve and sweep which were brought into the finale.

For the first time in his local appearance Mr. Hugo Heermann delayed the awarding of high praise to his work. It was not until the latter part of the Concerto's first movement that he fairly asserted himself, beyond that point he compelled unqualified admiration.

NEW-YORK DAILY TRIBU

SUNDAY, MARCH 22.

### THE BOSTON SYMPHONY ORCHESTRA.

The Boston Symphony Orchestra gave the last of its concerts for this year at Carnegie Hall yesterday afternoon, and Mr. Gericke signalized the occurrence by bringing forward two compositions new to the public concert rooms of New-York. They were an overture, "Liebesfrühling," by George Schumann, and a violin concerto in D minor by Richard Strauss. A full contingent of the Boston orchestra's admirers was present, and all the music seemed to be keenly enjoyed, though Herr Heermann, who played the concerto, gathered fewer laurels than usual. The fault lay chiefly with the music. It is one of Strauss's youthful works. It does not disclose the impetuous heaven stormer of to-day, but neither does it discover the amiable, resourceful, melodious classicist of the symphony in F minor with which his introduction was effected in New-York in 1884. It is pleasing in parts, but never spontaneous and not always euphonious. Why Herr Heermann chose to play it cannot be guessed. He has made a splendid record on this, his first, visit to America, and has always risen with his task. His playing of Beethoven, Brahms and Bach has been most admirable; yesterday there were inelegancies in slips of intonation in his playing which were not apparent when he strove for nobler things. Schumann is a comparatively young composer of great erudition, who was identified with the best musical interests of Bremen for four years and is now the conductor of the venerable Singakademie, in Berlin. Some of his music has been heard here, and this overture figured on one of the programmes of the Männergesangverein Arion last November. It is a work of much melodic charm, and well deserving of a place in high class concerts. A superb performance of Schubert's great C major symphony brought the concert to a close, and its reception was calculated to make Mr. Gericke feel that he has no warmer or sincerer admirers than those he has rallied around his standard in New-York.

Next week is one for rejoicing for music lovers, for the Boston Symphony Orchestra will be with us. They have prepared these programmes, and no one can afford to miss either concert:M

Thursday evening—Overture, "Liebesfruhling," first time (Georg Schumann); concerto for pianoforte, No. 2, in G minor, op. 22 (Saint-Saens); orchestral suite, "Impressions of Italy" (Charpentier). Soloist, Mme. Antoinette Szumowska.

Saturday afternoon—Overture fantasy, "Romeo and Juliet" (Tschaikowsky); concerto for violin in D minor, op. 8 (Richard Strauss); symphony in C major, No. 9 (Schubert). Soloist, Hugo Heermann.

[99]

# REDUCTION RATIO

# 14x

2.5 mm
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

2.0 mm
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz1234567890

1.5 mm
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz1234567890

# PM-MGP 13″x18″
# METRIC GENERAL PURPOSE TARGET
# PHOTOGRAPHIC

150 mm

100 mm

A5

A4

1.0 mm
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz1234567890

1.5 mm
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

2.0 mm
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

2.5 mm
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

## PRECISION℠ RESOLUTION TARGETS

Century

1303 Geneva Avenue
St. Paul, MN 55119

4.5 mm
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

3.5 mm
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz1234567890

3.0 mm
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz1234567890

THE NEW YORK TIMES, SUNDAY, MARCH 22.

## THE BOSTON ORCHESTRA.

### A New Overture by Georg Schumann and Strauss's Violin Concerto.

The last of the Boston Symphony Orchestra's concerts for this season was given yesterday afternoon in Carnegie Hall, and was the occasion for bringing two new compositions before this public for the first time. One was the work of a man almost unknown even by name to the musical public of this city, the other by one of the great men of these latter days. The unknown composer, Georg Schumann, made a much more important contribution to the afternoon's programme in his overture, "The Dawn of Love," than did the famous one, Richard Strauss, with his youthful violin concerto, Opus 8.

Georg Schumann, one of the younger conductors and composers of Germany, has written much music already, though little of it has been heard in this country; but if it is in general as fresh and vigorous as this overture, more of it will be welcomed. He has a remarkable flow of melody at a time when a gift for melody is not the prevailing characteristic of the men who are dominant in the world of music and when it sometimes seems as if melody were becoming obsolescent.

There is much charm about his themes, though it may be suspected to be perhaps a little superficial; but they are clear in their outline and expressive in their nature, and he has used them with skill, following the classical overture form in their development. Mr. Schumann has clad his ideas in an uncommonly brilliant and varied orchestral garb, shot through and through with gleaming strands of instrumental color. For some of this as well as for some of the fabric of his musical ideas the composer has gone to Wagner, and it is not difficult to hear from time to time suggestions of the score of "Die Meistersinger." But if he is neither very deep nor very original he has certainly succeeded in producing a piece of substantial quality, and has conveyed the effect he aimed at, of exuberance, exultation, and impulsive life.

The great and increasing importance that Strauss is assuming in the musical world has led, as such a phenomenon always leads, to a scrutiny of his earlier works that attracted little attention at their first appearance. His violin concerto is one of the earliest, written when he was nineteen years old and a student at the Munich University. It is scarcely known. It is barely mentioned by his biographers, and it has cut a very small figure in his career as a composer. The hearing of it yesterday afternoon showed pretty conclusively why this is so. It is not comparable, for instance, with the violin sonata, also one of his early works, in originality or individuality of invention.

As the work of a boy in college it is indeed striking, for the general poise and assurance it reveals on the part of the composer and for the command it shows of the technique of composition, both for the orchestra and for the solo instrument; though in the solo part there are indeed passages so shaped as to offer embarrassment to even so accomplished a player as Mr. Heermann. But there is not much that is salient or distinguished in it. Without the name of Strauss upon it, it would scarcely have been deemed worthy of the pains and care that must be expended upon it to give it a fitting performance. Prof. Heermann, to tell the truth, did not appear to his best advantage in it. He has not the brilliancy and dash that the last movement requires, for one thing; and he has not before, since he landed upon these shores, played with so frequent lapses from pure intonation as in this concerto. With all this, it was worth while to play it, if not for its own sake, at least in order that we might know the beginnings of a man who at present occupies the foremost place in the musical world.

The concert was closed with a superb performance of Schubert's great C major symphony. If anything that Mr. Gericke and the Boston Orchestra have ever done has shown love and devotion, it is this performance of Schubert's symphony. Mr. Gericke was in the closest communion with his great fellow-townsman yesterday, and entered deeply into the spirit of his great work. The beauty and poetry of the symphony were laid bare as they seldom are; Mr. Gericke's reading was romantic, free, full of nuance and of swelling climaxes, of the most perfect beauty of tone; and was in every way an unalloyed delight.

At the close the audience let loose the flood of its enthusiasm and gave Mr. Gericke to understand in no uncertain tones the appreciation in which his work for New York is held by the music-loving public, which the Boston Orchestra has won unreservedly to its support. The applause was long and loud, and Mr. Gericke was called out repeatedly, his admirers seeming unwilling to let him depart. It was a notable close of a notable season.

WORLD: FRIDAY, MARCH 20

### BOSTON'S MASTER ORCHESTRA

#### Carnegie Hall Crowded at Last Evening's Concert.

The Boston Symphony Orchestra gave its fifth and last concert at Carnegie Hall yesterday evening. The hall was crowded with a fashionable and musical audience, which emphasized the splendid support New York now gives to this body of master musicians.

Three orchestral numbers were on the programme—Wagner's "A Faust Overture," Tschaikowsky's "Romeo and Juliet" overture and Charpentier's "Impressions of Italy." With these selections Mr. Gericke, the conductor, exhibited all of the superlative qualities of his players. Breadth of interpretation, dignity of utterance and solidity of tone marked the Wagner opus. Superb contrasts of tonal delicacy and dynamic effects were shown in the Tschaikowsky overture. The extreme virtuosity of the orchestra was displayed in Charpentier's suite—a composition of rare beauty, full of imagination, glowing with brilliant color.

Mme. Antoinette Szumowska was the solo pianist. She played Saint-Saens's second concerto in a disappointing manner. It was a timid performance, devoid of force, accent, effect and authority.

SUN, SUNDAY, MARCH 22.

## THE BOSTON ORCHESTRA.

### The Last Matinee of its Seventeenth Season in This City.

The Boston Symphony Orchestra bade New York good-by yesterday afternoon, when it closed its seventeenth season here with its fifth matinée at Carnegie Hall. It played one of those compact programmes in which sober music lovers, not intoxicated with the cheap champagne of Sunday night concerts, find a lasting joy. It was a pretty programme, too, beginning with a novelty, having a quasi-novelty for the central number, and ending with a stanch old favorite. Then the audience tacitly but unanimously agreed to show Conductor Wilhelm Gericke what New York thought of him, and it called him out six times.

The numbers performed were Georg Schumann's overture, "Liebesfrühling," which was heard for the first time at these concerts—it was done for the Arion Society on Nov. 16, 1902—Richard Strauss's violin concerto, with Hugo Heermann as the solo exponent, and Schubert's unfinished symphony. Georg Schumann is a German composer, still young, and living in Berlin. His overture was produced by Arthur Nikisch and the Berlin Philharmonic on April 1, 1901. It is not an important or original work, but it has engaging qualities.

It is classic in framework and well scored except in one or two spots. Its themes are at times suggestive of the ballet in "Die Meistersinger" and there are glints of the sunlight of Goldmark's glittering manner on its surface. But it is sprightly and tuneful and amiable in spirit. At any rate, the composer does not write like a novice, and there is a comfortable assurance in his style. The gentlemen of Boston played the overture charmingly.

The violin concerto of the musical thunderer of Munich is his eighth work, written in the season of 1882-83, when he was a boy and went to school to every one of the masters, from Haydn to Wagner. He pays his respects to most of them in this juvenile opus and does it with a graceful candor most becoming in a university undergraduate. There are no foreshadowings of the portentous propounder of Zarathustran world riddles, no prophetic hints of the "gnothi seauton" of the "Heldenleben" Socrates. This concerto is just a plain statement of themes in the convenient old manner, with the customary concerto exfoliation into fiddle figures.

It is academic writing and has the subdued rectitude of the exercise book. The first movement is a very neat piece of musical cabinet work; the second, a romance which roams but does not romance; and the third, a very tenuous thread of staccato gossamer. Mr. Heermann, who has assisted ably in the revival of this boy's composition with a big man's name attached to it, played it with spirit and understanding, but there were times when his relations with the pitch were strained.

*Times*

### BOSTON SYMPHONY ORCHESTRA.

The Boston Symphony Orchestra will make its last visit of the season to New York this week, and will as usual give two concerts at Carnegie Hall, one on Thursday evening, at 8:15 o'clock, one on Saturday afternoon, at 2:30 o'clock. On Thursday evening Mme. Antoinette Szumowska will be the soloist, on Saturday afternoon Mr. Hugo Heermann. The programmes will be as follows:

Thursday Evening.

Overture, "Liebesfruhling," (first time)... Georg Schumann
Concerto for Pianoforte, No. 2, in G minor, Op. 22.......................Saint-Saens
Orchestral Suite, "Impressions of Italy". Charpentier
Serenade: Assez vite.
"At the Fountain," Tranquille.
"On Muleback," Allegretto; Andantino.
"On the Summits," Moderato.
"Napoli," Allegro non troppo.
Soloist, Mme. Antoinette Szumowska.

Saturday Afternoon.

Overture Fantasy, "Romeo and Juliet".. Tschaikowsky
Concerto for Violin in D minor, Op. 8.... Richard Strauss
Symphony in C major, No. 9..........Schubert
Soloist, Mr. Hugo Heermann.

### CHANGE IN SYMPHONY PROGRAMMES.

Mr. Gericke has rearranged the programmes of both to-night's concert and the Saturday afternoon concert of the Boston Symphony Orchestra, this week, as follows:

THURSDAY EVENING.

A Faust overture.................................Wagner
Concerto for pianoforte, No. 2, in G minor, op. 22, Saint-Saëns
Overture fantasy, "Romeo and Juliet"....Tchaikowsky
Orchestral suite, "Impressions of Italy".....Charpentier
Soloist, Mme. Antoinette Szumowska.

SATURDAY AFTERNOON.

Overture, "Liebesfruehling" (first time).Georg Schumann
Concerto for violin in D minor, op. 8....Richard Strauss
Symphony in C major, No. 9...............Schubert
Soloist, Mr. Hugo Heermann.

Conductor Wilhelm Gericke has rearranged the programmes of both his concert to-night and his Saturday matinée with the Boston Symphony Orchestra, at Carnegie Hall, as follows:

This evening, at 8:15 o'clock: A Faust Overture, Wagner; concerto for piano, No. 2, in G minor, op. 22, Saint-Saëns; overture fantasy, "Romeo and Juliet," Tschaikowsky; orchestral suite, "Impressions of Italy," Charpentier. Soloist, Mme. Antoinette Szumowska.

Saturday afternoon, at 2:30 o'clock: Overture, "Liebesfruehling" Georg Schumann (first time); concerto for violin, in D minor, op. 8, Richard Strauss; symphony in C major, No. 9, Schubert. Soloist, Mr. Hugo Heermann.

It would be interesting to know what the Philharmonic trustees think of the support which the Boston Symphony Orchestra is now receiving in New York. Such gatherings as those of the last two or three concerts are eloquent. They are no longer warnings that the veteran orchestra must forget its honorable past and seek to rejuvenate itself; they are promulgations of a judgment from which an appeal is difficult.

* * *

The last concerts of the season by the Boston Symphony Orchestra occur this week. At Carnegie Hall Thursday evening the following programme will be played:

Overture, "Liebesfruhling"..............George Schumann
(First time.)
Concerto for pianoforte, No 2, in G minor, Op. 22, Saint-Saëns
Orchestral Suite, "Impressions of Italy,"....Charpentier
Soloist: Madame Antoinette Szumowska.

At the Brooklyn Academy of Music Friday evening this is the programme:

Overture, "Faust"..............................Wagner
Aria, "Unter den blühenden Mandelbäumen," from "Euryanthe"..................................Weber
Concerto for pianoforte, No 2, in G minor, Op 22, Saint-Saëns
Song with orchestra, "Adelaide"..............Beethoven
Orchestral Suite, "Impressions of Italy"....Charpentier
Soloists: Mr. Ellison Van Hoose, Madame Antoinette Szumowska.

And on Saturday afternoon, at Carnegie Hall, the final concert will be given as follows:

Overture Fantasy, "Romeo and Juliet"....Tschaikowsky
Concerto for violin in D minor, Op. 8....Richard Strauss
Symphony in C major, No. 9...................Schubert
Soloist, Hugo Heermann.

In the orchestral field the events of next week will be two concerts at Carnegie Hall by the Boston Symphony Orchestra. On Thursday evening the programme will comprise an overture by Georg Schumann, "Liebesfrühling" (new), Charpentier's suite "Impressions of Italy," and the second concerto by Saint-Saëns, to be played by Mme. Szumowska. On Saturday afternoon Mr. Heermann will play R. Strauss's violin concerto, and the orchestra will be heard in Tchaikovsky's "Romeo and Juliet" and Schubert's immortal ninth symphony.

Was it by a happy coincidence that the Boston Symphony Orchestra played its swan-song in Schubert's great C symphony on the same day at Carnegie Hall? The supreme melodies of this world are few. But assuredly Wagner's comic opera and Schubert's last symphony are two of them. The matinée audience gave to Conductor Wilhelm Gericke a farewell tribute of applause that lasted until you could fairly hear the laggard locomotive whistling all aboard for a Boston train. The soloist, mature, manly Hugo Heermann, earned exactly ten recalls at the hands of this audience. His concerto by Richard Strauss was not the cause. The mutterings of an infant Jupiter are interesting rather than important. The music was unhackneyed, however. The overture that opened the matinée was heard for the first time and should be heard again. Gaze at a Corot landscape with its umbrageous dancers, read again Kipling's "The Spring Running," then go—at your next opportunity—and listen to the "Liebesfrühling" of Georg Schumann, of Bremen and Berlin. It speaks to living men.

But Schubert, that child of a century, dead at one-and-thirty, "deaf" to his best work that he died without hearing, is it any wonder that Europe thought his hundreds of "posthumous" songs came from spirit land? The last great symphony is a song itself when the virtuoso orchestra plays.

### The Last Boston Concert.

While farewells were in progress at the Metropolitan on Saturday afternoon others were being made by the Boston Symphony Orchestra in Carnegie Hall. For the last matinée Mr. Gericke put two novelties on his programme, a concert overture by Georg Schumann, entitled *Liebesfrühling*, and Richard Strauss's violin concerto in D minor, which Hugo Heermann played. The other number was Schubert's ever-beautiful C major symphony. The Schumann overture is a brilliant, colorful work, bright and spirited, but very illustrative of the influence greater composers have on lesser ones. It is as if Schumann had written his overture directly after communing with *Die Meistersinger*, so similar are its thematic contents to those contained in that opera. Other traces of Wagner can be found in it, and one can see signs of the influence of Goldmark in the general treatment. If not very original in matter, in treatment it is made most attractive and was well worth hearing.

No one listening to Strauss's concerto in ignorance of the composer's name would have imagined that it could be ever so distantly related to the man who wrote *Ein Heldenleben*. As a matter of fact, it is a work of his youth, written while he was still in his teens and thoroughly under the influence of the classic masters. In thematic material it contains nothing striking. In truth, it is commonplace, except when one regards it as the work of a boy still in school. Then it becomes remarkable, if only from the treatment of the solo instrument and the very elaborate working-out of the first movement. Mr. Heermann did not win added laurels in his performance. His intonation was often faulty, much of the passage work was done in a slovenly manner, and while there were times when his art shone as brightly as ever, the general results were disappointing. Needless to say, the symphony had a most beautiful performance. At the end of the concert Mr. Gericke was called out a half-dozen times.

Next week will bring the last of the Boston Symphony concerts. On Thursday evening the programme will comprise Georg Schumann's overture *Liebesfrühling*, Saint-Saëns's G minor concerto for the pianoforte, and Charpentier's orchestral suite, "Impressions of Italy." The soloist will be Mme Antoinette Szumowska.

The programme for Saturday afternoon comprises Tschaikowsky's overture-fantasy, *Romeo and Juliet*, Richard Strauss's D minor concerto for the violin, and Schubert's C major symphony. The soloist will be Prof. Hugo Heermann.

### Boston Symphony Programmes Changed

Mr. Gericke has rearranged the programmes of both the Thursday evening and the Saturday afternoon concerts of the Boston Symphony Orchestra, to be given this week, as follows:

THURSDAY EVENING.

A "Faust" overture.........................Wagner
Concerto for pianoforte No. 2, in G minor, Op. 22...........................Saint-Saens
Overture Fantasy, "Romeo and Juliet".. Tschaikowski
Orchestral suite, "Impressions of Italy"... Charpentier
Soloist, Mme. Antoinette Szumowska.

SATURDAY AFTERNOON.

Overture, "Liebesfruehling"...Georg Schumann
(First time.)
Concerto for violin in G minor, Op. 8....... Richard Strauss
Symphony in C major, No. 9..........Schubert
Soloist, Mr. Hugo Heermann.

The final concerts of this season by the Boston Symphony Orchestra will take place under Mr. Gericke's direction in Carnegie Hall on Thursday evening, March 19, and Saturday afternoon, March 21. In the first concert Mme. Antoinette Szumowska will be the soloist, and in the second Mr. Hugo Heermann. In the first concert Georg Henschel's "Liebesfruhling" overture (to be given as a first performance), and Charpentier's Suite "Impressions of Italy," will constitute the orchestra numbers. Mme. Szumowska will play the Saint-Saens piano forte concerto No. 2 in G minor. The Saturday afternoon programme will comprise Tschaikowsky's "Romeo and Juliet" overture, Richard Strauss' violin concerto in D minor, and Schubert's C major symphony No. 9.

### Bostoner Symphonie-Orchester.

Gestern Nachmittag konnte man zum letzten Male in dieser Saison in Carnegie Hall das Bostoner Symphonieorchester hören. Natürlich hatte sich auch dieses Mal ein solch' zahlreiches Publikum eingestellt, daß jeder Sitz im Saale besetzt war. Und als der letzte Ton der Schubert'schen C-dur-Symphonie verklungen war, brachte dieses Publikum, das die gediegensten Musikliebhaber New York's umfaßt, dem Orchester und seinem Dirigenten eine Ovation dar. Jahre lang hat das Bostoner Orchester vor halbvollen Häusern und indifferenten Leuten gespielt, aber während der letzten beiden Jahre haben die New Yorker sich zu diesen Konzerten gedrängt, als wenn es eine Pflicht wäre, ihnen beizuwohnen. Und der Musikfreund, der das

Georg Schumann.

nöthige Geld besitzt, muß es in der That für seine Pflicht halten, denn New York selbst, die arme, gottverlassene Stadt, hat keine eigene Institution aufzuweisen, die ihr ähnliche Kunstgenüsse darbieten könnte. Daß ein Orchester wie das Bostoner hier derartige Erfolge hat und derart gefeiert wird, ist an sich zwar durchaus erfreulich; aber es ist nichts geringeres als eine Schmach für das musikalische New York, daß es so weit hat kommen müssen, daß wir die Bostoner citiren müssen, wenn wir solche Orchestermusik hören wollen, wie sie sich für eine anspruchsvolle Weltstadt ziemt. Aber Diejenigen, die das angeht, scheinen mit Blindheit geschlagen zu sein. Eine drastische Probe dieser Blindheit haben wir erst vor ein paar Wochen wieder gehabt. Oder wäre es richtiger, von Taubheit zu reden? Das Publikum aber, das nicht taub ist, abonnirt sich auf die Konzerte des Bostoner Symphonie-Orchesters. —

Es gab zwei Novitäten im gestrigen Programm. „Liebesfrühling" nennt sich die Ouverture von Georg Schumann, die das Konzert eröffnete. Georg Schumann ist kein Verwandter des großen Robert; auch geistige Verwandtschaft ist nicht mehr vorhanden, als man sie sich in der Leipziger Conservatoriums-Atmosphäre angewöhnt. Natürlich hören auch die Leipziger Conservatoristen viel Wagner, und trotz ihrer conservativen und conservatoristischen Schulung nehmen sie dann von dem großen Leipziger Richard allerlei an, nämlich die Instrumentation, die Formel, wie man Klimaxe aufbaut, und — hier und da auch ganz ungenirt die Themen selbst. Georg Schumann hat sich aber genirt; wenn ihm seine Gedanken zu Wagnerisch vorkamen, hat er sie geschwind ein wenig umgewendet und verdreht. Das genügt, um den Lokalpatriotismus zu entfachen. Georg Schumann hat in Deutschland überall da, wo man nicht radikal erscheinen möchte, aber doch auch nicht als verknöcherter Conservativer verschrieen werden will, freundliche Anerkennung gefunden. Er ist offenbar darauf aus, in seinen Werken den Geist Robert Schumann's und Richard Wagner's zu verschmelzen; aber um diesen Schmelzproceß herbeizuführen, fehlt es ihm an der nöthigen Hitze der Inspiration. Diese Frühlings-Ouverture ist sehr solide „gute" Musik, und manche Leute werden sich an dem, was hier darüber gesagt worden ist, entsetzen. Indessen, wenn Einem die Themen, Farben, Kombinationen in den „Meistersingern", im „Siegfried", im „Tristan" u. s. w. nun einmal lieber sind, als deren Nachahmungen: was läßt sich dagegen einwenden? Herr Georg Schumann dirigirte bis vor Kurzem die Philharmonischen Konzerte in Bremen und zur Zeit ist er als Dirigent der Berliner Singakademie thätig.

Auf die Ouverture folgte das Violinkonzert von Richard Strauß. Es ist ein Jugendwerk des neuen Richard und zeigt nirgends die Klaue des Löwen. Der erste Satz ist so klar und schön konstruirt, daß jeder Kompositionslehrer daran seine Freude haben müßte. Er ist auch recht effektvoll für die Violine; und ferner ist er voll von Reminiscenzen aus Violin- und Klavierkonzerten. Da ist zum Beispiel gleich in der Einleitung eine von unten aufsteigende melodische Phrase, die ihr Original in der Einleitung des Rubinstein'schen D-Moll-Konzertes hat. Der zweite Satz ist eine recht oberflächliche Romanze, und das Schlußrondo beweist, daß Strauß, als er noch in klassischen Banden war, die klangliche Wirkung seiner musikalischen Gedanken noch nicht genau berechnen konnte. Man kann von diesem letzten Satze sagen, daß er viel schlechter klingt, als er ist. Besonders, wenn er so unrein gespielt wird, als Herr Hugo Heermann das gestern that. Heermann war gestern durchaus nicht der meisterliche Geiger, als welchen wir ihn bei seinem ersten hiesigen Auftreten kennen [illegible] ten. Zwar zeigte er im ersten Satz, [illegible] sehen von einigen Unsicherheiten [illegible] nation, noch die gewohnte Autorität [illegible] im langsamen Satz ließ er [illegible] Tones gar zu sehr vermissen, spielte [illegible] zum Theil apathisch, und im letzten [illegible] fand er eigentlich erst bei der [illegible] des Themas [illegible] nation. Herr [illegible] durchaus indisponirt [illegible]

Zum Schluß [illegible] himmlisch lange [illegible] Symphonie [illegible]

[100]

# REDUCTION

# RATIO

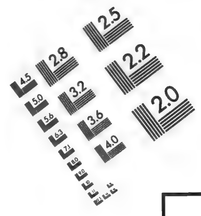
# 12x

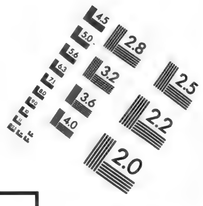
2.5 mm 1234567890

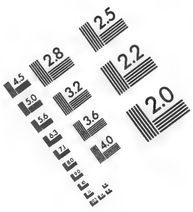
2.0 mm ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz1234567890

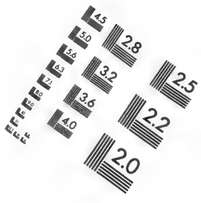
1.5 mm ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz1234567890

# PM-MGP 13″x18″
# METRIC GENERAL PURPOSE TARGET
# PHOTOGRAPHIC



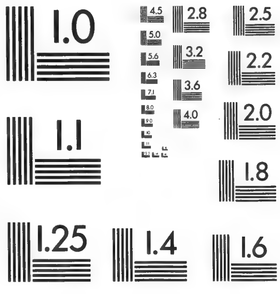




150 mm

100 mm




ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz1234567890

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

1.0 mm

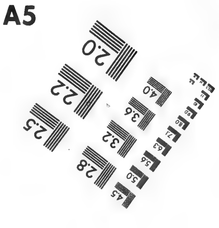
1.5 mm

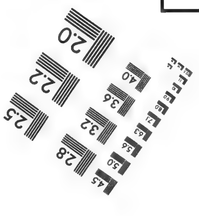
2.0 mm

2.5 mm

A5

A4





## PRECISION℠ RESOLUTION TARGETS

Century

A&P

1303 Geneva Avenue
St. Paul, MN 55119

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

4.5 mm

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz1234567890

3.5 mm

Forum and Country February 28/03.

## THE BOSTON SYMPHONY ORCHESTRA

The fourth concert of the Boston Symphony Orchestra took place on Thursday evening, February nineteenth, at Carnegie Hall. Madame Fanny Bloomfield-Zeisler was to have been the soloist, but owing to the illness of her husband she was obliged to return to Chicago before the concert. In place of the Schumann Concerto which she was to have played Bach's Concerto for violin, flute, oboe and trumpet with orchestra was substituted. The other numbers on the programme were Cherubini's overture to "The Water Carrier," Strauss's tone-poem, "Death and Transfiguration," and Beethoven's Fifth Symphony. The Bach Concerto is a work of rare beauty and one which is rarely heard. The unusual combination of solo instruments gives it a freshness and variety which are quite unusual. The soloists were Messrs. Kneisel, Macarre, Longy and Kloepfel. The remaining numbers on the programme were quite familiar to music-lovers. The performance of the Fifth Symphony was unusually fine, and the reading of the Strauss poem clear and convincing.

# SZUMOWSKA BOSTON SYMPHONY SOLOIST

### Concert at Carnegie Hall, the Last of the Series, Most Successfully Closed the Season.

A big audience heard the Boston Symphony—one of the best orchestras in the world—in an interesting concert at Carnegie Hall last night.

Last night the programme was changed. It was the last evening concert in New York, and Mr. Gericke was anxious to have a programme that would be popular. His final selections were admirable. Four numbers were given—a "Faust" overture by aWgner; overture fantasy, "Romeo and Juliet," by Tschaikowsky; an orchestra suite, "Impressions of Italy," by Carpentier, and the Concerto in G minor for pianoforte by Saint-Saens. The soloist was Mme. Atoinette Szumowska. Her technique was admirable, but she lacked strength to keep her instrument's prominence when playing against the tremendous volume of tone that the Boston Symphony creates.

In the orchestral number Mr. Gericke and the members of the band were in superb form. Their precision of attack, the liquid beauty of tone and the lights and shadows of expression were given with infinite skill. In the "Impressions of Italy" in particular the violin choir and the 'cello choir, when singing alone, gave a peculiarly striking evidence of the perfection that the artists in this orchestra have attained. Twenty violins playing together without a single break sounded like one instrument, and the same thing when the 'cellos sang.

Mr. Gericke conducted with more enthusiasm than usual.

### Boston Symphony Orchestra.

There were two novelties at Saturday afternoon's concert of the Boston Symphony Orchestra, in Carnegie Hall—"Liebesfrühling," by Georg Schumann, and Richard Strauss's violin concerto in D minor. Both were admirably played by Mr. Gericke's men, aided in the concerto by Professor Heermann, whose consummate art was once more revealed. But neither of these compositions awakened any desire for another hearing. Georg Schumann is director of the Singacademie, in Berlin. His overture is well written, and ingeniously orchestrated, but it is little more than a gallery of echoes of Wagner. Its fatal defect is the lack of a spontaneous melodic vein. Any well-trained Kapellmeister can write such music by the mile, provided he has money enough to buy the paper.

The Strauss concerto, opus 8, is a juvenile work, written just before the time when its composer turned his back on Brahms, and put the names of Liszt and Wagner on his banner. It is a fairly effective work, but, like the overture played before it, it lacks individual melody. It is the melody, not fireworks, that makes the concertos of Mendelssohn, Bruch, and Beethoven (first movement) popular. Without melody no concerto can live.

After these two unmelodious works, Schubert's Ninth Symphony came like a revelation from another world. It is a rank tropical forest of melody, and at the same time contains an abundance of ravishing tone-colors and exquisite modulations that no one before Schubert had ever dreamed of. In the performance of this great work the Boston orchestra revealed all its delicacy, polish, and admirable balance of parts. At the end Mr. Gericke was deservedly recalled half a dozen times. And [illegible] ended the most prosperous season the [illegible] orchestra has ever enjoyed in New

### Boston Symphony Orchestra.

The Boston Symphony Orchestra closed its New York season Saturday afternoon, with a Carnegie Hall concert of delightful quality. The programme contained Georg Schumann's "Liebesfruehling" overture, new here; Richard Strauss's D minor violin concerto, opus 8, also unfamiliar, with Hugo Heermann as soloist, and the great C major symphony of Schubert, which looms ever larger as time goes on.

The new overture proved to be melodious and well scored. Its composer is director of the famous Berlin Singakademie, and he knows whereof he speaks. The music is not of deep significance, but it is graceful and agreeable. It was excellently played.

The Strauss concerto is a very early work, written in the Munich prodigy's student days, and its interest is mainly that of curiosity. Mr. Heermann played it with iess success than has attended his previous work here, but the occasion could scarcely have been inspiring.

Mr. Gericke and his men played the Schubert symphony as only they can play it. The performance of a year ago was well remembered, and Saturday's was like unto it. This ought to be made an annual feature of the Boston series.

The conductor and the orchestra were not allowed to depart without enthusiastic farewells.

## THE EVENING SUN, MONDAY, MARCH 23.

Was it by a happy coincidence that the Boston Symphony Orchestra played its swan-song to Schubert's great C symphony on the same day at Carnegie Hall? The supreme melodies of this world are few. But assuredly Wagner's comic opera and Schubert's last symphony are two of them. The matinée audience gave to Conductor Wilhelm Gericke a farewell tribute of applause that lasted until you could fairly hear the laggard locomotive whistling all aboard for a Boston train. The soloist, mature, manly Hugo Heermann, earned exactly ten recalls at the hands of this audience. His concerto by Richard Strauss was not the cause. The mutterings of an infant Jupiter are interesting rather than important. The music was unhackneyed, however. The overture that opened the matinée was heard for the first time and should be heard again. Gaze at a Corot landscape with its umbrageous dancers, read again Kipling's "The Spring Running," then go—at your next opportunity—and listen to the "Liebesfrühling" of Georg Schumann, of Bremen and Berlin. It speaks to living men.

But Schubert, that child of a century, dead at one-and-thirty, "deaf" to his best work that he died without hearing, is it any wonder that Europe thought his hundreds of "posthumous" songs came from spirit land? The last great symphony is a song itself when the virtuoso orchestra plays.

TUESDAY MORNING, MAR. 24, 1903.

## BOSTON SYMPHONY.

The Boston Symphony Orchestra gave its third and last concert of this season's series at Foot Guard Hall last evening, the attendance being large despite of the very unfavorable weather conditions. The program rendered was the most satisfactory of the season and the playing of the orchestra was faultless.

Schubert's Symphony in C major, No. 9 was the first number played and it received an interpretation worthy even its greatness. By some writers it is ranked next to the Beethoven symphonies, while others put it in a class that does not include all of the master's works, the "Pastoral," for example, being considered its inferior. But whatever writers have said, wherever one would decide the place for last night's symphony, it is enough that it is one of the great masterpieces of composition, that it has in it all the elements that go to make up the greatest of musical achievements.

Without going into a technical analysis of the symphony its salient points may be noted: The first movement begins with a passage for horn which gives way to a beautiful melody for the wood winds supported by the picked strings. Cellos and violins call and answer, the oboe sings plaintively and is in turn answered by the full orchestra, its delicate tone being beautifully contrasted with the strength of strings and brass. Then comes a breaking of the melody by rapid beatings in the strings and there is a splendid climax of tone, building up and ever up. Then there comes a suggestion of the Slavonic in melody, haunting, merry, to be heard again and again as the symphony is unfolded; a beautifully accompanied trombone passage is followed by a pause which is ended by a crash of tone from all the instruments: The suggestive theme is heard again (one could almost swear that that theme has been borrowed for dance music in one scene of a recent successful comic opera) and horns and trombones play beautifully together in octaves; melody comes and goes, crispness of phrase and beauty of melody seem to come from the ends of the conductor's fingers, so closely do his men follow his slightest motion. The end of the movement is great in its joyfulness; it uses the phrases of the beginning but now they seem as one writer has put it, to mean fulfillment, while at the beginning they were an invocation.

The second movement, Andante con moto, is pure, unadulterated melody. There are men who perhaps can analyze a butterfly's flight, can tell the reasons of his graceful wanderings from flower to flower, but who cares why these things are when the beauty of the creature fills the foreground of a picture? It is the same with the melody of this Andante; it is graceful, beautiful, there is mirth and mystery, joy surely and maybe sadness, but not a note save of beauty, not a phrase that mars its grace. The oboe sings, the strings interrupt in strength but exquisite rhythm, fine modulations reach a gentle wood-wind melody which is in turn broken by rude brass and drums. A second melody in the cellos and then in the violins is wonderful in its rare beauty and the calling and answering is heard from one to another of the sections of the orchestra till the melody of the first movement comes again to lead up to a tremendous burst of power of tone. The movement closes with a dying accompaniment to a melody sweetly sung by the cellos.

The Scherzo is full of good humor as it should be, indeed there is much humor in it. Every lightning note is clean cut and through the liquid melody of flutes, haunting, sweet, the suggestion of dancing, now light and airy, now heavy and rustic, on to the trio of purest melody the great band of players carries us willing captives, leaving us surprised but happy ready to hear the composer's last words in the final movement of the symphony.

In the greatness of the composition there is a certain fitness, for the ninth of Schubert's symphonies marked the close of the composer's life. In beauty the work might well be considered to resemble a fine and happy life, a life of strength, of earnestness, but not a life devoid of the brighter things of the world. And coming from the strength of the first movement, the grace of the second and the humor of the third one's expectations of the fourth are raised high. This last movement begins at a tremendous pace, a droning of the basses being covered and embroidered by brilliant, changing figures woven out of a continuous thread of melody in the strings. Then there is a second theme, more quiet but nervous, insistent, growing and growing. The whole movement is one of great and wonderful contrasts, the sound ranging from a whisper of love to a shout of triumph, the tone pictures glowing and fading, but always beautiful. The wood-winds sing, the excited strings break in, a melody of the basses rises to the cellos and gives way to a wonderfully involved passage of great length in which discord is used with fine effect. After a pause come reminiscences of early themes, down to the depths of tone go the notes, up, up again to highest reaches. Great strokes of unison, four notes given over and over again, are heard and the symphony comes to a brilliant end in the whole power of the orchestra.

[illegible] soloist of the evening was Madame Antoinette Szumowska, and she played Saint-Saens' Concerto No. 2, in G minor, Op. 22. The work, like the symphony is one of beauty of composition, of powerful strokes and of melody, and the player gave it an interpretation that called forth most appreciative applause. Mme. Szumowska is of pleasing presence, her touch is strong, her reading of the work selected musicianly. She plays with authority and although the concerto given is not one that shows the soloist to the exclusion of the orchestra, the piano was never lost in the mazes of the beautiful accompaniment furnished by Mr. Gericke's men. The concerto begins with a passage for piano alone growing in brilliancy till the entrance of the full orchestra. The oboe is heard with piano accompaniment and soon the soloist is in the midst of a passage of tremendous velocity and technical difficulty. This, mastered last evening with apparent ease, shows the soloist's command of her instrument and the later cadenza again proves the skill of the player. The second movement is graceful though the measures are rather abrupt, the piano theme being repeated in the orchestra. A melody in the accompaniment is allowed for a time to predominate but soon the piano tones glitter above the strings and wood and finally shine brightly over the tones of the deadened horns. A brief melody of flute and solo and the movement comes to a rather sudden end. The closing movement is rapid, dashing. The piano is more and more in evidence as the movement progresses, the melody swells and dies, but is always rapid. The playing was especially good in this, the octave work being noticeably fine. The working out of the themes, the choral effect of the accompaniment in one part and the swinging coda, all serve to bring the composition to a brilliant end. Mme. Szumowska's work was good and she made a most excellent impression. She has been heard here before and it is announced that she will again play here later in the season. She should be welcome.

The closing number played last evening was Wagner's introduction and Love Death from "Tristan and Isolde" and in the wonderful harmony, tremendous effects and tone pictures of the great music drama the audience well-nigh lost the sense of time. The restfulness of the broad tones, the tones that came in great waves like the [illegible] then changed from calm to storm and back again, appealed to the senses as only Wagner's music can to those who worship at his shrine. The exquisite passages of love and passion, the shading to [illegible] in all the instruments, the wonderful [illegible] of the harp in the music of the heroine's death, everything met with the appreciation deserved when the rendition is by a band of artists. The number brought a fine series of concerts to a fine close.

Of the playing of the orchestra it is almost unnecessary to speak. Mr. Gericke's men play when at their best in as near a perfect manner as one ought to hope for in this world, and last evening they seemed certainly at their very best. Mr. Gericke's leading has been spoken of in these columns many times but with each appearance he makes one conscious, more and more, of his power and ability as a conductor. His manner is one of the highest, most perfect assurance, his motions are few but forceful. If one wishes to watch the playing of the men there is nothing that the leader does to disturb the eye, the men seem to do their work alone; but if one wishes to watch the guiding spirit of the orchestra there is the man, quiet, commanding, graceful, a master of his high art, a leader of men in a high art. To him should be the credit of the fineness, the complete satisfaction of the performances of the Boston Symphony Orchestra.

The Connecticut Teachers' Annity Guild has been commended in "The Courant" more than once for its enterprise and public spirit in bringing the orchestra to the city. The attendance this year has been good and probably the Guild has made a little money, but it should have made more. It is to be hoped that, when the Boston Symphony Orchestra begins its first concert next season under the same auspices, every seat in the hall will have been disposed of for all the concerts of the series.

## Boston Sunday Globe.

SUNDAY, FEB 22, 1903.

FIFTY-TWO PAGES.

MINIATURE ALMANAC.....FEB 22

de Reszke.

### BOSTON SYMPHONY FUND.

The movement to add to the pension fund of the Boston Symphony orchestra by the giving of a concert at Symphony hall Sunday evening, March 3, has met with a generous response from the local musical public. It is pleasant to know that even before the sale of seats was formally announced many checks were received in aid of the fund. As soon as the seats were put on sale at the box office orders were received which insured the success of the affair, and a large and brilliant audience will take part in the event.

The program, which is to be presented under Mr Wilhelm Gericke's direction, will include the overture No. 3 to "Leonore," Beethoven; the symphony, "Pathetique," Tschaikowsky, and scenes from "Siegfried" and "Gotterdammerung," Wagner. Mme Antoinette Szumowska, pianist, has kindly volunteered to take part in the septet in E flat, opus 65, for two violins, viola, 'cello, contrabass, trumpet, piano and string orchestra. There are still choice seats for sale at the box office, and orders with check payable to C. A. Ellis will be promptly filled by mail.

Trans and Country February 24/03.

## THE BOSTON SYMPHONY ORCHESTRA

The fourth concert of the Boston Symphony Orchestra took place on Thursday evening, February nineteenth, at Carnegie Hall. Madame Fanny Bloomfield-Zeisler was to have been the soloist, but owing to the illness of her husband she was obliged to return to Chicago before the concert. In place of the Schumann Concerto which she was to have played Bach's Concerto for violin, flute, oboe and trumpet with orchestra was substituted. The other numbers on the programme were Cherubini's overture to "The Water Carrier," Strauss's tone-poem, "Death and Transfiguration," and Beethoven's Fifth Symphony. The Bach Concerto is a work of rare beauty and one which is rarely heard. The unusual combination of solo instruments gives it a freshness and variety which are quite unusual. The soloists were Messrs. Kneisel, Macarre, Longy and Kloepfel. The remaining numbers on the programme were quite familiar to music-lovers. The performance of the Fifth Symphony was unusually fine, and the reading of the Strauss poem clear and convincing.

# SZUMOWSKA BOSTON SYMPHONY SOLOIST

### Concert at Carnegie Hall, the Last of the Series, Most Successfully Closed the Season.

A big audience heard the Boston Symphony—one of the best orchestras in the world—in an interesting concert at Carnegie Hall last night.

Last night the programme was changed. It was the last evening concert in New York, and Mr. Gericke was anxious to have a programme that would be popular. His final selections were admirable. Four numbers were given—a "Faust" overture by aWgner; overture fantasy, "Romeo and Juliet," by Tschaikowsky; an orchestra suite, "Impressions of Italy," by Carpentier, and the Concerto in G minor for pianoforte by Saint-Saens. The soloist was Mme. Atoinette Szumowska. Her technique was admirable, but she lacked strength to keep her instrument's prominence when playing against the tremendous volume of tone that the Boston Symphony creates.

In the orchestral number Mr. Gericke and the members of the band were in superb form. Their precision of attack, the liquid beauty of tone and the lights and shadows of expression were given with infinite skill. In the "Impressions of Italy" in particular the violin choir and the 'cello choir, when singing alone, gave a peculiarly striking evidence of the perfection that the artists in this orchestra have attained. Twenty violins playing together without a single break sounded like one instrument, and the same thing when the 'cellos sang.

Mr. Gericke conducted with more enthusiasm than usual.

### Boston Symphony Orchestra.

There were two novelties at Saturday afternoon's concert of the Boston Symphony Orchestra, in Carnegie Hall—"Liebesfrühling," by Georg Schumann, and Richard Strauss's violin concerto in D minor. Both were admirably played by Mr. Gericke's men, aided in the concerto by Professor Heermann, whose consummate art was once more revealed. But neither of these compositions awakened any desire for another hearing. Georg Schumann is director of the Singacademie, in Berlin. His overture is well written, and ingeniously orchestrated, but it is little more than a gallery of echoes of Wagner. Its fatal defect is the lack of a spontaneous melodic vein. Any well-trained Kapellmeister can write such music by the mile, provided he has money enough to buy the paper.

The Strauss concerto, opus 8, is a juvenile work, written just before the time when its composer turned his back on Brahms, and put the names of Liszt and Wagner on his banner. It is a fairly effective work, but, like the overture played before it, it lacks individual melody. It is the melody, not fireworks, that makes the concertos of Mendelssohn, Bruch, and Beethoven (first movement) popular. Without melody no concerto can live.

After these two unmelodious works, Schubert's Ninth Symphony came like a revelation from another world. It is a rank tropical forest of melody, and at the same time contains an abundance of ravishing tone-colors and exquisite modulations that no one before Schubert had ever dreamed of. In the performance of this great work the Boston orchestra revealed all its delicacy, polish, and admirable balance of parts. At the end Mr. Gericke was deservedly recalled half a dozen times. And thus ended the most prosperous season the Boston orchestra has ever enjoyed in New York.

### Boston Symphony Orchestra.

The Boston Symphony Orchestra closed its New York season Saturday afternoon, with a Carnegie Hall concert of delightful quality. The programme contained Georg Schumann's "Liebesfruehling" overture, new here; Richard Strauss's D minor violin concerto, opus 8, also unfamiliar, with Hugo Heermann as soloist, and the great C major symphony of Schubert, which looms ever larger as time goes on.

The new overture proved to be melodious and well scored. Its composer is director of the famous Berlin Singakademie, and he knows whereof he speaks. The music is not of deep significance, but it is graceful and agreeable. It was excellently played.

The Strauss concerto is a very early work, written in the Munich prodigy's student days, and its interest is mainly that of curiosity. Mr. Heermann played it with less success than has attended his previous work here, but the occasion could scarcely have been inspiring.

Mr. Gericke and his men played the Schubert symphony as only they can play it. The performance of a year ago was well remembered, and Saturday's was like unto it. This ought to be made an annual feature of the Boston series.

The conductor and the orchestra were not allowed to depart without enthusiastic farewells.

## THE EVENING SUN, MONDAY, MARCH 23,

Was it by a happy coincidence that the Boston Symphony Orchestra played its swan-song in Schubert's great C symphony on the same day at Carnegie Hall? The supreme melodies of this world are few. But assuredly Wagner's comic opera and Schubert's last symphony are two of them. The matinée audience gave to Conductor Wilhelm Gericke a farewell tribute of applause that lasted until you could fairly hear the laggard locomotive whistling all aboard for a Boston train. The soloist, mature, manly Hugo Heermann, earned exactly ten recalls at the hands of this audience. His concerto by Richard Strauss was not the cause. The mutterings of an infant Jupiter are interesting rather than important. The music was unhackneyed, however. The overture that opened the matinée was heard for the first time and should be heard again. Gaze at a Corot landscape with its umbrageous dancers, read again Kipling's "The Spring Running," then go—at your next opportunity—and listen to the "Liebesfrühling" of Georg Schumann, of Bremen and Berlin. It speaks to living men.

But Schubert, that child of a century, dead at one-and-thirty, "deaf" to his best work that he died without hearing, is it any wonder that Europe thought his hundreds of "posthumous" songs came from spirit land? The last great symphony is a song itself when the virtuoso orchestra plays.

## The Hartford Courant.

TUESDAY MORNING, MAR. 24, 1903.

### BOSTON SYMPHONY.

The Boston Symphony Orchestra gave its third and last concert of this season's series at Foot Guard Hall last evening, the attendance being large despite of the very unfavorable weather conditions. The program rendered was the most satisfactory of the season and the playing of the orchestra was faultless.

Schubert's Symphony in C major, No. 9 was the first number played and it received an interpretation worthy even its greatness. By some writers it is ranked next to the Beethoven symphonies, while others put it in a class that does not include all of the master's works, the "Pastoral," for example, being considered its inferior. But whatever writers have said, whereever one would decide the place for last night's symphony, it is enough that it is one of the great masterpieces of composition, that it has in it all the elements that go to make up the greatest of musical achievements.

Without going into a technical analysis of the symphony its salient points may be noted: The first movement begins with a passage for horn which gives way to a beautiful melody for the wood winds supported by the picked strings. Cellos and violins call and answer, the oboe sings plaintively and is in turn answered by the full orchestra, its delicate tone being beautifully contrasted with the strength of strings and brass. Then comes a breaking of the melody by rapid beatings in the strings and there is a splendid climax of tone, building up and ever up. Then there comes a suggestion of the Slavonic in melody, haunting, merry, to be heard again and again as the symphony is unfolded; a beautifully accompanied trombone passage is followed by a pause which is ended by a crash of tone from all the instruments: The suggestive theme is heard again (one could almost swear that that theme has been borrowed for dance music in one scene of a recent successful comic opera) and horns and trombones play beautifully together in octaves; melody comes and goes, crispness of phrase and beauty of melody seem to come from the ends of the conductor's fingers, so closely do his men follow his slightest motion. The end of the movement is great in its joyfulness; it uses the phrases of the beginning but now they seem as one writer has put it, to mean fulfillment, while at the beginning they were an invocation.

The second movement, Andante con moto, is pure, unadulterated melody. There are men who perhaps can analyze a butterfly's flight, can tell the reasons of his graceful wanderings from flower to flower, but who cares why these things are when the beauty of the creature fills the foreground of a picture? It is the same with the melody of this Andante: it is graceful, beautiful, there is mirth and mystery, joy surely and maybe sadness, but not a note save of beauty, not a phrase that mars its grace. The oboe sings, the strings interrupt in strength but exquisite rhythm, fine modulations reach a gentle wood-wind melody which is in turn broken by rude brass and drums. A second melody in the cellos and then in the violins is wonderful in its rare beauty and the calling and answering is heard from one to another of the sections of the orchestra till the melody of the first movement comes again to lead up to a tremendous burst of power of tone. The movement closes with a dying accompaniment to a melody sweetly sung by the cellos.

The Scherzo is full of good humor as it should be, indeed there is much humor in it. Every lightning note is clean cut and through the liquid melody of flutes, haunting, sweet, the suggestion of dancing, now light and airy, now heavy and rustic, on to the trio of purest melody the great band of players carries us willing captives, leaving us surprised but happy ready to hear the composer's last words in the final movement of the symphony.

In the greatness of the composition there is a certain fitness, for the ninth of Schubert's symphonies marked the close of the composer's life. In beauty the work might well be considered to resemble a fine and happy life, a life of strength, of earnestness, but not a life devoid of the brighter things of the world. And coming from the strength of the first movement, the grace of the second and the humor of the third one's expectations of the fourth are raised high. This last movement begins at a tremendous pace, a droning of the basses being covered and embroidered by brilliant, changing figures woven out of a continuous thread of melody in the strings. Then there is a second theme, more quiet but nervous, insistent, growing and growing. The whole movement is one of great and wonderful contrasts, the sound ranging from a whisper of love to a shout of triumph, the tone pictures glowing and fading, but always beautiful. The wood-winds sing, the excited strings break in, a melody of the basses rises to the cellos and gives way to a wonderfully involved passage of great length in which discord is used with fine effect. After a pause come reminiscences of early themes, down to the depths of tone go the notes, up, up again to highest reaches. Great strokes of unison, four notes given over and over again, are heard and the symphony comes to a brilliant end in the whole power of the orchestra.

The soloist of the evening was Madame Antoinette Szumowska, and she played Saint-Saens' Concerto No. 2, in G minor, Op. 22. The work, like the symphony is one of beauty of composition, of powerful strokes and of melody, and the player gave it an interpretation that called forth most appreciative applause. Mme. Szumowska is of pleasing presence, her touch is strong, her reading of the work selected musicianly. She plays with authority and although the concerto given is not one that shows the soloist to the exclusion of the orchestra, the piano was never lost in the mazes of the beautiful accompaniment furnished by Mr. Gericke's men. The concerto begins with a passage for piano alone growing in brilliancy till the entrance of the full orchestra. The oboe is heard with piano accompaniment and soon the soloist is in the midst of a passage of tremendous velocity and technical difficulty. This, mastered last evening with apparent ease, shows the soloist's command of her instrument and the later cadenza again proves the skill of the player. The second movement is graceful though the measures are rather abrupt, the piano theme being repeated in the orchestra. A melody in the accompaniment is allowed for a time to predominate but soon the piano tones glitter above the strings and wood and finally shine brightly over the tones of the deadened horns. A brief melody of flute and solo and the movement comes to a rather sudden end. The closing movement is rapid, dashing. The piano is more and more in evidence as the movement progresses, the melody swells and dies, but is always rapid. The playing was especially good in this, the octave work being noticeably fine. The working out of the themes, the choral effect of the accompaniment in one part and the swinging coda, all serve to bring the composition to a brilliant end. Mme. Szumowska's work was good and she made a most excellent impression. She has been heard here before and it is announced that she will again play here later in the season. She should be welcome.

The closing number played last evening was Wagner's introduction and Love Death from "Tristan and Isolde" and in the wonderful harmony, tremendous effects and tone pictures of the great music drama the audience well-nigh lost the sense of time. The restfulness of the broad tones, tones that came in great waves like the sea, then changed from calm to storm and back again, appealed to the senses as only Wagner's music can to those who worship at his shrine. The exquisite passages of love and passion, the shading of tone in all the instruments, the wonderful use of the harp in the music of the hero's death, everything met with the appreciation deserved when the rendition is by a band of artists. The number brought a fine series of concerts to a fine close.

Of the playing of the orchestra it is almost unnecessary to speak. Mr. Gericke's men play when at their best in as near a perfect manner as one ought to hope for in this world, and last evening they seemed certainly at their very best. Mr. Gericke's leading has been spoken of in these columns many times but with each appearance he makes one conscious, more and more, of his power and ability as a conductor. His manner is one of the highest, most perfect assurance, his motions are few but forceful. If one wishes to watch the playing of the men there is nothing that the leader does to disturb the eye, the men seem to do their work alone; but if one wishes to watch the guiding spirit of the orchestra there is the man, quiet, commanding, graceful, a master of his high art, a leader of men in a high art. To him should be the credit of the fineness, the complete satisfaction of the performances of the Boston Symphony Orchestra.

The Connecticut Teachers' Annity Guild has been commended in "The Courant" more than once for its enterprise and public spirit in bringing the orchestra to the city. The attendance this year has been good and probably the Guild has made a little money, but it should have made more. It is to be hoped that, when the Boston Symphony Orchestra begins its first concert next season under the same auspices, every seat in the hall will have been disposed of for all the concerts of the series.

## Boston Sunday Globe.

SUNDAY, FEB 22, 1903.

### FIFTY-TWO PAGES.

MINIATURE ALMANAC.....FEB 22

de Reszke.

BOSTON SYMPHONY FUND.

The movement to add to the pension fund of the Boston Symphony orchestra by the giving of a concert at Symphony hall Sunday evening, March 1, has met with a generous response from the local musical public. It is pleasant to know that even before the sale of seats was formally announced many checks were received in aid of the fund. As soon as the seats were put on sale at the box office orders were received which insured the success of the affair, and a large and brilliant audience will take part in the event.

The program, which is to be presented under Mr Wilhelm Gericke's direction, will include the overture No. 3 to "Leonore," Beethoven; the symphony, "Pathetique," Tschaikowsky, and scenes from "Siegfried" and "Gotterdammerung," Wagner. Mme Antoinette Szumowska, pianist, has kindly volunteered to take part in the septet in E flat, opus 65, for two violins, viola, 'cello, contrabass, trumpet, piano and string orchestra. There are still choice seats for sale at the box office, and orders with check payable to C. A. Ellis will be promptly filled by mail.

[101]

# THE BOSTON SYMPHONY CONCERTS.

THE Boston Symphony Orchestra gave its last New York concerts of this season at Carnegie Hall on Thursday evening and Saturday afternoon. The programs were as follows:

**Thursday Evening.**

Faust Overture.....Wagner
Concerto for Piano, G minor.....Saint-Saëns
Overture Fantaisie, Romeo and Juliet.....Tschaikowsky
Suite, Impressions d'Italie.....Charpentier

**Saturday Afternoon.**

Overture, Liebesfrühling.....Schumann
Concerto for Violin.....Richard Strauss
C Major Symphony.....Schubert.

A symphony concert without a symphony! Such was the Thursday concert of the Boston Orchestra. However, it cannot truthfully be said that a symphony would have improved the program, for it was interesting, well balanced and of quite sufficient length. The Wagner Overture has never known a more refined reading here than it received under the dignified baton of Mr. Gericke. If merely refinement were the end and aim of the score, this reading could well forever stand as a marvelous model. But we plain musical people know better than that. We can feel the Jovian fist of the master in this "Faust" music, and there are moments when our sense of climax demands that fist, ungloved and mighty. Wagner is not Saint-Saëns or Massenet—a fact so self evident that Mr. Gericke has apparently forgotten it. "Faust" is no episode for marionettes, no Maeterlinck sketch of shadowy symbols. "Faust" is the grim and powerful embodiment of das ewig Menschliche, and in this spirit Wagner conceived his music to the most human of all tragedies. What if the horn dominates the orchestra for a moment, what if the eloquent violin passages make more poignant their accents, and what if the rhythm occasionally loses rigidity in obedience to the musical thought—is not anything and everything legitimate that draws for us a truthful picture of the composer's intention and brings us into the closest possible sympathy with the sources of his inspiration?

It is more than merely a coincidence that the city which sends us these well bred performances of Wagner once proposed to drape the nude statues in its public buildings. If, added to his technical accomplishments, Mr. Gericke had only a small part of Nikisch's temperament and imagination, then the greatest orchestra in the world would have the greatest leader in the world.

Almost the same reproach that the "Faust" music called forth suggests itself for the Tschaikowsky number. The action here is rapid; the periods are brief, the episodes numerous, and the transitions short and sharp. The whole story is told. The sentimental violin melody should throw into but bolder relief the graphic battle of the warring houses, and the weighty gloom of the dénouement. Perhaps only his pithy "Voyevode" tells a tale more directly and succinctly than Tschaikowsky's "Romeo and Juliet." Shakespeare had no drawing room lovers of 1903 in mind, no more had Tschaikowsky.

The work of the strings was worthy of highest praise, although the ensemble fell not a whit below the high standard to which the Boston Symphony Orchestra has long ago accustomed us.

The Charpentier Suite—heard in New York under Anton Seidl—was a delight, pronounced and unalloyed. It is a composition perfectly described by its title. There are no ulterior motives, no heart stirring depths, and no flights of transcendental joy. In music of this kind Mr. Gericke, virtuoso conductor, and his men, virtuoso orchestra, are without question inimitable. They gave a transparent and brilliant exposition of Charpentier's pretty melodies, slim and graceful orchestration, pleasing rhythms, and delicate instrumental colors. The number won marked and well deserved applause.

Madame Szumowska, who played Saint-Saëns' well worn but sprightly G minor Concerto, all but spoiled the first movement by a show of exceeding nervousness. Her tone hardly carried to the rear of the hall. The scherzo enabled the played to find herself and to exhibit the best elements of her rather circumscribed style. She has a facile finger technic, taste in phrasing, and discrimination in the use of the pedals. The tarantella was played with good speed, faultless rhythm and appropriate spirit. Madame Szumowska found decided favor with her audience.

At the Saturday concert the program opened with Georg Schumann's overture "Liebesfrühling. In the Berlin letters of THE MUSICAL COURIER there has been frequent mention of Georg Schumann and his activity in the German capital, as a composer, pianist and leader of the famous Singakademie, Berlin's oldest singing society.

This overture is exceedingly well made, being a combination of romantic melody with modern orchestration, of Jensen's piano themes with Wagner's instrumentation. Schumann has added some piquant harmonic spice of his own. There you have the recipe for a pretty and a pleasing orchestral overture. The name, "Dawn of Love," will furnish sufficient of a program.

The violin concerto of Richard Strauss was a distinct disappointment to those who expected to hear a work which if not revolutionary in form would at least be different in spirit from the conventional violin concerto in three separate movements. It should have been remembered, however, that this opus 8 was written when Strauss had barely passed his seventeenth year. In those days he had not yet begun to write symphonic poems. His mornings were spent at the Munich High School, and his afternoons with the old musician Meyer, who put the future anarch through a most commonplace and healthful course of strict counterpoint, with plenty of Bach, Haydn and Mozart thrown in. The young man had already written a 'cello sonata, a symphony and a string quartet, all in traditional form—and be it whispered, all rather traditional in content. It is therefore not to be wondered at that the violin concerto has for the listener today hardly more than historical interest. The music is such as any talented young German composer, blessed with a thorough technical training, might have written.

The first movement has one good theme, but loses itself in such unimportant detail that the attention of the hearer goes wandering. The Lento is tasteful in workmanship and dignified in melodic structure. The themes have, however, no inherent beauty, nor are they of striking originality. The Rondo is most conventional of all, with plenty of empty passage work designed to display the virtuosity of the player. It is said that Strauss himself is not over fond of this work.

The soloist, Hugo Heermann, has been carefully and conscientiously discussed in these columns. There was no occasion at this latest concert to reverse the judgment formed after Mr. Heermann's previous appearances. The first movement of the concerto was persistently and painfully out of tune. The middle movement offered no difficulties. The finale allowed Mr. Heermann to atone in part for his bad showing in the first movement. He played rapidly, with good rhythm, and with praiseworthy, if not completely flawless, intonation. The audience recalled Mr. Heermann a number of times, a proceeding that was polite, but perhaps a trifle exaggerated under these peculiar circumstances.

The reading of the Schubert symphony was a pure and unadulterated musical treat. It is in a score of this kind that Mr. Gericke shines supreme. We expect no explosive accents and no soul reading climaxes in Schubert, and we got none. The more Mr. Gericke modified the tone, the prettier sounded our Schubert. It was a performance that wound up with distinction the last of the Boston concerts here for this season. The audience applauded long and loudly. As the year rolls on there become apparent no diminution in the general excellence of the Boston Symphony Orchestra, no weakening in its aims and ideals, and no lessening of the labor that leads along the only road to comparative perfection. The Boston Symphony Orchestra has been more welcome this winter in New York than ever before. Its concerts have been crowded, its audiences satisfied, and its critics unanimous in their praise. The Boston Symphony Orchestra and THE MUSICAL COURIER have pointed out to the people of New York the true condition of their own orchestral affairs. The New York Symphony Orchestra was abandoned. The Philharmonic Orchestra, supported by the people of this city for sixty odd years, gradually lost in prestige and even in importance and last year signed its own death warrant by "electing" an impossible conductor. Wetzler and his splendid orche...a quickly attracted a large clientele by promises of "sufficient and efficient" rehearsals. In the main these promises were kept, and New Yorkers now know where to look for the nucleus and for the conductor of the much desired permanent orchestra in this metropolis.

But it remained for the men from Boston to give us the best orchestral performances of this season, and it is an encouraging sign of our healthy musical life here that the perspicacity of the public exceeded its patriotism. The Philharmonic concerts were empty, and the Boston Symphony concerts were crowded. Could there be a better, more eloquent compliment to the one, and a broader, more practical hint to the other?

Long may the Boston Symphony Orchestra continue its New York seasons, long even after the founding of our own permanent organization, which, if it ever materializes, will have been due in large measure to the splendid example set by Colonel Higginson and the people of Boston.

Exclusive of the programs printed above, the following music was played here by the Boston Symphony Orchestra this winter:

BACH—
Concerto for violin.....Franz Kneisel
Concerto No. 2, F major (for violin, flute, oboe and trumpet).
BEETHOVEN—
Symphony, "Eroica."
Symphony No. 5.
"Leonore" overture, No. 2.
Concerto for piano, E flat.....Frederic Lamond
"An die Hoffnung," song.....Mr. van Rooy
BRAHMS—
Symphony No. 1.
Symphony No. 3.
BERLIOZ—
Roman Carneval, overture.
BRUCH—
Air, "Achilleus".....Madame Schumann-Heink
CHERUBINI—
"Water Carrier," overture.
DVORAK—
Symphony No. 5.
Symphonic Variations.
ELGAR—
"Sea Pictures," songs.....Madame Lunn
GOLDMARK—
Excerpts, "Merlin."
GOUNOD—
Stanzas, "Sapho".....Madame Lunn
HUBER—
Symphony No. 2
LISZT—
"Tasso," symphonic poem.
"The Three Gipsies," song...Mme. Schumann-Heink
LOEFFLER—
Two Poems, for orchestra.
RIMSKY-KORSAKOFF—
"The Betrothed of the Czar," overture.
SAINT-SAENS—
Concerto for piano, No. 2.....Madame Szumowska
Concerto for 'cello, A minor.....A. Schroeder
"Omphale's Spinning Wheel," symphonic poem.
SCHUBERT—
"Wanderer" Fantasia, for piano.....Mr. Pugno
SCHUMANN—
Symphony No. 2.
"Genoveva," overture.
R. STRAUSS—
"Death and Apotheosis."
"Don Juan."
TANIEFF—
"L'Orestie," overture
TSCHAIKOWSKY—
Suite No. 3.
WAGNER—
Introduction and "Love Death," from "Tristan."
"Wotan's Farewell".....Mr. van Rooy
A Siegfried Idyll.

THE MAIL AND EXPRESS
Broadway and Fulton St., New York.

MONDAY EVENING, MARCH 16, 1903

**Boston Symphony Orchestra.**

The Boston Symphony orchestra closed its New York season Saturday afternoon, with a Carnegie Hall concert of delightful quality. The programme contained Georg Schumann's "Liebesfruehling" overture, new here; Richard Strauss's D minor violin cvoncerto, opus 8, also unfamiliar, with Hugo Heermann as soloist, and the great C major symphony of Schubert, which looms ever larger as time goes on.

The new overture proved to be melodious and well scored. Its composer is director of the famous Berlin Singakademie, and he knows whereof he speaks. The music is not of deep significance, but it is graceful and agreeable. It was excellently played.

The St rauss concerto is a very early work, written in the Munich prodigy's student days, and its interest is mainly that of curiosity. Mr. Hermann played it with less success than has attended his previous work here, but the occasion could scarcely have been inspiring.

Mr. Gericke and his men played the Schubert Symphony as only they can play it. The performance of a year ago was well remembered, and Saturday's was like unto it. This ought to be made an annual feature of the Boston series.

The conductor and the orchestra were not allowed to depart without enthusiastic fare wells.

[102]

# THE BOSTON SYMPHONY CONCERTS.

THE Boston Symphony Orchestra gave its last New York concerts of this season at Carnegie Hall on Thursday evening and Saturday afternoon. The programs were as follows:

**Thursday Evening.**

Faust Overture.....Wagner
Concerto for Piano, G minor.....Saint-Saens
Overture Fantaisie, Romeo and Juliet.....Tschaikowsky
Suite, Impressions d'Italie.....Charpentier

**Saturday Afternoon.**

Overture, Liebesfrühling.....Schumann
Concerto for Violin.....Richard Strauss
C Major Symphony.....Schubert.

A symphony concert without a symphony! Such was the Thursday concert of the Boston Orchestra. However, it cannot truthfully be said that a symphony would have improved the program, for it was interesting, well balanced and of quite sufficient length. The Wagner overture has never known a more refined reading here than it received under the dignified baton of Mr. Gericke. Purely refinement were the end and aim of the score, the reading could well forever stand as a marvelous model. But we plain musical people know better than that. We can feel the Jovian fist of the master in this "Faust" music, and there are moments when our sense of climax demands that fist, ungloved and mighty. Wagner is not Saint-Saëns or Massenet—a fact so self evident that Mr. Gericke has apparently forgotten it. "Faust" is no episode for marionettes, no Maeterlinck sketch of shadowy symbols. "Faust" is the grim and powerful embodiment of das ewig Menschliche, and in this spirit Wagner conceived his music to the most human of all tragedies. What if the horn dominates the orchestra for a moment, what if the eloquent violin passages make more poignant their accents, and what if the rhythm occasionally loses melody in obedience to the musical thought—is not anything and everything legitimate that draws for us a truthful picture of the composer's intention and brings us with the closest possible sympathy with the sources of his inspiration?

It is more than merely a coincidence that the city which sends us these well bred performances of Wagner once proposed to drape the nude statues in its public buildings. If, added to his technical accomplishments, Mr. Gericke had only a small part of Nikisch's temperament and imagination, then the greatest orchestra in the world would have the greatest leader in the world.

Minus the same reproach that the "Faust" music called forth suggests itself for the Tschaikowsky number. The music here is rapid; the periods are brief, the episodes numerous, and the transitions short and sharp. The story is told. The sentimental violin melody should have come to but bolder relief the graphic battle of the warring houses, and the weighty gloom of the dénouement. Perhaps only his pithy "Voyevode" tells a tale more directly and succinctly than Tschaikowsky's "Romeo and Juliet." Shakespeare had no drawing room lovers of 1903 in mind, no more had Tschaikowsky.

The work of the strings was worthy of highest praise, though the ensemble fell not a whit below the high standard to which the Boston Symphony Orchestra has long accustomed us.

The Charpentier Suite—heard in New York under Anton Seidl—was a delight, pronounced and unalloyed. It is a composition perfectly described by its title. There are no ulterior motives, no heart stirring depths, and no heights of transcendental joy. In music of this kind Mr. Gericke, virtuoso conductor, and his men, virtuoso orchestra, are without question inimitable. They gave a transparent and brilliant exposition of Charpentier's pretty melodies, slim and graceful orchestration, pleasing rhythms, and delicate instrumental colors. The number was marked and well deserved applause.

Madame Szumowska, who played Saint-Saëns' well worn but sprightly G minor Concerto, all but spoiled the first movement by a show of exceeding nervousness. Her tone hardly carried to the rear of the hall. The scherzo enabled the played to find herself and to exhibit the best elements of her rather circumscribed style. She has a facile finger technic, taste in phrasing, and discrimination in the use of the pedals. The tarantella was played with good speed, faultless rhythm and appropriate spirit. Madame Szumowska found decided favor with her audience.

At the Saturday concert the program opened with Georg Schumann's overture "Liebesfrühling. In the Berlin letters of THE MUSICAL COURIER there has been frequent mention of Georg Schumann and his activity in the German capital, as a composer, pianist and leader of the famous Singakademie, Berlin's oldest singing society.

This overture is exceedingly well made, being a combination of romantic melody with modern orchestration, of Jensen's piano themes with Wagner's instrumentation. Schumann has added some piquant harmonic spice of his own. There you have the recipe for a pretty and a pleasing orchestral overture. The name, "Dawn of Love," will furnish sufficient of a program.

The violin concerto of Richard Strauss was a distinct disappointment to those who expected to hear a work which if not revolutionary in form would at least be different in spirit from the conventional violin concerto in three separate movements. It should have been remembered, however, that this opus 8 was written when Strauss had barely passed his seventeenth year. In those days he had not yet begun to write symphonic poems. His mornings were spent at the Munich High School, and his afternoons with the old musician Meyer, who put the future anarch through a most commonplace and healthful course of strict counterpoint, with plenty of Bach, Haydn and Mozart thrown in. The young man had already written a 'cello sonata, a symphony and a string quartet, all in traditional form—and be it whispered, all rather traditional in content. It is therefore not to be wondered at that the violin concerto has for the listener today hardly more than historical interest. The music is such as any talented young German composer, blessed with a thorough technical training, might have written.

The first movement has one good theme, but loses itself in such unimportant detail that the attention of the hearer goes wandering. The Lento is tasteful in workmanship and dignified in melodic structure. The themes have, however, no inherent beauty, nor are they of striking originality. The Rondo is most conventional of all, with plenty of empty passage work designed to display the virtuosity of the player. It is said that Strauss himself is not over fond of this work.

The soloist, Hugo Heermann, has been carefully and conscientiously discussed in these columns. There was no occasion at this latest concert to reverse the judgment formed after Mr. Heermann's previous appearances. The first movement of the concerto was persistently and painfully out of tune. The middle movement offered no difficulties. The finale allowed Mr. Heermann to atone in part for his bad showing in the first movement. He played rapidly, with good rhythm, and with praiseworthy, if not completely flawless, intonation. The audience recalled Mr. Heermann a number of times, a proceeding that was polite, but perhaps a trifle exaggerated under these peculiar circumstances.

The reading of the Schubert symphony was a pure and unadulterated musical treat. It is in a score of this kind that Mr. Gericke shines supreme. We expect no explosive accents and no soul reading climaxes in Schubert, and we got none. The more Mr. Gericke modified the tone, the prettier sounded our Schubert. It was a performance that wound up with distinction the last of the Boston concerts here for this season. The audience applauded long and loudly. As the year rolls on there become apparent no diminution in the general excellence of the Boston Symphony Orchestra, no weakening in its aims and ideals, and no lessening of the labor that leads along the only road to comparative perfection. The Boston Symphony Orchestra has been more welcome this winter in New York than ever before. Its concerts have been crowded, its audiences satisfied, and its critics unanimous in their praise. The Boston Symphony Orchestra and THE MUSICAL COURIER have pointed out to the people of New York the true condition of their own orchestral affairs. The New York Symphony Orchestra was abandoned. The Philharmonic Orchestra, supported by the people of this city for sixty odd years, gradually lost in prestige and even in importance and last year signed its own death warrant by "electing" an impossible conductor. Wetzler and his splendid orchestra quickly attracted a large clientele by promises of "sufficient and efficient" rehearsals. In the main these promises were kept, and New Yorkers now know where to look for the nucleus and for the conductor of the much desired permanent orchestra in this metropolis.

But it remained for the men from Boston to give us the best orchestral performances of this season, and it is an encouraging sign of our healthy musical life here that the perspicacity of the public exceeded its patriotism. The Philharmonic concerts were empty, and the Boston Symphony concerts were crowded. Could there be a better, more eloquent compliment to the one, and a broader, more practical hint to the other?

Long may the Boston Symphony Orchestra continue its New York seasons, long even after the founding of our own permanent organization, which, if it ever materializes, will have been due in large measure to the splendid example set by Colonel Higginson and the people of Boston.

Exclusive of the programs printed above, the following music was played here by the Boston Symphony Orchestra this winter:

BACH—
Concerto for violin.....Franz Kneisel
Concerto No. 2, F major (for violin, flute, oboe and trumpet).
BEETHOVEN—
Symphony, "Eroica."
Symphony No. 5.
"Leonore" overture, No. 2
Concerto for piano, E flat.....Frederic Lamond
"An die Hoffnung," song.....Mr. van Rooy
BRAHMS—
Symphony No. 1.
Symphony No. 3.
BERLIOZ—
Roman Carneval, overture.
BRUCH—
Air, "Achilleus".....Madame Schumann-Heink
CHERUBINI—
"Water Carrier," overture.
DVORAK—
Symphony No. 5.
Symphonic Variations.
ELGAR—
"Sea Pictures," songs.....Madame Lunn
GOLDMARK—
Excerpts, "Merlin."
GOUNOD—
Stanzas, "Sapho".....Madame Lunn
HUBER—
Symphony No. 2
LISZT—
"Tasso," symphonic poem.
"The Three Gipsies," song...Mme. Schumann-Heink
LOEFFLER—
Two Poems, for orchestra.
RIMSKY-KORSAKOFF—
"The Betrothed of the Czar," overture.
SAINT-SAENS—
Concerto for piano, No. 2.....Madame Szumowska
Concerto for 'cello, A minor.....A. Schroeder
"Omphale's Spinning Wheel," symphonic poem.
SCHUBERT—
"Wanderer" Fantasia, for piano.....Mr. Pugno
SCHUMANN—
Symphony No. 2.
"Genoveva," overture.
R. STRAUSS—
"Death and Apotheosis."
"Don Juan."
TANIEFF—
"L'Orestie," overture
TSCHAIKOWSKY—
Suite No. 3.
WAGNER—
Introduction and "Love Death," from "Tristan."
"Wotan's Farewell".....Mr. van Rooy
A Siegfried Idyll.

## THE MAIL AND EXPRESS

Broadway and Fulton St., New York.

MONDAY EVENING, MARCH 23, 1903.

**Boston Symphony Orchestra.**

The Boston Symphony orchestra closed its New York season Saturday afternoon, with a Carnegie Hall concert of delightful quality. The programme contained Georg Schumann's "Liebesfruehling" overture, new here; Richard Strauss's D minor violin concerto, opus 8, also unfamiliar, with Hugo Heermann as soloist, and the great C major symphony of Schubert, which looms ever larger as time goes on.

The new overture proved to be melodious and well scored. Its composer is director of the famous Berlin Singakademie, and he knows whereof he speaks. The music is not of deep significance, but it is graceful and agreeable. It was excellently played.

The St rauss concerto is a very early work, written in the Munich prodigy's student days, and its interest is mainly that of curiosity. Mr. Hermann played it with less success than has attended his previous work here, but the occasion could scarcely have been inspiring.

Mr. Gericke and his men played the Schubert Symphony as only they can play it. The performance of a year ago was well remembered, and Saturday's was like unto it. This ought to be made an annual feature of the Boston series.

The conductor and the orchestra were not allowed to depart without enthsuiastic fare wells.

NOTES.

[102]

The Hartford Times.

TUESDAY, MARCH 24, 1903.

## THE SYMPHONY CONCERT.

The selection of Schubert's famous Tenth symphony as the leading number of the programme on Monday evening deserves appreciation. "It is long and difficult," was the reason given by the Viennese orchestra of 1828, to which the composer sent it, for refraining from its performance. Only when Schumann discovered it, eleven years after the composer's death, was it produced at Leipzig under Mendelssohn's direction. This and an inspired description of the work by Schumann, is printed in the programme and proved instructive and helpful. One can, however, hardly leave the subject without recalling to the larger public, what is well known to musicians, that Schubert died when 31 years old, and then had composed nearly a thousand musical numbers. Among these are 650 songs that class with the "Erlking" and the familiar "Serenade," and eight or nine symphonies that lead up to the work, No. 10 in C major, performed last night, and which was composed in the last and most active year of his life. Hence one may look upon it as the highest in orchestral composition which has been given to us by the man whom Liszt called the "most poetic musician" that ever lived.

One finds in this symphony all the lovely features which mark Schubert's music, from simplest songs up—and one finds them in magnificent profusion. Leading among these is what has been called "romanticism in music." That is, a pictorial and emotional expression of inspirational, and sometimes mystic, color. Then the smooth, continuous flow of the score, the liquid quality, the clearness, the absence of effort, the beauty and profusion of melodies. And it comes all forth so cheerfully, so brightly, in such a happy, youthful spirit, and with a freshness and impetuosity that recall the pouring forth of a spring on the mountainside. In his songs the composer has translated the verses of Goethe, Schiller, Heine and other true poets of Germany and all the world into music that opened to them the heart of the people. Into his orchestral work he has poured his own strong feelings, palpitating with life, sunny with the love of it, cheerful with youth, warm with expression, and wonderful in melody. This music is not novel or grand; it describes no natural scenery or historic event, it is simply the song of a warm human heart, that rouses ready response in other hearts.

---

It was a delightful concert, so thoroughly and deeply enjoyable that one is hardly able to recall another of equally happy impression. The great orchestra played wonderfully, and seemed to come closer to the audience in sympathetic expression than ever. Their exquisite accuracy of intonation wooed the ear, their tonal wealth wrapped one about, their massive fortes and very tender but firm and wholesome pianissimos filled with delight. Their rhythms were nothing external, they chimed with the emotional vibration of the hearer. And the whole of their rendition had such clearness, such insinuating charm, so poetic a color, that it delivered the music in an irresistible manner. One felt the broad, happy spirit of Schubert, his inexhaustible melodies, his effective instrumental combinations, and the fine, wholesome flow of his score, with a directness and controlling beauty as rarely before. From the sustained, serious opening measure by the brasses, which recurs again and again, to the lightest, tenderest passage work of the strings, and the joyous exuberant finale of the first movement, it was like the unrolling of a tapestry full of glowing pictures. And in the andante, the song theme carried with graceful tenderness by woodwinds to softest string accompaniment, fascinated as rarely. And, how those strings were played! After the forceful interruption by drums and all the strings in forte furnished contrast, the theme recurred with double sweetness. And the famous horn passage in its dreamy, far-off insistence, the 'cellos like singing voices; and the graceful unrolling rhythms of the finale fascinated even more than the more virile measures of the first part. It was a mighty song of infinite beauty. Then came the Scherzo in liveliest tempo, a picture of fun and revelry. Between entered soft, flowing strains, like a loving couple under trees endeavoring to escape the throngs of a carnival crowd. And, at the close arose the flowing song of mellow brasses. The finale is a rush of splendid melodies, buoyant, strong, at times rising to gorgeous demonstration, at others in the dalliance of little melodious odds and ends, but always entertaining the ear, always lifting the spirit with romantic suggestions, and the lyric color of the material. They had deemed this symphony too long and difficult, in 1828, at Vienna. It was too short for the audience of last night, and no one had the least difficulty in understanding. Of course, as Schumann says: "Every one understands it in his own way, and all these ways may be entirely different from that which the composer has intended." But, where the author has so poured out his fresh, warm, sunny feelings, where a masterly orchestra has so splendidly interpreted them, there can be no doubt that the message reached the audience, carried by the wings of imagination and tonal feeling. We may not see as Schubert saw, or feel what he felt. But we respond to the art and humanity of his music in our own individual way, and we are made to share his emotions and his fancies. One expects the highest of the Boston Symphony and of Mr. Gericke. And one generally gets it. But last night, when the audience was so large and full of welcoming magnetism, when the music was so inspiring even in the externals of tone and rhythm and arrangement, they surpassed previous efforts. One turned in gladdest delight to the perfect performance of the various instruments: the strings, now low as the breath of a zephyr and then biting keen and rising to a massive unison that demonstrated power and splendid tonal reach; the woodwinds, so low and plaintive, like human voices, or in triumphant insistence; the mellow wealth of the brasses; the perfect roundness and glittering finish of each sound; and then the animated, inspired delivery as a whole, not playing after, but with the director—there were a hundred opportunities to notice all these, when, for moments, you could liberate yourself from what the composer sang to you.

The Concerto in G minor by Saint Saens came in fitly after the symphony. It is a work of highest finish. Piano and orchestra are co-equal in task, and the style is at once brilliant and of the most modern color. Madame Antoinette Szumowska, the soloist, made the most favorable impression. Of fine figure and perfect bearing she took possession of the instrument as by right. And she amply proved it. Of rarely winsome touch, soft yet strong; of marvelous balance of power and easy control, with an assured technic that developed no weak spots even at the most difficult junctures, she delighted and warmed by her performance. There was no dispute of power. Easily the piano walked, or danced or flew with the orchestra, hand-in-hand, or in equal responsiveness the phrases were delivered, and the firmly intoned solos were not felt as a tonal diminishment from the orchestral parts. The opening of the first part of the concerto is of special interest in the straight, rhythmic treatment of the solo instrument into which falls the orchestra with forte chords. Then the first theme is played alone by the piano. All through this part there is much brilliancy of treatment, and very effective arrangement, the score being full of little surprises and delights. In the allegretto a very lively theme entertains the ear, and this came with great grace and spirit from the hands of the pianist. Later a songlike intermission falls to winds and strings, and the end comes in a breezy, gradually inspiring manner. The third movement is in rapid time and of magnetic effect. Throughout there is rush and brilliant movement, and the accessories are of the most brilliant quality. This completed the charm which Madame Szumowska had exerted in previous playing, and, at the end, the applause would not stop. Recall after recall, and the most fervent demonstrations showed how much the audience had felt the correct, assured art and the beautiful technic of the player, and how well she had presented the refinement, finish and brilliancy of the composition.

---

The concluding number was from "Tristan and Isolde," the "Introduction" of the opera, to which is joined the orchestral explanation that accompanies the song of "Isolde" over the dead body of her lover. The latter has been called "Liebestod," or "Love's Death." With the first intonation of that magnificent score one felt Wagner. The surging waves of sound, the billows of the brasses, the longing, yearning expression recalled at once the picture of the ship carrying "Isolde" to the Cornwall king, while the hapless lover endeavors to keep apart at the prow. The motif of the "Love Potion," which "Brangane" administers, is indicated in this introduction, and also that of "Tristan's" hopeless yearning. It is a surging, longing, reaching measure, rising and falling, and drawing inmost feeling with it. And it presages unhappiness, announces death. And, at the same time it is a sea piece, full of waves, of wind. Gloomy, sweet, drawing upon sensibilites, and arousing vague but pleasurable disquietude. When it merges into "Isolde's" ecstatic death-song the gloom vanishes, the brightness appears. She sees "Tristan," the hero, in fullness of beauty and strength. And the waves of light, the streams of perfume close around her and she is submerged in the ecstasy of love and death. How dramatically the music tells this, what unheard of depths and soul sounds Wagner has gathered into it, one can only fully appreciate who has seen artists like Reszke and Nordica vivify the parts. But every one must feel the sentiment, the inspiration, the dramatic flow and tonal magnificence, and the superb imagery of the score. Of course the orchestra was at home here. They would not be modern and a great orchestra if they did not render Wagner effectively.

This concludes the series of three concerts by the Boston Symphony orchestra which the Teachers' guild has brought to Hartford this season. They were the most notable musical evenings. The audience, very large and elegant, filled Foot Guard hall.

THE SUN, SUNDAY, MARCH 29, 1903.

### MUSIC AND MUSICIANS.

The study of programme notes in this village is one of the most absorbing which can engross the mind of musical man. All kinds of programme notes are published, and there has been a great improvement in them of late years. The chief annotator of this city is H. E. Krehbiel, the ample "dean" of the guild of music critics, who enjoys the distinction of being one of the best liked and most hated of men. He writes the programme notes for the concerts of the Philharmonic Society, the Musical Art Society and the Franko concerts of old music, not to speak of various special programmes, such as those of Mme. Sembrich's song recitals.

His notes are the simplest, most direct and untechnical that could well be written. The old-fashioned sort of thing which aimed wholly at a technical analysis of the work in hand is rapidly dying out. No one cares now to read that "after a slow introduction (andante sostenuto, 4-4, B major) the first theme, a triplet figure, enters in the 'cellos (allegro con molto, 3-8, G major). This is speedly developed into an exfoliated passage, with flute arpeggios and clarinet harmonies in sixths, leading directly to the second theme, which is given out by the horns in four-part harmony (allegro moderato, 6-4, B minor)."

The amiable and able Mr. Apthorp used to write that sort of thing for the Boston Symphony Orchestra concerts, and many of the misguided patrons of those delectable entertainments tried to use the programme notes as a score. They would sit with the programme books in front of them and try to drink in the music while they read the lucid analysis. This was amusing to others, but it could not have been very profitable to those who tried it. Another style of programme annotation is that of the matter sent out by the modest press agent of the Kneisel Quartet. His annotations are not published in the concert programmes for the information of the audiences, but are sent out to the newspapers for their private instruction. As a rule, press agents do not know anything about music, but the Kneisel people have one who does. It is a pity that his compact essays should be lost to the general public and seen only by hardened critics. Here is his latest, referring to the concert to take place on Tuesday night:

"The string quartet of Schumann's is one of the set of three that he wrote in 1842 and dedicated to Mendelssohn. They are his only quartets. He was then 32 years old; and having devoted the year 1840, that of his marriage, to the production of songs, 1841 chiefly to orchestral works, so in 1842 he wrote nothing but chamber music. He began by shutting himself up in his study with all Beethoven's quartets, a very characteristic method of preparing himself for the new form, and on emerging produced in rapid sucession the three string quartets, the pianoforte quintet, the pianforte quartet and a short trio later published with the title of 'Fantaisiestucke.' Critics have found fault with these quartets as being too much in the style of the pianoforte. But by this means, says Spitta, he attains many new and beautiful effects. The same critic finds the influence of Beethoven strongly manifested in the adagio of this quartet, and notes that the finale is almost a plagiarism from the scherzo of Marschner's now wholly forgotten trio in G minor, with which Schumann had been greatly struck about the time he was writing the quartet. But the work is of surpassing beauty, and the tenacious hold it has in concert programmes shows that its esthetic qualities outweigh the allegations of its defects in style.

"Brahms's C minor trio has been called his masterpiece in this department. It was composed late in his life, in 1886, and shows his ripest work. The critics call attention to the muscular strength of the principal theme of the first movement, the rich fancy of the delicate, shadowy 'presto non assai,' a movement showing quite new effects, and the amiable melodiousness of the andante, to which Brahms has given, as he so often does, a folk-song characteristic, one element of which is the constant change of rhythm between 3-4 and 2-4 time.

"The three quartets that Beethoven numbered as his Opus 59 are called by the name of Rasoumoffsky, because he wrote them for and dedicated them to that noted amateur of Vienna, the Russian Ambassador to the Hapsburg court for many years, who maintained a string quartet of his own and played in it himself. They are considered to be the finest flowering of Beethoven's genius as expended upon the string quartet, dating as they do from 1806-07, the period of his richest maturity of style. As a special mark of respect for the Count to whom they are dedicated, the first and second of the quartets contain each a movement founded on a Russian folk song. In this E minor quartet it is the trio of the third movement, where it is treated in an elaborate fugato, partly strict, partly free, and then with a 'stretto' at the end. These two folk songs have been identified as real melodies of the people, and have been found in a certain published collection of Russian melodies, whence Beethoven undoubtedly appropriated them."

---

For the concerts of the active and eager young Herman Hans Wetzler, August Spanuth, pianist and teacher and music critic of the *Staats-Zeitung*, writes the notes, which are clear and comprehensible. The annotations of the Boston Symphony Orchestra's programmes are made in Boston—yea, even in Boylston street—and the trademark of their place is upon them. They are the work of brilliant, caustic, penetrating, erudite Philip Hale, of the Boston *Journal*, a man who has more different kinds of knowledge stored away on the shelves of his brain than any one man can possibly use.

It is said that when the quidnuncs of the St. Botolph Club grow weary of life and all other amusements cease to bite sharply enough, they conspire together to prepare questions with which to stall Philip Hale when he enters the sacred portals in Newbury street. The minutes of the club do not contain any records of brilliant success. It seems that the quidnuncs have tried most subjects from Assyriology to gas-range cooking and from metaphysics to football without "stumping" Philip, the *semper paratus*.

Mr. Hale sometimes goes so far as to save labor by quoting Mr. Apthorp's old analyses from back numbers of the Boston Sympnony Orchestra's programme books, and when such works as the Sing-Song piano concerto in G minor are to the fore this method is quite good enough. But usually this commentator takes occasion to write new and valuable matter, full of information and written with persuasive charm of style. The amount of solid fact that he gets into one of those little books is immense. What a heap of hard work a season's series of these programmes represents!

It is a pity, however, that such work should be put before an audience which has no time to read it properly. It would be an excellent idea to send the programme books of each concert to the subscribers a week ahead of time, in order that their contents might be read and thoroughly digested before the entertainment. It is almost impossible for any one to find time to absorb these notes in the intervals between the pieces of music, while the attempt to read them while the music is playing is, of course, absurd.

Hundreds of people, it must be admitted, fail to perceive that they cannot read an essay and listen to a musical composition at the same time, but succeed in deluding themselves into the belief that they are actually doing it. Of course, they do not grasp the music, if they are absorbed in the programme notes; and when they are Mr. Hale's notes absorption is inevitable.

Still, there are other things in the world, and the Boston Symphony Orchestra is one of the joyful ones. At both of the concerts last week it gave remarkable exhibitions of orchestral virtuosity that hardly can be equaled the world over. On Thursday evening the programme opened with Wagner's "Eine Faust Overture," which interesting work bears many of Liszt's thumb-marks. It was played beautifully—almost too much so; it was all in proportion, but the proportion was small. Much the same may be written about the Tschaikowsky "Romeo and Juliet," in which the Montagues and the Capulets were made to fight with true Back Bay refinement. The charming Charpentier suite, "Impressions of Italy," went delightfully. Mme. Szumowska played the everlasting Saint-Saëns G minor piano concerto, but displayed unmistakable signs of nervousness that marred her work. Only in the last movement did she recover her pose and show how good a player she really is. Her tone was tiny for the barn of Carnegie, but her phrasing is clean and her fingering articulate.

For the matinée of the Boston Orchestra we had a novelty—perhaps two of them, for I cannot find that Strauss's violin concerto was played here before. George Schumann, who inherited a romantic name but happens to be of no relation to the original, was represented by his overture, "Liebesfrühling," which had been heard here only in private once before. The work is unquestionably well made, its orchestration is brilliant, sane and logical. The themes are almost as original as one has any right to demand these days, when every German musician is Wagner-soaked, and the work bears a musicianly impress. But here praise ceases, for the overture is decidedly not a great bit of writing, nor does it stir one's pulses. Then Hugo Heermann played Strauss's youthful violin concerto, in which is not a trace of the big man of music. Not a single one of the themes would stamp the Strauss of that day as a maker of themes, which he unquestionably is at present; nor is there the slightest tinge of the musical revolutionist to be espied. It is surprising how sentimental and shallow Strauss was, as proven by the Romanza of this concerto; and the final Rondo has "Made in a German Conservatory" stamped in the lower right-hand corner. Heermann evidently was not in his best playing mood, for he was guilty of slips that are not at all his manner of doing things. The orchestra closed its season with a magnificent performance of Schubert's big C major Symphony. Mr. Gericke unleashed some of the brass with glorious results, and altogether the playing of the men was beyond cavil. How *wonderful this* music is eludes words. The only query that arises is one of wonderment that these "heavenly lengths" *do* not figure oftener on concert programmes. Mr. Gericke was recalled *again* and again, smiling his Boston best. So long as New York is so rich it can afford to import good orchestral music from Boston; but I hope some of our millionaires will grow poor enough to start a permanent orchestra here—and that very soon. At present, alas, there is not even an indicative straw.

*The Emotionalist.*

---

The Boston Symphony Orchestra gave their last evening concert for this season at Carnegie Hall Thursday, March nineteenth. But Mr. Gericke and his men were at their best, and the entire programme was given with a precision and finish which delighted the large audience.

It was essentially a modern programme, from the Faust Overture, full of that wild, despairing gloom which only Wagner's magic touch could have painted, to that Carpentier Suite with its dainty rhythms and beautiful coloring, which occupied the place usually given to the symphony. Probably the most artistic work was done in this latter number, which is "programme music" of the most pronounced and realistic type. Mme. Szumowska, the soloist of the evening, is a pianiste of rare delicacy and refinement. Her tone, however, proved somewhat small for a hall of such dimensions, and a slight nervousness marred the opening bars of the beautiful Saint-Saëns Concerto. Her interpretation of the second movement, the Sherzo, was all that could be desired, and she played with a crispness and abandon which evoked much applause.

---

Established 1813.

309-11 Washington

## MUSICAL MATTERS

### THE SYMPHONY CONCERT.

Great is singing, but greater still is music. An excellent symphony programme on the same night with an opera that contained real orchestral beauty, gave proof last Saturday night that there are at least a few thousand Bostonians who care more for worthy musical thoughts than for mere technical display in their execution.

The programme of the Symphony was as follows:—

Symphony in D. major, "without minuet"..... Mozart
Concerto in G minor, No. 2, for pianoforte..... Saint-Saens
Suite in D minor, Op. 36 (two movements)..... Foote
Orchestral Episode, "Carnival at Paris"..... Svendsen
Soloist, Mme. Antoinette Szumowska.

The Mozart symphony proved itself a thing of beauty and a joy forever. Though usually rated less important than the great "Jupiter" symphony, or the G minor work, it seemed well able to stand comparison with these two masterpieces. From the very opening note, its clear, concise themes seemed fraught with expressive charm, and flowed on with that perfection of appropriateness and balance that makes the composer's works immortal. Such music will never grow old.

The andante also possessed its full measure of charm, but all slow movements of the 18th century run the risk of seeming too quiet and self-contained for modern ears. Some one has reminded us, by quotations, of its "exquisite grace" and "spring freshness"; and it still makes good its claim to this praise. Yet the music of old times, even in its most strenuous moments, lacks the modern element of orchestral power, and its subdued passages suffer still more by comparison. It was decidedly a case of "Spring, gentle Spring!" The rushing presto brought the work to a successful close, and Mr. Gericke earned decided praise for his sensible unaffected reading of it.

---

The Saint-Saens concerto must always be a thankful task for the soloist. The pleasing sincerity of its first movement, the inimitable delicacy of the second, and the lively brilliancy of the finale are sure to appeal strongly to the audience, and allow the performer to display his (or her) powers in varied forms. That Mme. Szumowska read the work with sympathetic understanding, and played it with consummate skill, may almost be taken for granted. Her thorough musicianship is now accepted as a matter of course, and Boston auditors always expect a treat when her name appears on symphony or recital programmes. The large number of recalls that she won last Saturday were a well-merited tribute to her greatness.

The word "suite" covers a multitude of orchestral efforts, varying from the light arrangements of Bizet and Grieg to the more serious, if less dainty, works of Lachner, or Tschaikowsky. Arthur Foote's suite is a work of so much breadth and such dignified earnestness that, but for the absence of strict symphonic form in the first movement, the composer may well be accused of excessive modesty in his employment of the term. The piece is animated throughout by a noble seriousness of musical thought and expression, and appeals [illegible] to all lovers of real beauty in the art. Such a composition as this proves that a true musician may still find worthy material without taking refuge in excesses of labored tone-coloring or bizarre harmonic effects. It should stand as a lasting rebuke to those aspirants who indulge in the wild discords of the modern metaphysical school.

Svendsen's "Carnival in Paris" was the least important number on the programme. The reviewer (who, of course, does not presume to be an authority on riotous times in Paris) receives from the work a general impression that horns, trumpets and bassoons pervade the streets of the gay capital, occasionally getting lost in wild rushes of the other instruments, but usually able to hold their own in the fracas. There are some worthy passages in the score, but much of the material is of little value and none too well arranged.

Next Saturday we are to hear Schumann's Overture, Scherzo and Finale, also a new Symphony in D minor by Dohnanyi. Whether we are to have more numbers, or whether the programme is mercifully shortened because of the opera season, is left a matter of doubt.

Arthur Elson.

---

## BOSTON POST

*The Representative Democratic Paper of New England*

SUNDAY MORNING, MARCH 29, 1903.

### AT THE SYMPHONY

Mozart wrote a few symphonies without the minuet, the popular movement of his day. One of these in the key of D, composed in 1788, was the opening number of the symphony programme of last evening. The final number for orchestra was Svendsen's "Carnival at Pares," Op. 9, a work that once was considered of the advanced radical school of composition. At the present time it seems of the mild, pleasant sort of music compared with the latest compositions "pictorial" of some subject. Svendsen's works have not been given for some time at these concerts, but he writes good music that is worth hearing more frequently than it is.

The soloist of the evening was Mme. Antoinette Szumowska, who has not appeared at these concerts for some years. She played Saint-Saens's concerto No. 2 in G minor, a work that she gave at these concerts some seven years ago. Her performance last evening was highly finished as to detail with superb technic, refinement and repose always in evidence. She made an admirable impression and was several times recalled at the close of the performance.

The programme of the rehearsal and concert this coming week will include Schumann's overture, scherzo and finale, and a new symphony by Ernst von Dohnanyi, the pianist. There will be no soloist.

---

## Boston Sunday Globe.

SUNDAY, MARCH 29, 1903.

FIFTY-SIX PAGES.

### SYMPHONY CONCERT.

Mme Antoinette Szumowska was the soloist at yesterday's Symphony concert and played her part in the brilliant concerto in G minor by Saint-Saens in a thoroughly intelligent way. Since this composition was first heard in Boston in 1876, with B. J. Lang at the piano, in the Harvard musical association concert, it has been heard here less than a dozen times, and certainly not Gebhart's, nor Seveking's, nor Bendix', nor Mme Hopekirk's interpretation was so satisfying or so poetically sympathetic as was Mme Szumowska's.

The dainty theme opening with the second movement, in which the declamatory passages by the piano alone are answered and repeated by the orchestration, was done with the pearly touch and perfection of technique characterizing authoritative interpretation. Mme Szumowska, as has been said before, is free from the mannerisms of lesser artists, and plays with a contagious but wholly dignified enthusiasm. Her number was treated with the rarest delicacy, and the delivery of the graceful theme of the concerto was surpassed only by the really masterly performance of its variations. Her playing was greeted with great applause and repeated recalls.

The rest of the program was in keeping with its florid Saint-Saens "keynote." That wonderfully resonant example of latter-day musical culture, Mr Foote's D minor suite, originally in four movements, but given yesterday with only two, was also accorded deserved and generous praise. Mr Gericke's reading of these two must have delighted the composer; but it seems a pity that such a noble composition is ever given cut in two. It was first played in Boston in 1896 in its entirety, and was well received. The Mozart symphony in D major, which opened the concert, is notable for the announcement, "without minuet," which accompanies its program mention. This was the symphony which aroused such enthusiasm in Prague in 1787, when the composer played the piano and when Anna Storace, soprano, sung. All three of its movements were played by the splendid orchestra of which Boston may feel so justly proud in a way that would have delighted the composer who heard it originally with only six violins, two violas, two basses and the piano. The breadth and power of the conductor's reading was never more clearly exemplified.

The picturesque "Carnival at Paris," by John Svensen, now living in Denmark, was the fitting close to this brilliant concert. The composition is truly called an episode—for it is just like no other work in the whole range of descriptive music. The bal masque, the opera procession and all the accompanying gayety are strongly brought out in this exceedingly florid composition, and the idyllic theme of its closing measure, not more perhaps than the manner of its performance, wrought the audience to a high pitch of enthusiasm.

There was unusual breadths and variety to this program, and the audience showed to a rare degree its mid-Lent, but emphatic enthusiasm.

The program for the next concert will include Schumann's overture, scherzo, and finale, and Dohnanyi's symphony in D minor, the later for the first time here.

---

## BOSTON HERALD.

PUBLISHED EVERY DAY IN THE YEAR.
VOL. CXIII, NO. 91.

WEDNESDAY, APRIL 1, 1903.

### THE SYMPHONY PROGRAMME.

The programme for the two concerts by the Boston Symphony orchestra this week has been materially changed. M. Charles Gilibert, baritone, of the Metropolitan opera company, will sing two groups of songs with pianoforte. The orchestral selections will be a new symphony in D minor, by Witkowsky; prelude, menuet and fugue, by Hugo Reinhold, and for the closing number the overture, scherzo and finale, by Schumann, the latter being the number already announced.

---

[104]

Still, there are other things in the world, and the Boston Symphony Orchestra is one of the joyful ones. At both of the concerts last week it gave remarkable exhibitions of orchestral virtuosity that hardly can be equaled the world over. On Thursday evening the programme opened with Wagner's "Eine Faust Overture," which interesting work bears many of Liszt's thumb-marks. It was played beautifully—almost too much so; it was all in proportion, but the proportion was small. Much the same may be written about the Tschaikowsky "Romeo and Juliet," in which the Montagues and the Capulets were made to fight with true Back Bay refinement. The charming Charpentier suite, "Impressions of Italy," went delightfully. Mme. Szumowska played the everlasting Saint-Saëns G minor piano concerto, but displayed unmistakable signs of nervousness that marred her work. Only in the last movement did she recover her pose and show how good a player she really is. Her tone was tiny for the barn of Carnegie, but her phrasing is clean and her fingering articulate.

For the matinée of the Boston Orchestra we had a novelty—perhaps two of them, for I cannot find that Strauss's violin concerto was played here before. Georg Schumann, who inherited a romantic name but happens to be no relation to the original, was represented by his overture, "Liebesfrühling," which had been heard here only in private once before. The work is unquestionably well made, its orchestration is brilliant, sane and logical. The themes are almost as original as one has any right to demand these days, when every German musician is Wagner-soaked, and the work bears a musicianly impress. But here praise ceases, for the overture is decidedly not a great bit of writing, nor does it stir one's pulses. Then Hugo Heermann played Strauss's youthful violin concerto, in which is not a trace of the big man of music. Not a single one of the themes would stamp the Strauss of that day as a maker of themes, which he unquestionably is at present; nor is there the slightest tinge of the musical revolutionist to be espied. It is surprising how sentimental and shallow Strauss was, as proven by the Romanza of this concerto; and the final Rondo has "Made in a German Conservatory" stamped in the lower right-hand corner. Heermann evidently was not in his best playing mood, for he was guilty of slips that are not at all his manner of doing things. The orchestra closed its season with a magnificent performance of Schubert's big C major Symphony. Mr. Gericke unleashed some of the brass with glorious results, and altogether the playing of the men was beyond cavil. How wonderful this music is eludes words. The only query that arises is one of wonderment that these "heavenly lengths" do not figure oftener on concert programmes. Mr. Gericke was recalled again and again, smiling his Boston best. So long as New York is so rich it can afford to import good orchestral music from Boston; but I hope some of our millionaires will grow poor enough to start a permanent orchestra here—and that very soon. At present, alas, there is not even an indicative straw.

*The Emotionalist.*

---

The Boston Symphony Orchestra gave their last evening concert for this season at Carnegie Hall Thursday, March nineteenth. But Mr. Gericke and his men were at their best, and the entire programme was given with a precision and finish which delighted the large audience.

It was essentially a modern programme, from the Faust Overture, full of that wild, despairing gloom which only Wagner's magic touch could have painted, to that Carpentier Suite with its dainty rhythms and beautiful coloring, which occupied the place usually given to the symphony. Probably the most artistic work was done in this latter number, which is "programme music" of the most pronounced and realistic type. Mme. Szumowska, the soloist of the evening, is a pianiste of rare delicacy and refinement. Her tone, however, proved somewhat small for a hall of such dimensions, and a slight

nervousness marred the opening bars of the beautiful Saint-Saëns Concerto. Her interpretation of the second movement, the Sherzo, was all that could be desired, and she played with a crispness and abandon which evoked much applause.

---

**BOSTON DAILY ADVE[RTISER]**
**Established 1813.**
**309-11 Washington St.**

## MUSICAL MATTERS

### THE SYMPHONY CONCERT.

Great is singing, but greater still is music. An excellent symphony programme on the same night with an opera that contained real orchestral beauty, gave proof last Saturday night that there are at least a few thousand Bostonians who care more for worthy musical thoughts than for mere technical display in their execution.

The programme of the Symphony was as follows:—

Symphony in D. major, "without minuet"... Mozart
Concerto in G minor, No. 2, for pianoforte... Saint-Saens
Suite in D minor, Op. 36 (two movements) Foote
Orchestral Episode, "Carnival at Paris"... Svendsen
Soloist, Mme. Antoinette Szumowska.

The Mozart symphony proved itself a thing of beauty and a joy forever. Though usually rated less important than the great "Jupiter" symphony, or the G minor work, it seemed well able to stand comparison with these two masterpieces. From the very opening note, its clear, concise themes seemed fraught with expressive charm, and flowed on with that perfection of appropriateness and balance that makes the composer's works immortal. Such music will never grow old.

The andante also possessed its full measure of charm, but all slow movements of the 18th century run the risk of seeming too quiet and self-contained for modern ears. Some one has reminded us, by quotations, of its "exquisite grace" and "spring freshness"; and it still makes good its claim to this praise. Yet the music of old times, even in its most strenuous moments, lacks the modern element of orchestral power, and its subdued passages suffer still more by comparison. It was decidedly a case of "Spring, gentle Spring!" The rushing presto brought the work to a successful close, and Mr. Gericke earned decided praise for his sensible unaffected reading of it.

---

The Saint-Saens concerto must always be a thankful task for the soloist. The pleasing sincerity of its first movement, the inimitable delicacy of the second, and the lively brilliancy of the finale are sure to appeal strongly to the audience, and allow the performer to display his (or her) powers in varied forms. That Mme. Szumowska read the work with sympathetic understanding, and played it with consummate skill, may almost be taken for granted. Her thorough musicianship is now accepted as a matter of course, and Boston auditors always expect a treat when her name appears on symphony or recital programmes. The large number of recalls that she won last Saturday were a well-merited tribute to her greatness.

The word "suite" covers a multitude of orchestral efforts, varying from the light arrangements of Bizet and Grieg to the more serious, if less dainty, works of Lachner, or Tschaikowsky. Arthur Foote's suite is a work of so much breadth and such dignified earnestness that, but for the absence of strict symphonic form in the first movement, the composer may well be accused of excessive modesty in his employment of the term. The piece is animated throughout by a noble seriousness of musical thought and expression, and appeals strongly to all lovers of real beauty in the art. Such a composition as this proves that a true musician may still find worthy material without taking refuge in excesses of labored tone-coloring or bizarre harmonic effects. It should stand as a lasting rebuke to those aspirants who indulge in the wild discords of the modern metaphysical school.

Svendsen's "Carnival in Paris" was the least important number on the programme. The reviewer (who, of course, does not presume to be an authority on riotous times in Paris) receives from the work a general impression that horns, trumpets and bassoons pervade the streets of the gay capital, occasionally getting lost in wild rushes of the other instruments, but usually able to hold their own in the fracas. There are some worthy passages in the score, but much of the material is of little value and none too well arranged.

Next Saturday we are to hear Schumann's Overture, Scherzo and Finale, also a new Symphony in D minor by Dohnanyi. Whether we are to have more numbers, or whether the programme is mercifully shortened because of the opera season, is left a matter of doubt.

Arthur Elson.

---

**BOSTON POST**
***The Representative Democratic Paper of New England***

SUNDAY MORNING, MARCH 29, 1903.

## AT THE SYMPHONY

Mozart wrote a few symphonies without the minuet, the popular movement of his day. One of these in the key of D, composed in 1786, was the opening number of the symphony programme of last evening. The final number for orchestra was Svendsen's "Carnival at Pares," Op. 9, a work that once was considered of the advanced radical school of composition. At the present time it seems of the mild, pleasant sort of music compared with the latest compositions "pictorial" of some subject. Svendsen's works have not been given for some time at these concerts, but he writes good music that is worth hearing more frequently than it is.

The soloist of the evening was Mme. Antoinette Zzumowska, who has not appeared at these concerts for some years. She played Saint-Saens's concerto No. 2 in G minor, a work that she gave at these concerts some seven years ago. Her performance last evening was highly finished as to detail with superb technic, refinement and repose always in evidence. She made an admirable impression and was several times recalled at the close of the performance.

The programme of the rehearsal and concert this coming week will include Schumann's overture, scherzo and finale, and a new symphony by Ernst von Dohnanyi, the pianist. There will be no soloist.

---

**Boston Sunday Globe.**

SUNDAY, MARCH 29, 1903.

FIFTY-SIX PAGES.

### SYMPHONY CONCERT.

Mme Antoinette Szumowska was the soloist at yesterday's Symphony concert and played her part in the brilliant concerto in G minor by Saint-Saens in a thoroughly intelligent way. Since this composition was first heard in Boston in 1876, with B. J. Lang at the piano, in the Harvard musical association concert, it has been heard here less than a dozen times, and certainly not Gebhart's, nor Seveking's, nor Bendix', nor Mme Hopekirk's interpretation was so satisfying or so poetically sympathetic as was Mme Szumowska's.

The dainty theme opening with the second movement, in which the declamatory passages by the piano alone are answered and repeated by the orchestration, was done with the pearly touch and perfection of technique characterizing authoritative interpretation. Mme Szumowska, as has been said before, is free from the mannerisms of lesser artists, and plays with a contagious but wholly dignified enthusiasm. Her number was treated with the rarest delicacy, and the delivery of the graceful theme of the concerto was surpassed only by the really masterly performance of its variations. Her playing was greeted with great applause and repeated recalls.

The rest of the program was in keeping with its florid Saint-Saens "keynote." That wonderfully resonant example of latter-day musical culture, Mr Foote's D minor suite, originally in four movements, but given yesterday with only two, was also accorded deserved and generous praise. Mr Gericke's reading of these two must have delighted the composer; but it seems a pity that such a noble composition is ever given cut in two. It was first played in Boston in 1896 in its entirety, and was well received. The Mozart symphony in D major, which opened the concert, is notable for the announcement, "without minuet," which accompanies its program mention. This was the symphony which aroused such enthusiasm in Prague in 1787, when the composer played the piano and when Anna Storace, soprano, sung. All three of its movements were played by the splendid orchestra of which Boston may feel so justly proud in a way that would have delighted the composer who heard it originally with only six violins, two violas, two basses and the piano. The breadth and power of the conductor's reading was never more clearly exemplified.

The picturesque "Carnival at Paris," by John Svensen, now living in Denmark, was the fitting close to this brilliant concert. The composition is truly called an episode—for it is just like no other work in the whole range of descriptive music. The bal masque, the opera procession and all the accompanying gayety are strongly brought out in this exceedingly florid composition, and the idyllic theme of its closing measure, not more perhaps than the manner of its performance, wrought the audience to a high pitch of enthusiasm.

There was unusual breadths and variety to this program, and the audience showed to a rare degree its mid-Lent, but emphatic enthusiasm.

The program for the next concert will include Schumann's overture, scherzo, and finale, and Dohnanyi's symphony in D minor, the later for the first time here.

---

# BOSTON HERALD.

PUBLISHED EVERY DAY IN THE YEAR.
VOL. CXIII, NO. 91.

***WEDNESDAY, APRIL 1, 1903.***

### THE SYMPHONY PROGRAMME.

The programme for the two concerts by the Boston Symphony orchestra this week has been materially changed. M. Charles Gilibert, baritone, of the Metropolitan opera company, will sing two groups of songs with pianoforte. The orchestral selections will be a new symphony in D minor, by Witkowsky; prelude, menuet and fugue, by Hugo Reinhold, and for the closing number the overture, scherzo and finale, by Schumann, the latter being the number already announced.

[164]

SUNDAY HERALD.

PUBLISHED EVERY SUNDAY IN THE YEAR.
VOL. CXIII., NO. 88.

SUNDAY, MARCH 29, 1903.

# THE SYMPHONY CONCERT.

## A Saint-Saens Piano Concerto Given by Mme. Szumowska.

**Mozart Symphony in D Major Is Mr. Gericke's Choice for Starting His Programme—Two Numbers from Arthur Foote's Orchestral Suite Are Rendered.**

It is true in a general way that the earlier classic symphonies are at a disadvantage when assigned to a modern orchestra for performance in a great hall, although it is on record that some of them have been played on special or festival occasions by even larger bands than are often heard nowadays. If their thought be sturdy, their phrasing sonorous, or if their quieter parts can be delivered with the tempered richness of restrained and concentrated power, they may hold their own with their successors, written with other objects and means in view.

Such is the Mozart symphony in D major, with which Mr. Gericke began his 19th programme. When first played at Prague, in 1787, under the author's direction, it not only invited, but commanded admiration, and it has held such a proud position ever since. Like a few others of his writing, it begins with a short, slow movement, and it has no minuet. It opens vigorously and distinctly, and its final presto is also full of life and of positivism in statement; but between these direct and emphatic movements, large, solid and assertive enough for present day conditions, is set a delicate, fresh and gracious andante, in which is a propitious tenderness as of budding spring—Mozart in his blandest and finest mood, as in the others he shows his strength and decision. The symphony was all well played, the subdued and rounded quality of the strings and wooden wind being particularly gratifying in the andante, in which no drums or trumpets are used.

Mme. Szumowska, as the occasion's soloist, followed with the G minor pianoforte sonata (No. 2, opus 22,) of Saint Saens, her performance of which deserved the several recalls that were accorded her. The concerto, which begins with a self-assertive cadenza-shaped passage for the solo instrument, shows the composer's skill in writing what may be called music for the virtuoso, and gives scope for the player's exhibition of many qualities. Its grace, its fancy, its gayety, its elegant ornamentation and its light speed fitted with Mme. Szmowska's best traits and were presented beautifully. Only in the heavier portions could one wish her to be other than she is; she has, indeed, the requisite strength of hand and arm for them, but she has not by nature the desirable forcefulness,—and as the distinction is spiritual and characteristic, one cannot expect it to disappear. The artist may by virtue of his art create the true form, but he can only vivify it from his own interior personality.

Next were given two numbers from Mr. Arthur Foote's orchestral suite, first played in Boston about seven years ago—an allegro and an adagio, of which the former is the more interesting, hearty and substantial, although not better written than the other.

The programme ended with a good rendering of Svendsen's "Carnival in Paris," which gave no exceptional pleasure. It is lively, but not merry, and clamorous rather than significant. It might serve as suggestive of a picnic, a country fair or a "high old time" almost anywhere, for all the individuality it possesses. It moves briskly, rattling and chattering as it goes, but its ending seems to imply rather a dispersion of ghosts after a "danse macabre," or a scattering of revellers before an onslaught of authority. The band played it for all it is worth, but the audience did not seem to care greatly for it.

For the next concert are announced the "overture, scherzo and finale" group of Schumann and the first presentation of Dohnanyi's symphony in D minor.

---

of six weeks.

The New York Herald, praising the last Boston orchestra concert of that city's season concludes: "The affair served to close the most brilliant and successful series of concerts that the organization has ever given here, and to emphasize a standard of orchestral playing which New York would seem to have the right to expect from some permanent organization of her own. It is a sad commentary upon local equipment that the most cultivated audience New York boasts should be forced to import its highest musical pleasures from another city."

---

Boston Transcript

MONDAY, MARCH 30, 1903

### Symphony Hall: Symphony Concert

While at the Boston Theatre there was opera going forward, with Siegmund drawing swords and singing passionately of love and moonshine, Brünnhilde springing from rock to rock shouting "Yo te ho!", Fricka storming and Wotan putting the disobedient Brünnhilde to sleep behind the magic wall of fire; while all these stirring incidents were occurring, there was at Symphony Hall music of quite a different complexion. Saturday night all was elegance, grace and refinement. First came a Mozart symphony, that in D major, without a minuet. Then there was Mme. Antoinette Szumowska Adamowska, who played Saint-Saëns's G minor concerto. There followed two movements of a suite, in D minor, by Mr. Arthur Foote, and eventually, at a rather late hour, the concert was ended by Svendsen's "Carnival at Paris."

This was an evening of quiet enjoyment, with nothing to excite the emotions or to tax the intellect, all the compositions being well known at their full worth. The symphony received a reading that made it a delight to hear, careful, graceful, lively. Never has a Mozart orchestral work in Symphony Hall sounded so well worth while and so little harsh. Its lovely performance was heartily appreciated. Mr. Foote's suite was also very beautifully played. This work, first played at a Symphony concert in 1896, and by the Thomas Orchestra in 1899, was good to hear again. Skilfully written and charmingly melodious, it has several dramatic moments that bring out advantageously the quieter beauties of the whole composition.

Mme. Szumowska was not happy in her choice of a pianoforte concerto. That in G minor by Saint-Saëns, if in no sense very big or profound, has many passages, notably the opening, that must be played as though they were. The scherzo, too, and no less the finale, must be played with sparkling brilliancy and with a very sharp rhythm. Strength, brilliancy, and a keen feeling for rhythm are not Mme. Szumowska's. All her playing was musicianly, tasteful and well-sounding, also graceful, but something more is required to do full justice to the composition. To hear this artist play a Mozart concerto would be a treat. Mme. Szumowska was heartily applauded.

This week's programme consists of Schumann's "Overture, Scherzo, and Finale," and a symphony, in D minor, by Dohnanyi.

R. R. G.

---

Note and Comment

---

BOSTON POST
*The Representative Democratic Paper of New England*

SUNDAY MORNING, APRIL 5, 1903

# THE SYMPHONY CONCERT

## A New Work by a French Soldier and Charles Gilbert's Singing the Leading Features

Patrons of the Symphony concerts had no cause to complain of the change of programme made early in the week, for it gave them not only the first hearing of Witkowski's symphony in D minor, but they also listened to some French songs, sung in a delightful manner by Charles Gilibert of the Grau opera company.

G. M. Witkowski is a somewhat unknown composer. He is said to be a lieutenant of the cuirassiers in the French army who has devoted his leisure in these piping times of peace to the study of music. His instructions, it is said, were under Vincent d'Indy, a disciple of Cesar Franck, and the ideas of the latter are strongly marked in the Witkowski compositions.

It is essentially of the modern school and is founded on a leading theme from which the three movements are developed. To those who are inclined to be impressionists and prefer to delve for musical ideas, the symphony will appeal strongly. But to others accustomed to the broader and more comprehensive school wherein less is left to the imagination, it seems incoherent and unsatisfying.

The last movement was the most preferable, but the symphony is not one which should be frequently given, as its chief attraction lies in its novelty.

Mr. Gilibert made a hit far greater than he ever achieved in grand opera. His voice is well suited to the dainty music. Rarely has a singer been heard who phrased so artistically or whose work was so generally pleasing in this type of song.

Particularly good was the "Jeunes Fillettes" of Wekerlin, and there was more enthusiasm displayed than is usually evinced by a staid, sober Symphony audience. It is to be hoped that the majority of those present did not understand the French words of the latter song, as they were of a sentiment just a bit doubtful.

The "Thought of Autumn" and an excerpt from Masse's "Paul and Virginia" were also given by Mr. Gilibert.

Reinhold's prelude, minuet and fugue for strings and Schumann's overture, scherzo and finale, Op. 52, completed the programme.

---

BOSTON DAILY ADVERTISER
Established 1813.

### THE SYMPHONY CONCERT.

The habit of making changes, usually so prevalent in opera companies, affected even the symphonic authorities last Saturday, and instead of the symphony by Dohnanyi, announced the week before, one by Witkowski, a Frenchman, was performed. The programme was as follows:—

Symphony in D minor.....Witowski
Songs with Pianoforte:—
a. "Plaisir d'Amour".....Martini
b. Menuet d'Exaudet.....Wekerlin
c. "Jeunes Fillettes".....Wekerlin
Prelude, Minuet and Fugue for Strings, Op. 10.....Reinhold
Songs with Pianoforte:—
a. "Pensee d'Automne".....Massenet
b. Chanson from 'Paul et Virginie"....Masse
Overture, Scherzo and Finale, Op. 52..Schumann
Soloist, Mr. Charles Gilibert

The symphony, given for the first time here, was the only novelty in the list. So many orchestral works of the modern French composers have proved dull and long-winded, that when one appears that is less so than usual, there is a great temptation to praise it. A slow and solemn introduction, dignified enough if not always interesting, led into a first movement that was not especially effective. The method of evolving the material from a single theme leads either to repetition or to intricacy, unless, like Wagner, the composer is a genius who can endow that theme with immortal beauty.

---

Witkowski's elaborations of one or two arbitrary musical thoughts were not an eminent success. They were less convincing than the clear-cut symphonic movements of older times, and far less moving than the great modern tone-poems, which include some worthy examples from France itself. The note of passion, in fact, was almost entirely lacking. The composer said his say with tactful grace and delicate suavity, and at times seemed to find something worth uttering. But for the most part he relied on manner rather than matter, on smooth orchestration rather than melodic effect.

The slow movement showed the same characteristics of discretion in the use of the instruments and refinement in thematic material. Here, too, there were movements of beauty side by side with long passages of labored harmonic originality. The quiet effects were in place in the slow movement, but could not atone, even there, for lack of inspiration.

The third movement brought the work to a monotonous close. It aimed at many weird rhythmic effects, such as 5—4 and 7—4 passages, but did not achieve them with anything like the success of Tchaikowski's 5—4 movement in the "Pathetique" symphony. As the movement represented a kermesse, these unusual tempi may have been intended to imply a wild time among the villagers. As for the music, its gayety was of the most sedate kind, such as would not bring a blush to the cheeks of a Quaker meeting.

---

M. Gilibert, in the songs, displayed all the best qualities of his voice. His tones were full, rich and sympathetic, his legato excellently controlled, and his style showed all the smoothness and finish that has won him his operatic reputation. Praise is due him also for avoiding the excess of dramatic expression which opera stars are too often tempted to put into drawingroom songs.

Of the selections, the old school pleased best. Exaudet's dainty minuet scored the greatest popular success; Martini's simple chanson was effective enough, and the "Jeunes Fillettes," another of the Wekerlin collection, gave in sparkling measures the oft-repeated advice of the poets to seize the joy of the present before it passes. Massenet's "Autumn Thought," singing the praises of women in general and dedicated to Sybil Sanderson in particular, was a good illustration of a more dramatic style It was well given, and would have formed a better vocal conclusion than Masse's chanson, in which the soloist seemed inclined to exaggerate the effects a trifle. Recalls were sincere and numerous.

The Reinhold selection (shall we call it a suite?) had more to say in a few measures than Witkowski's symphony could express in all its prolixity. Especially effective was the prelude, and its direct melodic beauty won full meed of appreciation. The graceful minuet (the second of the evening) was also received with becoming applause. The fugue began well, but after a while took refuge in vain repetition, as if the composer's motto were, "When in doubt, play sequences."

---

The Schumann number was the real symphonic selection of the programme, although its composer modestly refused to give it the title, and it lacks the necessary slow movement. The brightness of its first movement may be less informal than the clear allegro of the "Spring Symphony," or the noble introduction to the C-major work, but it is none the less worthy of the term. From first to last it is an animated bit of cheerfulness, and its note of happy sincerity always affords exquisite enjoyment to the audience.

Next Saturday's concert includes no less than three novelties—Litolff's "King Lear" overture, "Endymion's Narrative," an orchestral romance by F. S. Converse, and Guilmant's D-minor symphony, with Mr. Wallace Goodrich at the organ. Mr. Ben Davies is to sing arias from "Don Juan" and "Esmeralda."

Arthur Elson.

---

Boston Transcript

MONDAY, APRIL 6, 1903

### Symphony Hall: Symphony Concert

Mr. Charles Gilibert was the soloist at the twentieth Symphony Concert, of which this was the programme:

Witkowsky: Symphony in D minor. (First time.)
Songs with Pianoforte—
Martini: "Plaisir d'Amour."
Wekerlin: Menuet d'exaudet.
Old French Songs, 18th cent.: "Jeunes fillettes."
Hugo Reinhold: Prelude, Menuet and Fugue, for Strings, op. 16.
Songs with Pianoforte—
Massenet: "Pensé d'Automne."
Massé: "L'oiseau s'envole là-bas," from "Paul et Virginie."
Schumann: Overture, Scherzo and Finale.

For new works of note let us always be grateful whether we like them or not. The novelty of this last concert, the symphony by one Witkowski, is so exceedingly unusual that there is, apparently, nothing known about its composer beyond the bare facts that he is a lieutenant of cuirassiers in the French army, and that he has studied music with Vincent d'Indy, who conducted the symphony at a Paris concert in 1901. The work, after one hearing, seems to be as vague and indefinite as its author. All three movements are based on a single motive, a method of procedure well enough, provided the single motive is strong enough to stand the strain of being continually harped upon for half or three-quarters of an hour. In this instance, the motive is "a melody of Lower Brittany, of folk origin and liturgic character." Despite its fine source, however, the theme is not of striking character.

For three movements the music wanders on, now majestically, as at the very first, now in a gay march rhythm, now passionately, when the second movement sets out, and finally hilariously, for the third part of the symphony is stated to suggest a kermesse. If one can bring himself to the point of throwing all reason to the winds, so that he can refrain from wondering why a grandiose passage played by trombones and the like should occur cheek by jowl with a skittish march measure, or why stopped horns, with their ill-boding sounds, should suddenly make way for a pretty flute solo; if one can do this, then he surely will find, perhaps to his wonderment, the symphony interesting to listen to. Probably, decades ago, just so did the "Götterdämmerung" seem to the lovers of Rossini. The performance was magnificent, but nobody liked the symphony at all.

Far better were the people pleased with the composition by Mr. Hugo Reinhold of Vienna, the composer who wrote the charming "Tanzweisen" for pianoforte. This little suite is, at all events, no work to keep one wondering, for all in it is straightforward, natural and agreeable to hear. The minuet in particular gave pleasure.

The feature of the evening, however, was Mr. Gilibert's exquisite singing of the old French songs and the two modern ones. For excellence of voice, production, purity of style, elegance of phrasing and of diction, and delicacy of sentiment, Mr. Gilibert's singing has never been surpassed by any that has been heard in Symphony Hall. It was, in short, perfect. The applause after both groups of songs was tremendous.

Mr. Ben Davies will sing at the next concert, the rehearsal of which, on account of Good Friday, will be held Thursday instead of Friday. The programme is as follows: Litolff, overture to "King Lear" (first time). Mozart, aria, "Don Juan." F. S. Converse, Romance for full orchestra, "Endymion's Narrative," Op. 10 (first time). A. Goring Thomas, aria, "O Vision Entrancing," from "Esmeralda." Guilmant, Symphony No. 1, in D minor, with organ (first time at these concerts). (Organ, Mr. Wallace, Goodrich.)

R. R. G.

---

[105]

Boston Sunday Globe.
SUNDAY, APRIL 5, 1903.

# MUSICAL TOPICS.

## Chas. Gilibert Sings With Symphony Orchestra.

## Bach's Mass in B Minor to Be Given This Week by the Cecilia Society.

## Easter Concert Offerings—Preludes and Echoes.

The Dohnanyi symphony in D minor, announced as an attraction for the past week's symphony concert program was changed almost at the last minute for an equally unfamiliar composition by G. M. Witkowski, like the rejected one a "first-time," three-movement symphony in D minor. It was first performed in Paris in March, 1901, with Vincent D'Indy as conductor, and a year later in Brussels under Ysaye, but little seems to be known of the composer, who is believed to be a lieutenant of cuirassiers in the French army.

The main theme of the symphony is a Lower Brittany folk song, liturgic in character, elaborated and metamorphosed through three rather stately movements, the finale being a musical representation of a "Kermesse," or annual carnival, full of merry "low country" vivacity. The "Lent et Solennel" and "tres lent" movements were rather tame, but the anime was full of effective coloring and was generously applauded. Of the Hugo Reinhold "prelude, minuet and fugue for strings" it can justly be said that it more nearly approached the austerity of lenten music approved by the church than any other feature of the program.

The fugue was pretty thin, with its lonesome strings, and the minuet was the most pleasing of its movements. By far the best of the orchestra's efforts was the Robert Schumann "Overture, scherzo and finale" full of the haunting melody for which he was famous. It was first performed in Leipsic in 1841, and its "first time" in Boston was at a concert of the Howard musical association, Dec 2, 1869. It is in symphonic form, but the composer refused at first to recognize it as a symphony. This light and bouyant overture and fervid spirit of the "vivace" finale were performed delightfully by the musicians under Mr Gericke's superb and masterly control.

Chief interest centered in the appearance of one of the Metropolitan opera company's most valued singers, Charles Gilibert, the Parisian baritone, who, from the time of his first Boston appearance in April, 1901, as the sacristan in "La Tosca," has been a favorite with Boston audiences. In the title role of Don Pasquale, and as Masetto in "Don Giovanni," he has more recently won the praise of local music lovers.

He gave yesterday two "groups" of songs, with the pianoforte, the first three being 18th century melodies. The first was a Martini "Plaisir d'Amour," very Frenchy in style; and the second was a "Menuet" by Joseph Exaudet, its words taken from a Favart comedy. These two were only moderately well received. The Wekerlin "Jeunes Fillettes" received the most generous applause—rollicking in movement, yet given with extreme delicacy, resulting in three recalls. The second group was not so enthusiastically greeted, though it included a charming poetical tribute by Massenet and Silvestre to Sibyl Sanderson, called "Pensee d'Automne," and a tuneful "chanson" from "Paul and Virginia," as sung by Domingue in the first scene of the second act. M Gilibert was in excellent voice, and could have felt no doubt of the friendliness of this city's musical colony. He sang with ease and intelligence, and showed that he was as fitted for concert as for opera.

The 21st rehearsel and concert will have Mr Ben Davies for soloist, the Englishman who has countless American admirers, and who has deserted Italian opera for the concert and oratorio platform. The program will contain two "first-time" numbers, an overture, "King Lear," by Litolff, and F. S. Converse's romance, "Endymion's Narrative." An aria from Mozart's "Don Juan," Guilmat's symphony in D minor, with organ, and the aria, "O Vision Entrancing," from A. Goring Thomas' "Esmeralda," are also likely to be included in the program.

SUNDAY HERALD.
PUBLISHED EVERY SUNDAY IN THE YEAR
VOL. LXIII., NO. 95.
SUNDAY, APRIL 5, 1903.

# THE SYMPHONY CONCERT.

## Tiresome New Composition by a French Cavalry Officer.

**The Reinhold Number a Soothing and Pleasant One—Mr. Gilibert Sings Delightfully Two Groups of French Songs—The Programme for the Next Concert.**

HERE is just one way in which to endure comfortably such a piece of composition as Mr. Gericke inflicted upon a patient and unresponsive audience in the new symphony by one G. M. Witrowski, of whom all the available information seems to condense itself into the facts that he is a lieutenant of the French cuirassiers, and that he studied music with Vincent d'Indy. That way is, to put reflection and reason aside and to resign one's self abjectly to the music, letting its flow do what it will and may with ears and nerves. Encouraging this spirit of resignation, one feels some calmly moulded music in the second or very slow movement; but while the others may be a little exciting, they are rather noisy than sonorous, and their speech is less a clear message than a confused jargon.

All the three movements—for there is no scherzo—which range nominally from the "slow and solemn" to the "animated," are said to have been built upon a single ecclesiastical theme which is finally perverted into the central emblem of a kermesse or fair. The treatment of this theme, which possibly the scholiast could trace, suggests something like the evolution of a school for the battalion from the use to be made of a squad of four as the elemental unit; and when there is in the course of the complicated development any definite idea or picture, it hints of a military melee or a crowding confusion. There is undeniable skill in the mixing up of instruments and their colors, but the most ambitious effects are the most ugly, and the work is one which, if it could not be "left in the pen," as the French say, might very well be left upon the shelf.

The world is full of beautiful, wholesome, gift-bestowing music. Why not be content to take that and leave alone what can at best gratify curiosity and at worst will weary and depress? The audience evidently did not care for the thing at all, but applauded with mild conventionality its conclusion, out of compliment to Mr. Gericke.

The Reinhold number was more soothing and pleasant, for it is instinct with soft-falling fancies and stated with delicate taste.

Mr. Glibert again demonstrated, as before at Mme. Calve's concert, what a fine singer of songs he is. His choice was discreet, serious and dainty, and his delivery was quite perfection. The drole, quaint comedian gives place to the elegant, polished artist, in whom all must needs admire the bland quality of tone, and finished execution, the exact enunciation and the interpenetrative sentiment.

The programme for the concert, as reconstructed by Mr. Gericke, stood finally thus:

Symphony in D minor (first time)....Witowski

Songs with pianoforte.

a. "Plaisir d'Amour".....Martini
b. "Menuet d'Exaudet".....Wekerlin
c. "Jeunes Fillettes".....Wekerlin

(Old songs of the 18th century.)

Prelude, minuet and fugue for strings, op. 10.....Reinhold

Songs with pianoforte.

a. "Pensee d'Automne".....Massenet
b. Chanson from "Paul et Virginie".....Masse

Overture, scherzo and finale, op. 52..Schumann

Soloist, Mr. Charles Gilibert.

The next programme will be this:

Overture, "King Lear" (first time).....Litolff
Aria, "Don Juan".....Mozart
Romance for full orchestra "Endymion's Narrative," op. 10 (first time).F. S. Converse
Aria, "O Vision Entrancing," from "Esmeralda".....A. Goring Thomas
Symphony No. 1, in D minor, with organ (first time).....Guilmant

Organ, Mr. Wallace Goodrich.
Soloist, Mr. Ben Davies.

BOSTON HERALD.
PUBLISHED EVERY DAY IN THE YEAR
VOL. LXIII., NO. 99.
THURSDAY, APRIL 9, 1903.

# THE SYMPHONY PROGRAMME.

## Rehearsal This Afternoon to Avoid Good Friday.

**Mr. Ben Davies, Tenor, to Sing an Air from "Don Giovanni" and a Gem from "Esmeralda"—"King Lear" Overture by Litolff to Be Heard for the First Time.**

The public rehearsal of the 21st Symphony programme will occur this afternoon, so that Good Friday observances may not be by it disturbed. There are several novelties to be produced, and there will be the further gratification of two tenor airs, to be sung by Mr. Ben Davies, who halts here for a day or two before taking up his march through Canada with Sir Alexander Mackenzie's British music expedition. He is to sing for one an air from "Don Giovanni," but has not yet announced whether it is to be Don Ottavio's usual "Il mio tesoro," or his less known first act aria, "Dalla sua pace la mia pends." His other selection is what has been called the gem of Goring Thomas' opera, "Esmeralda." This work, which follows Victor Hugo's story in all but in saving and marrying the heroine to Capt. Phoebus, instead of having her burned at the stake, was produced in England by Carl Rosa on March 26, 1883, and Mr. H. W. Savage tried to make some headway with it in New York in November, 1900. For the original production Mr. Davies, who will now deliver Phoebus' song, "O vision entrancing," was the Gringoire.

The opening number will give the first hearing of a rather celebrated "King Lear" overture, by Henry Litolff, whose compositions are generally marked by originality, vigor, color and a certain roughish splendor, such as are displayed in the sometime popular violin concerto, which may be recalled by many readers.

The last place will be given to the concerto in D minor, which Guilmant, the princeps master of organ and organ composition, developed for orchestra and solo from an organ sonata of his own. The grave first movement depends from two themes, one minor and one major, announced by the pedals and then transferred to the manuals and the band for elaboration. The second is a pastoral, in A, cast in 12-8 time and including a chorale. The finale is rapid and brilliant. Mr. Wallace Goodrich will be the organist, and he can be depended upon for a fine rendering of his part. Mr. Archer introduced the concerto at the Worcester festival of 1882.

The middle number will be an orchestral romance, his 10th numbered work, by the Boston composer, Mr. F. S. Converse, who entitles it "Endymion's Narrative." What Endymion has to narrate, the students of mythology and fable may guess. That youth, being condemned to endless sleep, was nightly visited by Selene, as the story goes. Whether Endymion is to talk in his sleep, or whether he is to be allowed a period of wakefulness and remembrance, it remains for Mr. Converse to explain. Yet there was another Endymion, an astronomer, who perched upon a mountain in Greece and traced out the course of the moon; perhaps he may be the man.

The Boston Sunday Journal
FRANK A. MUNSEY
PUBLICATION OFFICE, Washington and Water Streets

# *Witkowski's Symphony at Twentieth Concert*

## Operatic Finale With "Carmen" and "Gotterdammerung" as Attractions—Camille Seygard Appears as Bizet's Heroine.

By PHILIP HALE.

The twentieth concert of the Boston Symphony Orchestra, Mr. Gericke conductor, was given last night at Symphony Hall. The program included these orchestral works: Witkowski's symphony in D minor (first time); Reinhold's Prelude, Minuet and Fugue for strings; Schumann's Overture, Scherzo and Finale. Witkowski is an officer in the French army and a pupil in music of Vincent d'Indy. His first work of any pretensions was a quintet, produced in 1898. This symphony is apparently his second, and it is a remarkable composition. It is in three movements, and the thematic material is derived from one chief or generative motive, viz.: a melody of Lower Brittany, of folk origin and liturgic character. All the developments have their source in this theme. The composer is naturally of that wing of the ultra-modern French school represented today by d'Indy, Ropartz and adherents of the Schola Cantorum, the music school in Paris which is of radical tendencies and is impatient with all manner of formalism and routine.

### Witkowski's Symphony.

The first movement opens with a solemn prelude in which there are harmonies that recall "Parsifal." This is followed by the main body of the movement, an allegro which is made up of successive metamorphoses of the theme relieved by contrasting sections of a less stern character. This movement as a whole and after one hearing seems dry, although there are passages of interesting orchestration. The music is for the most part austere. The second movement is an amplification of a broad phrase sung sonorously by the strings. The finale is the musical portrayal of a kermesse, of "humanity in its cups." It is full of rhythmic changes; it is not picturesque or pictorial; it is at times brutally and ineffectively noisy; and yet the slower sections have genuine charm Witkowski seems to me to be a close follower of d'Indy, but he has caught his occasional austerity and grimness rather than his sense of proportion and exquisite taste, his ability to put into music the sentiment of a landscape. Witkowski is not rich in melodic thought, or he prefers to choke such thought in his anxiety to shun the commonplace. Whether you like or dislike the symphony, you must admit the high purpose of the composer, who leaves lush meadows and the joy of the town to live on the heights or even in the clouds; for his kermesse is not really of the town or village and the only drunkenness is in the brass.

### Mr. Gilibert.

Mr. Gilibert of the Metropolitan Opera Company sang Martini's "Plaisir d'Amour," the "Menuet d'Exaudet," "Jeunes Fillettes," Massenet's "Pensee d'Automne," and the slave song from "Paul and Virginia." He sang with rare art so far as vocal technic was concerned. Seldom is such admirable management of the voice observed in Boston. His diction was a joy, it was so true, so sincere, so effective. The sentiment was pure; there was constant suggestion as well as immediate and irresistible appeal. No wonder that he was recalled again and again.

Operatic Finale

BOSTON POST
*The Representative Democratic Paper of New England*

SUNDAY MORNING, APRIL 12, 1903

(Copyright, 1903, Post Publishing Company.)

# AT THE SYMPHONY

## The Twenty-first Concert Was One of Much Interest, With Ben Davies and Wallace Goodrich for the Soloists

The Symphony concert last evening, the 21st in the series, offered an interesting programme. The first number was Henry Litolff's "King Lear" overture, heard at these concerts for the first time. The composer's name is best known by its association with the Litolff edition of standard music, but he did considerable besides music publishing, for he was a composer of ability and a piano virtuoso of eminence 50 years ago. The "King Lear" overture was written probably a short time before Litolff's death in 1891. It is a pleasing work to hear occasionally, though by no means among the greatest of its kind. This concert also introduced a new work by F. S. Converse, a local composer, who has had one or two other of his compositions played at these concerts within a few seasons past. Mr. Converse is an American, but his new work, entitled "Endymion's Narrative," might pass for respectable music from Berlin, Vienna, Paris, Leipsic or elsewhere. He shows in this work excellent orchestral technic and there are many pleasing effects in instrumentation, but the results as a whole are imitative of other composers, and little if any original thought is shown. Undoubtedly Mr. Converse has native ideas of excellence, but at present he has hidden his natural self under a cover of foreign influences that make his latest work not distinctive in any way. The performance was excellent and the composer appeared and acknowledged the applause bestowed upon him and the work. The last orchestral number of the evening was the D minor symphony by Alexander Guilmant, the well-known French organist, who employs his favorite instrument in this work with admirable effect. Organists are familiar with the sonata, adapted from this same symphony by the composer, but the work as played last evening has not been heard in this city for many years. It is most enjoyable in every way and one of the best for organ and orchestra that one can at present remember. The performance was an ideal one, Mr. Goodrich, as organist, appearing at his best. His work contributed in no small degree to the success of the performance of the symphony as a whole. Ben Davies was the other soloist, and this favorite tenor sang in his usual artistic manner an aria from Mozart's "Don Giovanni," also an aria "O Vision Entrancing," from Goring Thomas's opera "Esmeralda," this latter a delightful number. Mr. Davies's voice has lost something in beauty of tone since he was last here, but his art is superb to a degree and he will always be a singer worth hearing as long as he possesses even a fair voice. He was enthusiastically applauded and several times recalled.

The Boston Sunday Journal
FRANK A. MUNSEY
LICATION OFFICE, Washington and Water S

# FREDERICK CONVERSE'S ORCHESTRAL ROMANCE.

Produced Last Evening at the 21st Symphony Concert.

## LITOLFF'S "LEAR" OVERTURE

Guilmant's Symphony, With Mr Wallace Goodrich Organist and Mr. Ben Davies Tenor.

By PHILIP HALE.

The program of the twenty-first Symphony concert, Mr. Gericke conductor was as follows:

Overture, "King Lear".....Litolff
Aria, "Il mio tesoro".....Mozart
Romance, "Endymion's Narrative"
Converse
Aria from "Esmeralda"..Goring Thomas
Symphony for organ and orchestra, No. 1.....Guilmant

Litolff's overture was played for the first time in Boston, and probably for the first time in this country. Mr. Converse's Romance was played for the first time. Guilmant's Symphony was played for the first time at these concerts.

### Flamboyant Litolff.

Liszt, who evidently admired the talent of Litolff, nevertheless characterized it as flamboyant. This adjective described the man, the pianist, the composer. It is hard for us of today to realize that Litolff was once an indisputable influence, but his concertos and early overtures found imitators in the Byronic vein. This overture to "King Lear" was composed probably during his dark, sad days in Paris. There are traces of the old extravagant spirit which now seems rather formal and antiquated, just as "Lara" is today a much older and more primitive poem than the "Atys" of Catullus or the fourth book of the "Aeneid." Litolff's Lear struts across the stage and his Cordelia anticipated a play-actress something like Virginia Buchanan. There is little romance, there is no passion in this music And thus again we learn that extreme modernity runs a great risk of speedy dissolution and oblivion.

### "Endymion's Narrative."

This is the second of Mr. Converse's orchestral romances. It was not suggested by the Keats legend nor was it inspired by the story of Endymion, who was expelled from his kingdom for being vanquished at the Olympian games; "upon which he retired into Caria to Latmos, where he applied himself to the observations of the stars, but chiefly of the moon, which gave the poets an occasion to feign that he was beloved by the moon, who came to visit him every night as he lay asleep upon the top of that hill." Mr. Converse was moved by the narrative of Keats's Endymion, who leaves the Festival of Pan, and talks with his sister Peona, like the walrus and the carpenter, of many things. There is no lavish attempt to follow the text, and the composer sensibly wishes his Romance to be judged first of all as music. After that the hearer can ponder the relationship of the music with the expression of a mind, bound by affection and material conditions, which yearns for an ideal beyond the common view. It is easier to enjoy the Romance and to speak of it as absolute music without esoteric significance. This Romance is an advance on its predecessor, "The Festival of Pan" (1900). The composer is surer of his strength, his imaginative flight is higher, his speech is more certain and eloquent. The music is sanely modern. There is little or nothing that seems experimental; there is no affectation of originality; there is clear melodic outline; but there is also modern feeling, modern expression. Mr. Converse has made a marked advance in orchestral ease. His orchestral speech is natural, entertaining, and at times it rises to true eloquence. The Romance is, indeed, an interesting work, full of musical matter, with the thought of ideals of beauty, free from materialism. The applause that followed the excellent performance and was acknowledged by the composer from the stage was much more than a courteous compliment.

### Guilmant's Symphony, Etc.

Guilmant's symphony for organ and orchestra is familiar to many in its sonata form for organ alone. In the symphony Guilmant succeeded in the difficult task of reconciling organ and orchestra, chiefly by letting each in turn have the appointed say. There is antiphonal use of the rivals, or the orchestra is so employed that it does not quarrel with the less elastic organ. Mr. Goodrich played with taste and musical intelligence, and the Pastorale gave the audience special pleasure.

Mr. Ben Davies did not sing "Waft Her, Angels." He chose Don Ottavio's aria and Phoebus's chief tune from Goring Thomas's "Esmeralda." It made little difference how he sang the latter frothy salon aria, but "Il mio tesoro" demands supreme elegance as well as the finest vocal artistry. Mr. Davies sang this air in a bluff, hearty, England - expects-every-man-to-do-his-duty manner, and Mozart suffered.

[107]

ountry Sch
ply Solved by a S

England will come.

Boston Sunday Globe.
SUNDAY, APRIL 12, 1903.
FIFTY-SIX PAGES.

MINIATURE ALMANAC.....APRIL 12

### SYMPHONY CONCERTS.

The program for the 21st Symphony rehearsal and concert was somewhat unusual in character, for it presented three novelties and two soloists. Mr Ben Davies, tenor, sang arias from "Don Giovanni" and "Esmeralda," and Mr Wallace Goodrich played the organ part in Guilmant's D minor symphony, arranged for orchestra and organ. This selection, Litolff's "King Lear" overture, and "Endymion's Narrative," a romance for orchestra by F. S. Converse, were given for the first time at these concerts.

Mr F. S. Converse in his second romance based upon incidents in "Endymion" has again shown his ability to write descriptive music of a high order of merit, for he evidently understands the art of instrumentation in producing effects suggestive of the text and working up to a climax expressed in the so-called modern style of musical illustration. The different episodes of the Keats poem are handled in an able manner the dramatic element is shown in well arranged fortissimo passages and the whole work is one which reflects credit upon the abilities of the young American composer. The work was received with great enthusiasm and Mr Converse, who was in the audience, was warmly applauded as he rose to acknowledge the greetings.

The Guilmant symphony for organ and orchestra is a massive composition, with innumerable themes given alternately to the organ and associate instruments, the different voices of the organ frequently being echoed by corresponding parts of the band. The effect is peculiar, and the blending of the solo instrument with the orchestra was so skilfully accomplished by Mr Goodrich and Mr Gericke's forces that the result was harmonious and very pleasing to the ear. The contrasts were set forth admirably in the legato and more delicate parts of the work; but the heavier staccato passages on the organ were open to the usual criticism and sounded abrupt, as they generally do. Mr Goodrich's performance was excellent in every way and the orchestra performed its part in a commendable manner.

The Litolff overture, "King Lear," based mainly upon two motifs typifying the characters of the old king and the gentle Cordelia, was adequately interpreted by the orchestra. Mr Ben Davies sang his two solos with splendid verve and sympathetic execution, his clear, vibrant tenor voice being specially effective in the bravura passages of "O, Vision Entrancing," the excerpt from the opera "Esmeralda" by Thomas.

This week's program will have Mr Heinrich Gebhard as soloist in the Richard Strauss "burleske" in D minor, for pianoforte and orchestra. The orchestral numbers will include the overture to "Iphigenia in Aulis," Gluck; "A Steppe-Sketch from Central Asia," Borodin, and Walter Rabi's D minor symphony.

### SYMPHONY PENSION CONCERT.

The men of the Symphony orchestra are to be heard in a notable program upon the occasion of the second concert to be given in aid of the pension fund of this organization at Symphony hall, on Sunday evening, April 26. The orchestral numbers will include Rossini's "William Tell" overture, Bizet's "Roma" suite, the Handel "Largo" to be played by the violins, four harps and organ; Saint Saens' "Danse Maccabre" and a Johann Strauss waltz. The soloist for the concert will be Miss Ada Crossley, the English contralto, who is considered at present the leading artist of her class throughout England in concerts and oratorios.

The scale of prices for this concert will be 75c, $1 and $1.50, and orders for seats, accompanied by check addressed to C. A. Ellis, may be sent to Symphony hall, where the sale will open Friday, April 17.

BOSTON HERALD.
PUBLISHED EVERY DAY IN THE YEAR.
VOL. CXIII., NO. 104.
TUESDAY, APRIL 14, 1903.

### ORCHESTRA PENSION CONCERT.

The many orders received yesterday for seats for the second concert in aid of the pension fund of the Boston Symphony orchestra indicate the hearty sympathy of the public in this movement for the protection of the men who have done so much for elevating the standard of concert performances in Boston. The programme announced by Director Gericke is one that will appeal to an immense public, and the first appearance of Miss Ada Crossley, the English contralto, will add a notable feature to the evening's events. Previous to next Friday applications for seats accompanied by check payable to C. A. Ellis will be received at Symphony Hall, where the box office sale will begin on next Friday morning.

SUNDAY HERALD.

PUBLISHED EVERY SUNDAY IN THE YEAR
VOL. CXIII., NO. 102.

SUNDAY, APRIL 12, 1903.

# THE SYMPHONY CONCERT.

## Unfamiliar Overture and a New Orchestral Romance Played.

**Mr. Ben Davies, the English Tenor, Sings Delightfully and Broadly, and the New Music of "King Lear," Wild, Sweeping and Turbulent, Stands Approved.**

When "King Lear" is mentioned, the mind naturally first recurs to the drear, helpless, awesome madness of the old king and his piteous death with the corpse of his devoted daughter in his arms. Yet these are, after all, but episodes—fatal and final, indeed—in a great, bitter drama of a rude, wild epoch, which Mr. Henry A. Clapp has well called an age of iron, characterizing as people of iron all who participated in it, not even excluding Cordelia, whose firmness he thinks proceeded rather from personal obstinacy than adherence to an abstract principle. It is a drama of anger and conflict, of political antagonisms, of internecine and foreign wars, of treachery, jealousy, hatred, violence and murder. No natural relationship guarantees peace, love and concord, but all evils follow upon the action of the affectionate, but rash and foolish, monarch, who resigns all only to see his realm dismembered, himself insulted and outraged, his children enemies and his one true daughter restored with his own wits only in his dying moments.

It seems to be more this general state of turbulence, revolt and battle in Britain that Litopff has undertaken to symbolize in the "King Lear" overture, which Mr. Gericke introduced at the Symphony concert, rather than any specific persons or phases of the story. It begins with a wild, sweeping rush of violins, to be sure, and it has the usual antithesis of a severe and a gentle theme; but without a name, the listener would be apt to assign it to a military or bellicose subject. Scarcely has the first onset of strings begun, when it is arrested by imperative trumpets; and, as the overture proceeds, there are ever and anon heard through or over its development of contrasted themes the rattle of drums and the dogmatic summons of trumpets, thus suggesting more the ebb and flow of battle than individual oppositions. It is a powerful, vivid and exciting composition, and was stirringly played.

Mr. F. S. Converse's "Endymion" romance for orchestra was in altogether a different vein, and as immaterial and metaphysical in its essence and suggestion as the other was material and demonstrative. The composer has gone to Keats for his subject, rather than to vague mythology, and he has chosen that part of the poem wherein Endymion confides to his anxious sister, Peona, his more than earthly ambitions and longings, his doubts and distrusts, his strange slumbers, the exquisite visits of the goddess, which he remembers as one might perfect dreams; his pain at finding only memory remains when he awakes, and his hope that truth and realization may yet be vouchsafed him. Mr. Converse will not even intimate what lines of the poet impressed him most, and he will give no programme or clew for guidance through his romance, which he wishes to be heard and judged as absolute music. Taking it thus, then, it is a music of moods, which each listener must interpret according to his imagination and his nervous susceptibility. We should derive from it some such sequence as this: A placid, peaceful, rural, idyllic environment, through which passes a contemplative figure, grave, depressed and even suffering in spirit, beside whom moves a figure of consolation, and before whom ever rises an alluring but elusive ideal, and across whose mind constantly pass light-floating fancies. His moods are many, antagonistic, variable with despair and hope, but his persistent aspiration and faith uphold him, and he casts himself boldly and strenuously into the struggle for ascent and liberty. Such would appear to be the naturally and logically developed course of thought and feeling; but that others will feel so, or that this was the composer's order of thought and purpose in construction, cannot here be more than guessed. At all events, the music is beautiful, and both charms and constrains attention. It is freely and liberally melodious, it is picturesque in proportion, and its instrumental devices, while not fantastic, abstruse or far-fetched, are various, ingenious and effective. It recognizes the orchestral development of today, but it does not try to anticipate that of the future.

The Guilmant organ symphony, in which Mr. Wallace Goodrich sustained the solo part with dignity, address and taste, made its due impression and was much enjoyed. What an advantage it had in this representation over any former ones! For now organist and conductor have no longer to communicate with each other through the reversing and deceptive medium of a mirror; but can regard each other, eye to eye, and place the solo lead or the massive support instantly just where it belongs in the general scheme.

It was pleasant to hear again Mr. Ben Davies sing, as it is always pleasant to hear a good tenor of the English school. They give their voices with such unstinting frankness, they are so honest in their style and so substantially human in their expression. They do not strive for finical or falsetto high Cs, but are content with full, genuine As, with possibly an occasional B flat. They may lack something of poetry and romance, but one can spare that for the sake of hearty manliness. Mr. Davies sang the "Esmeralda" air too sturdily, perhaps, for the declaration of a lover who says that he "faints for delight;" but it sounded as if he were honorable and sincere, at all events, while, on the other hand, he delivered Don Ottavio's "Il mio tesoro" so assuringly as to give the idea that that gentleman might not have been such a milksop as he usually appears, and might have been capable of doing as he says and "only returning to announce slaughters and deaths." Mr. Davies was cordially welcomed and applauded.

For the ensuing rehearsal and concert there has been appointed this programme:

Overture to "Iphigenia in Aulis".....Gluck
Burleske in D minor, for pianoforte and orchestra.....Richard Strauss
(First time.)
A Steppe-Sketch from Central Asia....Borodin
Symphony in D minor.....Walter Rabl
(First time.)
Soloist, Mr. Heinrich Gebhard.

BOSTON HERALD.

PUBLISHED EVERY DAY IN THE YEAR.
VOL. CXIII., NO. 107.

FRIDAY, APRIL 17, 1903.

an unpushed or unpulled novelty.

# THE SYMPHONY PROGRAMME.

## Two Interesting and Important Novelties—Mr. Gebhard, Solo Pianist, to Appear at This Week's Concerts.

Mr. Gericke has been keeping some of his novelties, both promised and unannounced, in reserve, and this week he will present two of them. The symphony, which comes last on the programme, of course, comes first in consideration as being the larger and more serious work. It is written in D minor, with the customary excursions into F major and other relative keys, and its author is Walther Rabl, who was born at Vienna, Nov. 30, 1873. His early musical education was directed by J. F. Hummel, at Salzburg; thence he passed to that of Nawzatil, at Vienna, and finally went to Adler, at Prague, where, in 1897, he was made a Ph. D., taking up in 1898 the profession of music and further interesting himself in the preparation of the critically annotated Dresden programme books.

This symphony, which is his 10th numbered work, looks attractive and fresh in the score, but seems to proceed within normal lines of development and instrumentation, its only unusual request seeming to be one for two harps, which will probably be denied him, although he has laid out rather elaborate duties for both. According to his scheme, the first movement, which is set in the nominal key, is broad, heavy and quite sustained, the main theme being presented by the brass choir. The second passes into F major, and is marked "not quite so slow." The third is quick and light, as suits its 6-8 measure; is pointed with the triangle here and there, and includes an agreeable and favorable thread of violin solo. The fourth begins very slowly, but soon changes to a swift and emphatic march tempo, which ought to bring an animating conclusion, for it seems vigorously and inventively worked out.

In the other novelty, Mr. Heinrich Gebhard will appear as soloist, the work being the "Burleske" for pianoforte and orchestra, which Richard Strauss dedicated to Eugen d'Albert. The London Daily News recently said in a critical article upon Strauss and Wagner, "A sardonic humor is one of Strauss' weapons." A dry, sarcastic, sardonic, allusive humor is ever hard to understand, its seeming seriousness being too often taken literally. For such a reason Strauss' musical extravaganza about the pranks of Till Owiglass was a puzzler, and many may not know just what to make of this lively affair, which is rather a sort of a skit than a systematic composition. Its general mood is vivacious, gay and sparkling, and its orchestration is moderate. But every now and then, without warning, it is found to drop into tranquillity or to be told to be expressive for a few bars; then it rattles on again, checking itself once to be pompous for a little while, then marking a couple of pages as "ferocious," tossing in a short cadenza, and ending oddly with a few dry chords and snappy phrases, to be separated by great pause. In a way it suggests Mr. Grossmith's trick of taking a little theme and showing what A, B, or C might have done with it.

The other things are standard. Gluck's overture expressive of the chief phases of Racine's "Iphigenia in Aulis," and Borodin's picturesque "Steppe Sketch from Central Asia," in which there are heard sounding across the almost illimitable waste the hoof beats and the wild songs of the home-coming

[108]

Established 1872.
309-11 Washington St.
The Official Paper of the State

## MUSICAL MATTERS

### THE SYMPHONY CONCERT.

Overture, "King Lear".....Litolff
(First time.)
Aria, "Don Juan".....Mozart
Mr. Ben Davies.
Romance for Full Orchestra, "Endymion's Narrative," Op. 10.....F. S. Converse
(First time.)
Aria, "O Vision Entrancing," from Esmeralda".....A. Goring Thomas
Mr. Ben Davies.
Symphony No. 1, in D minor, with Organ .....Guilmant
(First time at these concerts.)
Mr. Wallace Goodrich.

Revenos a nos moutons"; that is, let us get back from highly-flavored opera to our normal diet. The concert of Saturday was interesting in every number, was well-contrasted and exceedingly well performed. The Litolff overture to "King Lear" was, however, scarcely doing justice to the memory of that composer, for it is not as strong as the overture to "Robespierre," on which his later-day reputation rests. Beside the Berlioz gusts of passion in his overture to "King Lear," the strutting of the pompous, military gentleman here portrayed became rather ludicrous. The loss of Cordelia was not made more intense than the loss of a collar-button. It was pleasant music, but it was not the Shakespearian hero. To set it so formally seemed like squirting rose-water from a silver syringe at a raging conflagration.

Mr. Ben Davies was in excellent voice, but he sang "Il Mio Tesoro" rather as a tenor robusto than as a tenor di grazia; he made the delicate song far too forcible; he made Don Ottavio into a sort of Othello. But in the second number of his solos he was on his native heath.

Abou Ben Davies, may his tribe increase,
Awoke one night from a deep dream of peace!

The dream was rather too sweet if anything, and "Oh, Vision Entrancing" was scarcely symphonic in its style. It smelt of the footlights, and after the final high note one might have expected the Queen of the Fairies to enter, with the entire Corps de Ballet in short skirts. Mr. Davies was heartily applauded, however, and his vocal work deserved the tribute.

Mr. Converse's new work made a decided success. This composition is a great advance over the picture of Pan, which the composer gave us recently. There are moments of ineffable beauty in "Endymion's Narrative," and there is general coherency also—a thing to be devoutly grateful for in these spasmodic days. Mr. Converse does not disdain melody either, and the march theme near the end of the work was a union of popular and classical that we seldom find. Of course it is impossible to give such a subject in modern style without trenching on Wagner's "Waldesweben," but the reminiscences were rather in style than in subject matter. Mr. Converse's mastery of the great orchestra of the present was evident from first to last, and sylvan beauty and daintiness were also abundantly in evidence. The work is representative of the best direction of modern music, and the composer no more endeavored to set our teeth on edge than Keats himself would have done. At the close of the composition Mr. Converse was twice called to the stage with heartiest applause.

Guilmant's symphony is an organ concerto, and one of the most practical and effective in existence. It is a very difficult task to combine the two great forces here used, and the best way seems to be to treat them as one might treat a double chorus in some vast vocal work, to use the organ and orchestra antiphonally, to have responses from one to the other.

We recall the last performance of this work in Boston. Music Hall organ had been sold as a broken-down and impracticable instrument, but it was determined to give Boston one last opportunity to hear its voice. Frederic Archer was called from New York and played this work with orchestra, when it was seen that there were wonderful beauties in the instrument, that there were stops there that could probably never be replaced in any new organ. Soon after that Mr. Gericke came to Boston and was greatly disappointed to find the great organ gone and a puny box of pipes hung, like Mahomet's coffin, between heaven and earth, in the hall. He had intended many combinations of organ and orchestra, all of which were, of course, rendered hopeless. It is only now, after the lapse of many years, that the great combination can be adequately heard, and last night Boston seemed to revel in the unusual scoring.

The first two movements of the symphony are the most popular, the last has the highest artistic worth. It must be confessed that there are some moments of mere prettiness in the first movement, but one can everywhere admire the tact, the grace, with which this organist-composer has built his work. The second movement strikes a happy medium between the classical and popular. It has sufficiently contrapuntal treatment to give it dignity, yet its canonic work is so direct and its pastoral melody is so pleasing that the non-musician would scarcely suspect that the classical element was at all present.

The finale is brilliant after the toccata manner, full of dashing manual work and with a sufficiency of pedalling also. Here the virtuoso has his opportunity for display, and right well did Mr. Goodrich employ it. His playing is to be enthusiastically commended.

The figure tratement of the finale is carried on quite consistently and logically to the coda which forms a majestic culmination. The skill in working up climaxes is one of the points in which one must praise Guilmant cordially. Perhaps a trifle of the French confectionery could have been spared from the composition, but as a whole it was unstrained, skilfully interwoven and enjoyable in a high degree.

Spite of the fact that the symphony concerto came at the end of the concert, the audience stayed to recall Mr Goodrich and Mr. Gericke a couple of times, instead of immediately rushing for the corridors—sufficient evidence surely, that the work, its conductor and its soloist were fully appreciated.

Louis C. Elson.

1903. Globe 4/26

## MUSICAL TOPICS.

### Symphony Orchestra Benefit Concert Tonight.

### The "Pops" to Begin Next Week, With T. Adamowski as Conductor.

### Yesterday's Symphony—Recitals of the Week—Gossip.

The second of the concerts by the Boston symphony orchestra in aid of the pension fund recently established will be given at Symphony hall tonight. The men of the orchestra have given special attention in preparing the evening's program and the selections made by Mr Gericke are well calculated to make the event one of great interest. The orchestral numbers of the evening are the "William Tell" overture, Rossini; the "Roma" suite by Bizet; the "Largo" by Handel for four harps, violins and organ, with Mr Wallace Goodrich as organist; the "Danse Macabre" by Saint-Saens and the "Wine, Women and Song" waltz by Johann Strauss.

The soloist of the evening will be Miss Ada Crossley, an English contralto, whose position on the English concert stage has been justified by her American successes since her arrival in this country. Miss Crossley will sing with the orchestra the "Caro Mio Ben" by Giordani and "Love, the Pedler" by E. German and with pianoforte accompaniment Massenet's "Les Larmes" Richard Strauss' "Allerseelen." Hahn's "Baysage" and C. Willeby's "Four-Leaf Clover."

The boxoffice at Symphony hall will open at 1 o'clock today for the sale of tickets. It is gratifying to know that the loyalty of the Boston public toward the Symphony orchestra has again been shown by a liberal demand for the seats for this concert.

[109]

MONDAY, APRIL 13, 1903.

## MUSIC AND DRAMA

### Symphony Hall: Symphony Orchestra

The twenty-first symphony concert was given in Symphony Hall last Saturday evening, the programme being as follows:

Henry Litolff: Overture to "Le Roi Léar."
(First time in Boston.)
Wolfgang Amadeus Mozart: Aria, "Il mio tesoro," from "Don Giovanni."
Frederick S. Converse: "Endymion's Narrative," Romance for Orchestra, opus 10.
(First time.)
Arthur Goring Thomas: Air, "O vision entrancing," from "Esmeralda."
Alexandre Guilmant: Symphony No. 1, in D minor, for Organ and Orchestra, opus 42.
(First time at these concerts.)

Mr. Ben Davies was the singer, and Mr. Wallace Goodrich the organist.

The programme book says that Litolff's opera of "Le Roi Léar" was finished, "according to some," in 1890; as composers generally write the overture to an opera last, this would probably be about the date of the composition of the overture played at this concert. It is rather interesting to settle the date approximately, for the work is decidedly superior to the composer's "Robespierre," in style and contents. The "Robespierre" overture shows strongly the influence of Meyerbeer; it might be called a bastard younger brother of that master's "Struensee." "Le Roi Léar" shows more of the modern romantic, Berlioz-and-Wagner, influence, with now and then a reminiscence of Beethoven. Litolff was not a little influenced by Beethoven; in his "National-Hollandais" concerto-symphony the slow movement contains some striking developments on a modulation of which Beethoven was especially fond in his earlier and middle periods, and might be called rather characteristic of him. Upon the whole, it is not impossible that Litolff may have been one of the post-Beethovenian composers Mendelssohn had in mind, when he wrote to Moscheles: "They clear their throats as he did, and cough his cough; but that is as far as they get!" If the "Roi Léar" overture had been written earlier, it would sufficiently explain Liszt's flattering estimate of Litolff's talent as a composer; such workmanlike handling of "Zükunft" ideas—(the composer gives himself away when he makes a characteristic harmonic progression from "Lohengrin" a prominent feature of his conclusion-theme)—could hardly fail to call forth praise from the Weimar master. But, if the work was not written until 1890, its style is to be recognized as retrospective, rather than progressive. It is, however, by far the finest thing of Litolff's I have yet heard.

At last Mr. Converse has been and gone and done it! Heretofore he has given great promise; but I mistake much if he has not now given something better. To be sure, his "Festival of Pan" was something brilliant in the way of actual achievement; only the instrumentation seemed a failure, and gave an inevitable impression that the composer had miscalculated the general balance of his orchestra; the several instrumental groups tended to cancel, rather than reënforce, one another. But here in "Endymion's Narrative" the instrumentation is not only masterly, but now and then quite new. I have not the presumption to assert that I understand everything in this last orchestral romance of Mr. Converse's after but a single hearing. If I did, it would be presumptive evidence against the work's being worth much. Only the original is really worth while in Music, and the original is the hardest of all to understand at a glance. Show me a work that shall take me captive at the first rush, and I will show you one destined to die in ten years. Clearness is a quality, both in musical and poetic composition, about which altogether too much fuss has been made. The greatest poets and the greatest composers are just those who are the least clear—at first. But, like fine wine, they throw down a sediment after a while, and become as many-hued jewels, if never as crystal. But what unclearness I still may find in Mr. Converse's "Endymion," it does not make the impression of mere muddiness; it betokens more complexity of thought than it does impotence of expression. I look back over my life's musical experience, and I find that nearly all the really great music I know sounded pretty much like that at first. It took me a good many years to see daylight in Beethoven's eighth symphony; at first it sounded half incomprehensible, half ugly. What I do catch in this last work of Mr. Converse's is great poetic imaginativeness, melodic invention, strong harmony, and a general at-homeness in the chosen atmosphere; Mr. Converse walks this musico-poetic domain with conquering-hero step. Boston will be wanting to annex Newton yet! Indeed, the impression made upon me by this new work is strong and powerful almost in proportion to its lack of perfect definition. Neither does it seem to me particularly rash to own that I have no fear of greater familiarity with the composition breeding contempt; I cannot but feel it will grow stronger and more beautiful in my ears, the more sharply I am able to bring it to a focus. I take off my hat.

As for Guilmant's orchestro-organic symphony, it soon becomes evident to the attentive listener that the composer handles half-archaic forms and the semi-archaic style with immense skill, also with sympathy and no little sentiment. One feels that, like most organists who have passed the age of forty-five, Mr. Guilmant has drunk the rum of organ so long that he looks with reverence upon anything with a crank to it. And I, for one, feel that no one but an impenitent organist can look upon this combination of organ with orchestra as anything but unnatural and repulsive. Curious that organists do not so look upon it; for it shows forth all the inherent and unlovely shortcomings of their instrument in the most shameful light. But, after all, this is not the point I most wish to emphasize at present. No one, least of all a critic, need feel himself called upon to say anything whatever about this work of Guilmant's, for it was presented in surroundings that would have killed it outright, had it been twenty times by Guilmant. (By the way, this sentence is not aimed at Mr. Wallace Goodrich, for he played his part in the business admirably.) To put it at the end of such a programme was nothing short of symphonicide. Just consider the conditions. We had had two new compositions already; an overture and a long and attention-taxing orchestral romance. After such a drain upon the listening faculty, only a musical Hercules could be fit for anything more serious than the overture to "Oberon;" to bring on at such a juncture a long contrapuntal composition, in the most uningratiating forms, a composition that shines more by its musicianship than by its charm, is like asking people to listen to a sermon, or a lecture on international law, immediately after a melodrama. When a certain self-centred revivalist, happening to find himself by mistake at an evening party just as the rush for the supper-table was beginning, suddenly cried out "Let us pray!" he was incontinently and quite properly hushed up by less insane guests. It would have served the Guilmant symphony right, last Saturday evening, if the audience had got up like one man and left the hall with the first measure. If you ask me exactly in what conditions this composition would be in place, I must answer that that is none of my business; I only know that it is vastly out of place at the end of a symphony concert. I have heard people who pretended to know say that some music sounds better in church than elsewhere; I personally have never heard any that did, but am willing to believe experts. Might it not be worth while to try this symphony in church? That is the place where organs most do congregate.

Mr. Ben Davies was not at his happiest in Mozart's "Il mio tesoro;" but he recouped himself well in Goring Thomas's air, singing with great effect. He was enthusiastically applauded.

The next programme is: Gluck, overture to "Iphigénie en Aulide"; Richard Strauss, Burleske in D minor, for pianoforte and orchestra (first time in Boston); Borodin, "A Steppe-Sketch in Central Asia;" Walter Rabl, symphony in D minor (first time in Boston). Mr. Heinrich Gebhard will be the pianist.

W. F. A.

BOSTON POST
*The Representative Democratic Paper of New England*
SUNDAY MORNING, APRIL 19, 1903.
(Copyright, 1903, Post Publishing Company.)

## AT THE SYMPHONY

### Heinrich Gebhard the Solo Pianist in a "Burleske" by Richard Strauss —Revival of Raff's "Leonore" Symphony

The principal feature of the 22d Symphony concert last evening was the initial performance in this city of Richard Strauss's "Burleske" for piano and orchestra, with Heinrich Gebhard as the soloist. This work is not mentioned in the regular list of Strauss's compositions, and is said to be a product of his early years, somewhere about 1885. It has the style somewhat of his early manner, though in the orchestral portion of the work there are many traces of that originality of thought in the employment of the various instruments that mark some of his later works. The piano part is exceedingly elaborate, brilliant and generally interesting, and gives many opportunities for technical display on the part of the soloist. The work is free in form and much extended; it would improve it considerably if it were shortened at least a third, for as it now stands, it is often wandering, vague and uncertain in its general character. However, it was quite an ambitious attempt for a composer of 21, and that there is undoubted strength in the work as well as weakness will be generally conceded. Mr. Gebhard played admirably in every way, his technic, tone quality and general intellectual grasp of the situation being all that one could desire, and it is doubtful if he has appeared to greater advantage than he did last evening. He was liberally applauded and several times recalled.

The orchestral numbers included Gluck's overture to "Iphigenie in Aulis," which was the opening number; Borodin's orchestral sketch, "On the Steppes of Central Asia," a pleasing work which has not been heard at these concerts for some years, and Raff's "Leonore" symphony No. 5, in E minor. The latter work has slumbered for a good many seasons. Whether it has been played at these concerts before or not is uncertain, but it was a favorite work 25 years ago, in the days of the old Philharmonics and the Thomas concerts. The work has much in it of interest, and deserves an occasional hearing, even if the last movement is beginning to show signs of age. The slow movement is exquisite and the march that follows is as pleasing a bit of orchestral writing as has been heard for some time. There is life in the "Leonore" symphony yet, and the performance of it last evening was thoroughly enjoyable.

At the next rehearsal and concert this coming week Adolf Bak will be the solo violinist in Wieniawski's "Faust" fantasie, and other numbers will be Beethoven's Symphony No. 1, a symphonic poem by Smetana, and the "Ruy Blas" overture by Mendelssohn.

BOSTON DAILY ADVERTISER
Established 1813.
309-11 Washington St.
The Official Paper of the State

## MUSICAL MATTERS

### THE SYMPHONY CONCERT.

Overture to "Iphigenia in Aulis"..........Gluck
Burleske in D minor, for pianoforte and orchestra. (First time.).....Richard Strauss
Mr. Heinrich Gebhardt, pianist.
Orchestral sketch. On the Steppes of Central Asia. op. 7........................Borodin
Symphony No. 5, in E major. "Lenore," op. 117...................................Raff

Gluck's work is painted in fast colors; more than a century has not faded the "Iphigenia" overture, which seems as dignified as the old tragedy itself. It was exquisitely read, avoiding pomposity on the one hand, and sentimentality on the other.

The "Burleske" was a puzzle; it was spasmodic and its jokes were very serious. One may doubt if humor can be portrayed at all in pure instrumental music. Mozart has made a very pretty orchestral jest in "A Musical Joke" ("Musikalischer Spass") but the fun is caused by watching the fearful efforts of a weak Kapellmeister in writing an ambitious classical composition; Gounod gave orchestral humor in the "Funeral March of a Marionette"; Beethoven was broadly comical in portraying a village band with a drunken bassoonist and a broken-down instrument, in the sixth symphony—the "Pastoral". But all of these are programme-music, picturing something definite which is described by the title. In the present instance, however, there is no such aid given and the auditor is obliged to search out his humor for himself. We could not discover much more fun than could be found at a Presbyterian Synod; and Strauss carried his joke much too far—by about 30 pages—for it is a very long affair, this Burlesque for piano and orchestra.

The work has a remarkable display of kettle-drumming. It begins with a kettle-drum solo, not a mere figure, but a full musical phrase, played by the kettle-drums alone, and it ends with a kettle-drum note, unaccompanied. This idea of treating the kettle-drum as a melodic instrument is not to be credited to Strauss, but to Meyerbeer, who, in the second act of "Robert le Diable," allows an entire march to be played upon the kettle-drums alone. Nor is the duet between kettle-drum and piano a new device, for Beethoven used this effect in a piano concerto. The phrase given by the kettle-drum became very important in development and was omnipresent. The kettle-drummer deserves praise for his surety in the management of many pitches. The bassoon also deserves commendation for some remarkable and important work. But spite of this and of the great piano-playing and excellent orchestral support, it was a most ascetic burlesque; there was not a trace of the grotesque humor which this same composer has shown in his "Till Eulenspiegel"—again a work in the programme-music school, in which the title gives the auditor a very clear impetus to dilate with the proper emotions.

Mr. Gebhardt, as already hinted, played excellently. In a work which had many quick-sands and dangerous paths, he moved with a surety that bred confidence in the mind of every auditor. It is a pleasure to record the growth of a resident artist, and Mr. Gebhardt is advancing with very perceptible strides. He was recalled over and over again with abundant enthusiasm, showing that the audience had recognized the quality of his work.

"Scratch a Russian and you find a Tartar," says the old proverb. In Borodin's orchestral sketch we found both Russian and Oriental, and not only living in harmony, but actually blended together in counterpoint, for the work is founded upon the interweaving of two contrasted melodies. It is ingenious, but not remarkably picturesque, not as graphic as David's March in his "Desert," for example. The end is a flute passage, entirely unaccompanied, which was excellently played.

The old "Lenore" symphony, once craved by all symphonic audiences, was not as worn as we had imagined. The slow movement, a cross between Goldmark and Mendelssohn, was quite attractive in its lace-handerkerchief-and-kid-glove affection, and there were no problems to solve or dissonant mysteries to unravel. The march, with its piccolo pepper, is excellent of its kind, even if it is not in any degree symphonic; it is the right thing in the wrong place; and yet it helps the picture wonderfully, particularly in that episode where the soldiers have halted. Raff here pictures the distracted Lenore seeking her lover in the ranks in vain.

The finale is however fading fast; time was when we thrilled to its ghost story; but since then we have supped full of horrors, and it takes a great deal more than such music to send shivers down our spinal column. It is one of the weak entries at the musical horse show. There are the Walkure stud, entered by Wagner, the infernal pair, entered by Berlioz, Frau Holle's stable, entered by Raff himself, and a host of other orchestral racers. Dvorak, in his "Spectre's Bride," made a necessary change and introduced a walking-match, and we suppose the composer of the future will yet have an automobile in the score. But we could not grow excited over the race to the graveyard; we felt no more enthusiasm than a professional jockey over a cab-horse. "Eheu Fugaces!" Once we shuddered and quaked at the spectre as he galloped by! Nevertheless the finale, and every part of the work, was well played, and the moral—do not go out riding with even a grave young man, without a chaperone,—was brought home to every feminine auditor.

Louis C. Elson.

Boston Transcript
TUESDAY, APRIL 21, 1903

### Symphony Hall: Symphony Orchestra

The programme of the twenty-second symphony concert, given in Symphony Hall last Saturday evening, was:

Gluck: Overture to "Iphigénie en Aulide."
Richard Strauss: Burleske in D minor, for Pianoforte and Orchestra. (First time in Boston.)
Borodin: "On the Steppes of Central Asia," Orchestral Sketch.
Raff: Symphony No. 5, in E major, "Lenore."
Mr. Heinrich Gebhard was the pianist.

The Gluck overture is always beautiful; it is high time that the very varying estimates of Gluck's genius should come to their bearings. The low opinion of him the Bach-and-Handel classicists, including Mendelssohn, held was no nearer the truth than the inflated deification of him by romanticists of the Berlioz stamp. Berlioz saw as much everything in Gluck as the German critics did in Shakspeare, and Malebranche in God. Against which overrating, men like Mendelssohn, Robert Franz and Otto Dresel protested violently—and went equally too far in their direction. It is perhaps safest to say of Gluck that, of all opera-composers whose works still hold the stage today, he produced the most overwhelming effects with the simplest means. Let that be enough for his reputation!

Borodin's Steppe-Sketch sounded very beautiful after the refreshing rest it has had for the last few years. When it was first given here, neither the public nor a good part of the press was ready for it; its Asiatic character and mood, its purely romantic cut, were still in the "Future" for us. But we have caught up with it now, and can enjoy its gentle poetry to the top of our bent. It was exquisitely played.

Raff's "Lenore" came very much like a resuscitated ghost from its grave. But here, too, the beneficent effects of a long rest made themselves felt; the composition seemed a little fresher than was quite natural. Especially did the first and last movements seem very vital and full of life. The Andante, however, is dead as a door nail; when that horn solo comes, with the accompanying figures in the flutes and clarinet, you have nothing for it but to laugh. The march, too, sounds dishearteningly like old junk. By the way, Mr. MacDowell, a favorite pupil of Raff's, has always sworn "hoch und theuer" that the composer himself used to conduct this movement at double tempo—twice as fast as we are used to hearing it. It might be interesting to have the experiment tried here some day. It remains, however, that the first and last movements of this symphony sounded unexpectedly well; perhaps the "Im Walde" will surprise us still more when it comes to be revived.

Richard Strauss's Burleske is simply delightful; the composer has been artistically content with light humorous touches, and has in no wise gone in for extravagance of any sort. The thing is very cunning, sprightly, gracefully musical. One can greet it as a real addition to the pianoforte repertory. Mr. Gebhard played it admirably; once more has he taken a giant stride forward in his art. He played not only with brilliancy, but with great self-command—once his weakest point—and charm of style. Here was a grand success for both composition and performer.

The next programme is: Beethoven, symphony No. 1, in C major, opus 21; Wieniawski, fantasia on Gounod's "Faust" for violin and orchestra; Smetana, symphonic poem, "Richard III." (first time in Boston); Mendelssohn, overture to "Ruy Blas," opus 95. Mr. Adolf Bak will be the solo violinist.

W. F. A.

Boston Sunday Globe.
SUNDAY, APRIL 19, 1903.
FIFTY-TWO PAGES.
MINIATURE ALMANAC......APRIL 19

## MUSICAL TOPICS.

### Heinrich Gebhard Soloist at the Symphony.

### Concerts by Creatore, Felix Fox, Gabrilowitsch and Others.

### Notes of Current and Coming Musical Attractions.

April fickleness outside was no dampener to musical ardor and enthusiasm within doors at last week's Symphony concerts, when one of Mr Gericke's most novel programs of the current season was presented. Chief attraction was centered in the brilliant and decidedly unusual "Burleske" for orchestra and pianoforte, which Richard Strauss dedicated to Eugene d'Albert. Nothing similar to this pyrotechnically inclined composition has been recorded in recent musical annals here—and now and then music lovers would betray a mixture of amusement and amazement, though always tinged with pleasure, in their appreciation of this modern classic, whose composer must have been in a vivacious mood in stringing together these harmonic pearls.

The "Burleske" was given here for the first time. It is one of the least known of Strauss' compositions, and is one of the most difficult concertos written, so far as its piano part is concerned. The opening movement gives a prominent part to the kettledrums. A curious phrase by the bassoons in answer to the introduction of the main theme by the piano indicates the grotesque motive of the composer. Following this is an imitation of pizzacato by the piano, taken up by the violins and from them passed on to the other strings successively. The refrain of the horns in the midst bears a strong resemblance to the symphony of "Till Eugenspiegel." The extremely difficult passages of parallel octaves and fifths were taken by Mr Gebhard as if they were matters of no consequence.

The orchestral sketch, "On the Steppes of Central Asia," by Borodin, was less appreciated than any number by the orchestra. It is one of those weird oriental compositions, which is most admired for the ingenious weaving together of different and repellant themes. In the opening measures there is heard a Russian song, which is interrupted by the somber tones of the English sounding and oriental song. These two songs form the main themes for the entire piece.

The last half of the program was made up of the four movements of Raff's symphony No. 5, in E major, based on the German poem of Leonore. The third movement, in march time, was the best part of the symphony, and called for a very fine dialogue between the violins and the cellos. The main theme is repeated in the beginning of the fourth movement in a minor key. The final theme is too ghostly to be enjoyable.

The opening number, Gluck's overture to the opera "Iphigenia in Aulis," was the best received number on the program, judging by the applause. The overture was written to join the opening measures of the opera without break and comes to an abrupt close when played by itself. As given by the symphony orchestra, the ending was that arranged by Wagner, when he was the conductor at Dresden.

At the close of Heinrich Gebhard's performance he was recalled four times to acknowledge the appreciation of an audience which included many personal friends.

This week's program will introduce Mr Adolf Bak, violinist, in the Wienlawski "Faust" fantasie. The other numbers will be the Beethoven symphony in C major; Smetana's symphonic poem, "Richard III," first time here, and Mendelssohn's "Ruy Blas" overture.

### ORCHESTRA FUND CONCERT.

The men of the Symphony orchestra are to be congratulated upon the interest shown in the concerts in aid of their pension fund, and that announced for next Sunday evening has already been made an assured financial success by the advance sale of seats. Upon this occasion Mr Gericke has arranged for a hearing of the orchestra in a class of compositions which he has seldom introduced in the regular season. The program will open with the "William Tell" overture, and the other instrumental numbers will include Bizet's "Roma" suite, Handel's "Largo" for violins, four harps and organ, with Mr Wallace Goodrich as organist; the "Danse Macabre," Saint-Saens, and the "Blue Danube," Johann Strauss.

Miss Ada Crossley, the English contralto, makes her Boston debut at this concert, and in addition to an aria with an orchestral accompaniment, she will sing with pianoforte accompaniment a group of songs including Massenet's "Les Larmes," Richard Strauss' "Allerseelen," Hahn's "Baysage" and C. Willeby's "Four-Leaf Clover." The sale of seats continues during the week at the Symphony hall box office.

Boston Sunday Journal
FRANK A. MUNSEY
...ION OFFICE, Washington and Water Streets

Glorious Nineteenth of April
...o Heroes at the Sum-...
...bed on ... eighteenth...

## SYMPHONY CONCERT OF YESTERDAY EVENING

### Richard Strauss's "Burleske" as Played by Mr. Heinrich Gebhard.

### MR. OSSIP GABRILOWITSCH

**A Piano Recital Characterized by Marked Poetic Sentiment as Well as Brilliance.**

By PHILIP HALE.

The program of the twenty-second Symphony concert was as follows:

Overture to "Iphigenia in Aulis".. Gluck-Wagner
Burleske for piano and orchestra (for first time) ............................ R. Strauss
On the Russian Steppes..........Borodin
Symphony, "Lenore"..................Raff

The noblest music last evening was that which came first. It was nearly 130 years ago that the overture of "Iphigenia" was first heard in Paris, and this overture is today Greek tragedy in music. There is the direct, poignant appeal; there is the suggestion of brooding fate; there is the exquisitely simple beauty; there is classic and tragic serenity instead of melodramatic throe or convulsion. This is music of which one never tires, and mark the genius that used so powerfully the simplest means.

**Strauss's Burleske.**

This piece for piano and orchestra was played here last night for the first time, but it is not therefore a composition of recent date. It was written about 1885 when the composer was strongly influenced by Brahms—and it was played by d'Albert, to whom it is dedicated, as far back as 1890. But why "Burleske?" I confess I find little significance in the title. It surely is not a burlesque of Brahms's style, although the music is at times essentially Brahmsian. I have seen English burlesques, played by British blondes, which were not unlike Strauss's piece in stretches of dulness. For this "Burleske" as a whole is long-winded and generally inclined toward dulness. Here and there are grotesque effects or bits of orchestral humor; here and there are pleasing examples of melodic thought; but the piece is purposeless, neither wildly extravagant, neither consistently serious. It is said to be of extreme difficulty, indeed Mr. Lessmann says he knows of no concerto to compare with it in this respect. But what is difficult to one pianist may not be so extremely hard to another; for one hand differeth from another hand in glory. Take for instance Balakireff's "Islamey." There are excellent pianists who dare not attempt to play it in public; yet others of less technical proficiency have triumphed with it. Mr. Gebhard gave a clear idea of the piano part of the "Burleske," but he did not by any surpassing brilliance or pronounced individuality raise the work high above monotony; yet he was applauded heartily by the audience and recalled more than once or twice.

**Raff and Borodin.**

Borodin's little orchestral sketch has been played here twice before, and it is still effective, though to Western ears the Oriental song and the Russian are both exotic and not so unlike in character as to be strongly contrasted. It is a mood picture as well as a tone-poem, and it will please hearers of imagination for some years to come. Portions of Raff's "Lenore" have grown old, very old. This is especially true of the Andante, which now may be classed with once popular piano music: "Fallen Leaves," "Moonlight on the Hudson," etc. Yet there is in this symphony plenty of evidence in favor of Raff's great talent and his unlimited technical skill.

[110]

# REDUCTION RATIO

# 14x

2.5 mm

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

2.0 mm

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz1234567890

1.5 mm

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz1234567890

# PM-MGP 13″x18″
# METRIC GENERAL PURPOSE TARGET
# PHOTOGRAPHIC

150 mm

100 mm

A5

A4

1.0 mm

1.5 mm

2.0 mm

2.5 mm

## PRECISION℠ RESOLUTION TARGETS

Century

A&P

1303 Geneva Avenue
St. Paul, MN 55119

4.5 mm

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

3.5 mm

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz1234567890

3.0 mm

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz1234567890

BOSTON DAILY ADVERTISER
Established 1813.
389-11 Washington St.
The Official Paper of the State
The Official Paper of the City
Entered at the post office as second class matter.

## MUSICAL MATTERS

### THE SYMPHONY CONCERT.

Symphony No. 1, in C major.....Beethoven
"Faust," Fantasie for Violin.....Wieniawski
Adolf Bak, soloist.
Symphonic Poem, "Richard III.".....Smetana
Overture to "Ruy Blas."....Mendelssohn

If Bach is the Old Testament of the musician, Beethoven may be considered the New, and it is a pretty coincidence that the new dispensation began the 19th century, for the first symphony was first performed in April, 1800. It is also interesting to note that the very first notes of this symphony threw down the gage to the critics—a cadence in the key of F beging this symphony in C—and it set them all denouncing the boldness of the new composer.

One may consider the first and the sixth symphonies as the weakest of the nine, yet at this concert there was great applause at the conclusion, and the audience evidently did not consider even the first symphony a back number. Mr. Gericke spared not a single repeat, but gave the work with every Da Capo and every possible extension. Yet even in this Haydn vein Beethoven did not seem weak or faded. What a bold affair that prominence of the kettle-drums in the second movement must have been in its time! What an advance in minuet-writing is the third movement! This third movement is the nub of the symphony; it is a giant tugging at the chain that Haydn had fastened upon musical form. It is far more of a Scherzo than the Scherzo of the second symphony, although it is still ticketed "Minuet."

When one comes to sift the charm that is in Beethoven, to find the reason why his name always comes to mind first when one speaks of Music, the cause is found in his union of intellectuality and emotion. Bach was infinitely greater from the intellectual side; Chopin certainly went beyond him in the mastery of emotion; but no one ever held these two attributes in such equipoise as did Beethoven; and even the first symphony shows this. In his vocal music there were defects which neutralized this union of qualities, and the singer is constantly disappointed by Beethoven's attempt to make instruments out of human voices, by his vocal impracticalities; but the symphonies wear gloriously well.

The Faust Fantasie is scarcely upon the symphonic level, but the audience swallowed the sugar-plum with great avidity. And Mr. Bak, of the Symphony orchestra, played it with most remarkable finish. We can praise his delicacy of tone, its sympathetic quality, the surety of intonation, the purity of the double-stopping; but there was also a decided lack of breadth. The G string passages were too light; the "Calf of Gold" bleated like a very lambkin; the harmonics (exquisitely pure) were very tiny pipings compared with the effects that Wieniawski himself used to give in this work. There was unboun ed applause at the end of the work and Mr. Bak was recalled again and again. He shook hands with Mr. Gericke, and this acknowledgement was only proper, for such admirable orchestral support is not heard once in a month of Sundays.

We reverence Smetana when his genius blazes forth for the glory of his beloved Bohemia; but we like him less in this musical commentary on Shakespeare. Richard III. has been rather shabily treated by the composers. Volkmann caused him to die to Scottish music,—to the tune of "The Campbells Are Comin',"—which was composed long after Bosworth field and in another country; Smetana causes the tyrant to march around in fustian, accompanied by full brass band. There was much pomp and circumstance in the middle part of the work, and the finale "struck terror to the soul of Richard" (and incidentally to that of the auditor) with several cataclysms that spoke well of the actual practice of the orchestra.

"Ruy Blas" had a different setting. This was a clear form, a good sonata allegro. But what is far more to the purpose, spite of the fact that it was a most rapidly written composition, being created in less than three days (or possibly because of this) it has good contrasts and is more virile than much of Mendelssohn's overture music.

Mendelssohn comes like Banquo's ghost to the modern musical banquet and will not down. He was priggish, over-elegant, and formal, yet his music outlives the severe latterday criticisms upon it and is likely to be more frequently heard in the future than in the recent past. The pendulum will swing back, the Wagner opposition lose some of its force, and the musical Tennyson come to his own again.

Yet Mendelssohn, combined with the Beethoven first symphony, and the pretty Faust variations, made a programme that would not be classed even by the most conservative Fire Insurance Co. as "extra-hazardous"!

Louis C. Elson.

### SYMPHONY PENSION FUND CONCERT.

One wonders what Walt Whitman, unlettered lover of music, would have written, had he heard the Bostor Symphony in a "popular" programme before recording his impressions of "That Music Always Round Me,"

A transparent base shuddering lusciously under and through the universe,
The triumphant tutti, the funereal wailings with sweet flutes and violins.

The practised and perfect organ, the developed soul, they personify dim shapes to the initiate. And to those with only rudimentary knowledge of music their performance of works not far removed from the level of average appreciation is perfect joy. Such was the nature of the second concert in aid of the symphony pension fund, given in Symphony Hall last night, with the assistance of Miss Ada Crossley, contralto. The orchestra played the "William Tell" Overture, Bizet's Suite "Roma," the Saint-Saens "Danse Macabre," a Strauss Waltz, "Wine, Women and Song," and Handel's Largo, for violins, four harps and organ. The harpists were Mr. and Mrs. Heinrich Schuecker, Miss Raymah Dowse and Miss Fanny Hamilton. Wallace Goodrich was at the organ. Miss Crossley sang with the orchestra an aria by Giorvani, "Caro mio ben," and German's "Love, the Pedler," and four songs with Max Zach's pianoforte accompaniment; Massenet's "Les Larmes," "Allerseelen," by Richard Strauss, "Baysage" and the "Four-leaf Clover," by Willeby.

A large and applausive audience was most demonstrative in approval of the Largo, repeated in response to imperative call. Etherial, pensive and pervading, it was beautifully played, passing the organ's momentary engulfment of the harps in the beginning. The "William Tell' overture, marking symptoms of an aroused and angry people, received a stirring interpretation, culminating in an admirable climax. The strings shone pluperfect. With Bizet's suite, in its lively spirit, expansive sauvity and humorous suggestion, and the "Danse Macabre" Mr. Gericke was en rapport. They were the most enjoyable numbers of the evening. The Strauss waltz, harbinger of Pops, induced tapping of the Sabbatical foot and a secular smile.

Miss Crossley came to Boston with excellent reputation, not undeserved. Her voice is strong, well-balanced and expressive, an organ of unusual quality used with artistic intent. Faults noticable last night were a slight thickness of the middle register and some shortness of breath. Her voice was best displayed by the "Four-leaf Clover," given with delightful effect. "Love, the Pedler," lacked the degree of archness desirable. "Caro mio ben" was sung with broadness, well sustained. She was not entirely at ease in the Strauss number.

S. C. Williams.

Boston Transcript
MONDAY, APRIL 27, 1903
(Entered at the Post Office, Boston, Mass., as Second Class Mail Matter)

## MUSIC AND DRAMA

### Symphony Hall: Symphony Orchestra

The twenty-third Symphony Concert was given in Symphony Hall on Saturday evening, the programme being as follows:

Ludwig van Beethoven: Symphony No. 1, in C major, opus 21.
Henri Wieniawski: "Faust" Fantaisie for Violin and Orchestra.
Bedrich Smetana: "Richard III." Symphonic Poem.
(First time in Boston.)
Felix Mendelssohn-Bartholdy: Overture to "Ruy Blas," opus 95.
Mr. Adolf Bak was the solo violinist.

The Beethoven symphony was delightfully played, as usual. This is one of the things in which one has grown to expect perfection from our orchestra, as a matter of course.

Smetana's new "Richard III." proved rather a questionable work. It does it no good to compare it with Volkmann's overture on the same subject. Still, it has its merits; it is clearly written, effectively scored and full of life. Its clearness may, after all, be but a transitory virtue, as clearness often is in music; the things you understand at a dash are not, as a rule, those which long retain their hold upon you. But, if the work is musically clear, its relation to Shakspeare's tragedy is not always so by any means. One needed no programme-book to point out the "Richard" theme; that stood out plainly of itself. But what is the poetic significance of that melodious second theme? Does it stand for Lady Anne, or for the young princes? Or is it merely a musical summing up of the "non-Richard," of all that is not Richard? One would like to know. It might be objected that the whole symphonic poem does not rise above the level of melodrama; it certainly does not, but it seems to me that this was necessarily conditioned by the subject. Richard himself is no more than melodramatic; he cannot suggest such music as is suggested by Hamlet or King Lear; he does not even rise to the tragic level of Macbeth. Richard has no soul, not even a soul to lose; in him there is nothing for the Devil to take hold of. Of course, a Beethoven or a Wagner might write truly tragic music with "Richard III." for its title; but he who did this would be singing a Richard of his own, and neither Shakspeare's nor the real one. Still, merely melodramatic as the music is, it is pleasant to listen to; I should much like to hear it again.

Mendelssohn's "Ruy Blas" overture set one a-thinking. It is one of the least Mendelssohnian things he ever wrote; which may be explained by his total lack of sympathy with the subject. Of all men alive in his time, he was perhaps the very last to see the good in Victor Hugo, and the first to see the evil. Only in the cantilena of the second theme (for 'celli and bassoons) does one recognize the habitual Mendelssohn; and part of this theme is taken from his "St. Paul." Again, it is the only theatrical overture he ever wrote; as it ends, you expect to see the curtain rise. But all this is not what set one a-thinking, but something else. Whether distinctively Mendelssohnian or not in the character of its themes, the overture is unmistakably Mendelssohnian in its technique. Of all the great composers that ever wrote, Mendelssohn is probably the one with whom the present generation has the least sympathy; we nowadays set Giuseppe Verdi above him, a thing which he, were he now alive, would doubtless consider the greatest conceivable insult. His whole musical creed was the farthest from ours, the traits which are most characteristic of him are those we most dislike. Yet we cannot but admit that he was a great master. And hearing this rather despised "Ruy Blas" of his once more gave one a sudden realizing sense of what an enormous power true mastery is! No matter how poor at heart the overture may be, anything that is so tremendously well done, any so supremely fine a piece of workmanship as it is, cannot fail of being admirable. Just think of the power that is implied in making those trivial themes so effective in so strict a form! The overture was exceedingly brilliantly played.

There were probably many persons who felt inclined to shrug their shoulders on seeing Wieniawski's "Faust" fantasy down on a Symphony programme. But it paid well. The fantasia on operatic airs has not been reckoned one of the most dignified musical forms; it is seldom spoken of with respect. Indeed very little really good work has been done in it. But there are some striking exceptions to this rule. Even so tetchy a purist as Felix Mendelssohn once wrote in terms of high admiration of Thalberg's pianoforte fantasia on Rossini's "Gazza ladra;" and I am much mistaken if this violin fantasy of Wieniawski's on themes from Gounod's "Faust" is not worthy to be placed beside it. In the first place, it is truly a fantasy, a product of the imagination, not a mere piece of working by rule. Hardly a melody is given in its entirety; it is as if the composer knew his whole "Faust" by heart, and let one phrase follow another just as it happened to come into his head. One feels as if the whole opera had been cut up into inch-lengths, and these thrown pell-mell into a kaleidoscope; every turn brings with it a new combination. Sometimes the concatenations are exceedingly poetic in their suggestiveness: for instance, when, just at the end of one of the love-themes in the garden scene, there suddenly crops up the phrase, "Permettereste a me," from Faust's first meeting with Margherita (I have not the French text with me). The whole thing is very aristocratically articulated; the orchestral part, too, is admirable. Mr. Bak, whose first appearance as a solo-player this was, played it exceedingly well; with small tone, to be sure, but with exquisite grace of phrasing, and just the right feeling. This is a case where elegance tells better than sentiment. It is good to find such playing come from the back row of our first violins; it reminded me of my first Conservatoire concert in Paris, years ago, when it took me some time to find out who was playing the violin solo in the introduction to Saint-Saëns's "Le Déluge;" after much looking I saw at last that it was a young man (he did not look over nineteen) in the sixth row of first violins. Indeed Mr. Bak may surely be said to have scored a palpable success; he was applauded and recalled to his heart's content.

The next programme, and last of the season, is: Weber, overture to "Oberon;" Liszt, "Dante" symphony; Brahms, two-part songs for female voices with harp and horn accompaniment, opus 17; two part-songs for female voices a capella, opus 44; Tchaikovsky, overture, "1812."

W. F. A.

### Symphony Hall: Pension Fund Concert

Last evening there was a second concert given by the Symphony Orchestra in aid of its pension fund. Miss Ada Crossley, the well-known contralto of all the English festivals, was the soloist, and the programme, in sharp contrast to that of the first pension concert, was in character light and gay. First came Rossini's "William Tell" overture, which many an old person and all young people must have been glad to hear. This work became at one time so hackneyed that for years no conductor ventured to write it down on a programme, with the result that, like the "Stabat Mater" and the Mendelssohn concertos, it remained quite unknown to most young concert-goers. Last night its performance was superb, the middle portion of the overture, the duet for wood wind instruments, being most poetically played, the final stretto going with a wonderful brilliancy. Then came a suite by Bizet, ambiguously enough called "Roma," a suite with a pleasant first movement, followed by a charming, chattering scherzo, in the fugual style. The next orchestral number was a monstrosity that must have made Handel the magnificent turn in his grave. This brilliant operatic composer once wrote a lovely air for contralto, "Ombra mai piu," in which a lady sings of a pleasant, shady spot she knows, a nice place to sit in of a hot afternoon. This simple air, now spoken of with bated breath as "Handel's Largo," has taken on a sacred character. It is sung to churchly words at divine service; it is played on cornets; organists roll it forth. And last night it was performed by all the violinists and viola players of the orchestra, reverently standing, while Mr. Wallace Goodrich at the organ added a majestic accompaniment; and there were four harpers as well; Mr. and Mrs. Schuecker, Miss Raymah Dowse, and Miss Fanny Hamilton. The people would have it over again.

The orchestra played Saint-Saëns's "Dance Macabre," that brilliant, splendid dance that does not compare, in horror and deathliness with Liszt's "Todtentanz," and, finally, Strauss's waltz, "Wine, Woman and Song." By no means one of the best of this composer's waltzes, last night there was no great effect made by "Wine and Woman." There was rhythm enough, but the cymbals clashed as unduly loudly as they do under the lead of "Der schoene Eduard" himself.

Miss Crossley displayed a grand contralto voice, with wonderful chest tones, a good medium, and excellent high notes. The voice and its good training showed to advantage in "Caro mio ben," which Miss Crossley sang with the orchestra, but her other songs were exceedingly ill chosen. A ditty by E. German, "Love, the Pedler," and one by C. Willeby, "The Four-Leaf Clover," are quite out of place on a Boston programme, and the others, Massenet's "Les Larmes," Richard Strauss's "Allerseelen," and Hahn's "Paysage" are not for big, orchestral concerts. It would have been a pleasure to hear a great voice like Miss Crossley's in an aria.

R. R. G.

### Grand Theatre: "The Young Shepherdess"

BOSTON HERALD.
PUBLISHED EVERY DAY IN THE YEAR.
VOL. CXIII., NO. 117.
MONDAY, APRIL 27, 1903.

engaged.

## PENSION FUND CONCERT.

Symphony Superbly Plays a Popular Programme—Affair Given for Its Own Benefit.

Last night, in Symphony Hall, the Symphony orchestra gave the second concert for the benefit of its pension fund, arranging the promised programme thus:

Overture, "William Tell".....Rossini
Suite, "Roma".....Bizet
a, Aria, "Caro mio ben".....Giordani
b. Song with orchestra, "Love, the Pedlar".....E. German
Largo for violins, four harps and organ.....Handel
Harpists: Miss Raymah Dowse, Miss Fanny Hamilton, Mrs. Heinrich Schuecker, Mr. Heinrich Schuecker.
Organist, Mr. Wallace Goodrich.
Danse Macabre.....Saint-Saens
Songs with pianoforte:
a. "Les Larmes" (Werther).....Massenet
b. "Allerseelen".....Richard Strauss
c. "Paysage".....Hahn
d. "Four-leaf Clover".....C. Willeby
Waltz, "Wine, Woman and Song".....Johann Strauss

This was a truly popular programme, affording the orchestra a perfect display of its virtuosity, from the picturesque elegance of the Rossini to the vertiginous velocity of the Saint-Saens, the concentrated tone volume of the Handel and the full color of the Bizet. It also gave cause and chance for an assemblage of wonders. Fancy a large Boston audience, mainly composed of pious and proper Symphony patrons, hearing approvingly and loudly applauding, upon a Sunday evening, too, a Strauss waltz, played by the symphony orchestra and directed by Mr. Gericke!

The whole performance was superb, and the qualities displayed were always apposite to the individual selections. The delicate "Tell" obligatos were delightfully played, and Mr. Kneisel made great effects with his lead in the Largo and with the weird solo in the "Danse Macabre," that "cold, cold" ghost story which the Fat Boy in "Pickwick" would have been glad to have in prose form, it "makes your flesh creep" so pleasurably.

Of course the Largo is quite an "ad captandum" affair (mes enfants, a bit of clap-trap is so rigged out. However, the audience would have it repeated; and, as a side issue from this, the band would do well, perhaps, to acquire a five-foot gong and produce the "Sun Hymn," from Mascagni's "Iris," at their next benefit.

As for the waltz (which came near being the "Blue Danube," as we hear,) it was not up to Arthur Neuendorff's standard. That portly, prosaic-looking conductor had a way of impressing on a measure—which would take such a rubato, a hold—or, if one dared, he might honestly call it a hug—that gave a lingering, langourous sentimentality, such as no other leader, not even Strauss himself, has imparted. Mr. Gericke put brilliant verve, spring and swing into the music, however, and the men responded with a will.

Miss Ada Crossley, the Australian contralto, who made her debut, has a very beautiful and remarkable voice. It is of one true timbre throughout, without a single inconsistent, weak or mongrel tone in it. Her method is simple, generous and sincere, and the rich quality appeals, convinces, melts and thrills. But, as is so often the case with sumptuous and touching voices, it seems to be attached to an unemotional and inelastic constitution, and is therefore adapted neither for execution nor expressiveness. What it reaches and conquers in the listener is due rather to itself rather than to its possessor. The Giordani had not the throb of the "heart that languishes," nor was there pathos in "Allerseelen." Yet delicacy and reserve made the Massenet and Hahn tender and pensive and gave point in the Willeby. The German was a commonplace triviality, pretty enough, but not worth the vocal wealth bestowed upon it; it belongs in the English tea-and-muffin's category. Mr. Zach accompanied admirably well.

# REDUCTION

# RATIO

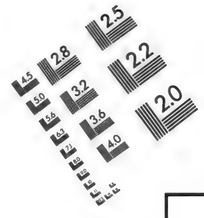
# 12x

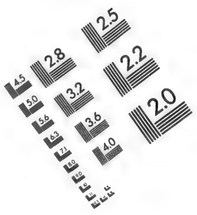
2.5 mm
abcdefghijklmnopqrstuvwxyz
1234567890

2.0 mm
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz1234567890

1.5 mm
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz1234567890

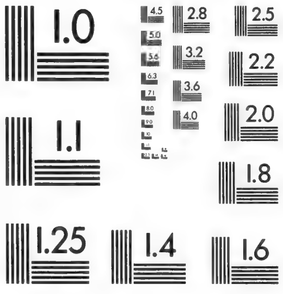
# PM-MGP 13″x18″
# METRIC GENERAL PURPOSE TARGET
# PHOTOGRAPHIC





150 mm

100 mm




ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz1234567890

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

1.0 mm

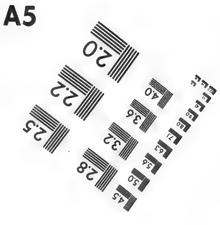
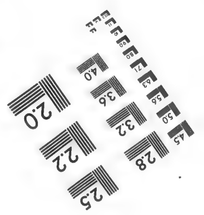
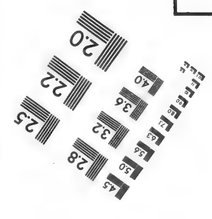
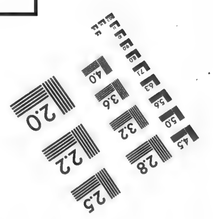
1.5 mm

2.0 mm

2.5 mm

A5

A4

## PRECISION℠ RESOLUTION TARGETS

Century

1303 Geneva Avenue
St. Paul, MN 55119

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

4.5 mm

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz1234567890

3.5 mm

The Boston Sunday Journal
FRANK A. MUNSEY
PUBLICATION OFFICE Washington and Water Sts

# SMETANA'S IDEA OF THE TYRANT RICHARD THIRD

As Portrayed in His Symphonic Poem Played Last Night.

By PHILIP HALE.

The program of the twenty-third symphony concert was as follows:

Symphony No. 1.....Beethoven
"Faust" Fantasia.....Wieniawski
"Richard III."....Smetana
Overture to "Ruy Blas"....Mendelssohn

Mr. Adolf Bak, a violinist and a member of the Symphony Orchestra, made his first appearance as a soloist at these concerts. He played Wieniawski's fantasia on themes from Gounod's "Faust." His tone was small, but pure and of a sweetness that was invariable, whether the music was from the Garden Scene or the air of Mephistopheles, "The Calf of Gold." The virtuoso passages were performed with marked accuracy and with applause-compelling ease. Mr. Bak also displayed a fine, almost microscopic taste rather than broad or deep emotional qualities. In its way the performance was admirable.

### Smetana's "Richard."

Smetana's symphonic poem "Richard III." was composed at Gothenburg in 1858, sixteen years before he wrote the first of his cycle of tone-poems, "My Fatherland," and before he determined to write music charged with a national spirit. When he wrote Liszt in 1858 with reference to "Richard III.": "At present I cannot do more than is therein," he undoubtedly told the truth. The work is not without imaginative quality, but the hearer feels that Smetana was not then master in the expression of his thoughts. The chief theme that typifies the hero is worked to death by direct, not by complex methods. The contrasting, expressive theme is of genuine beauty, but little is done with it. The pictorial or descriptive sections are at the best only theatre music and of a commonplace type. On the whole a youthful composition; yet every now and then are traces of the future greatness of this Czech musician, whose life was a noble one crowned by perhaps the most dismal tragedy recorded in the history of the art. It would be interesting to know whether the orchestra in the Swedish town played the symphonic poem during Smetana's stay. The score was not published till after the composer's death.

### The Other Pieces.

The scherzo of Beethoven's first symphony is still fresh and graceful; but the preceding movements might well be allowed to sleep peacefully on the shelf, and the Finale is interesting chiefly as a collection of thoughts by Mozart and Haydn. Mendelssohn could see nothing in Victor Hugo's play "Ruy Blas;" he wrote, "It is really of no value, it is absolutely below contempt." He would not put the title of the play on the score of his overture. Did Victor Hugo ever hear Mendelssohn's overture? And if he did, what did he say about it? We know that Mendelssohn once remarked petulantly in London that he himself would like to burn it, he disliked it so much. For once a composer's opinion of his own work was sounder than his judgment on the work of another. Fechter made Ruy Blas a hero never to be forgotten. No conductor can so vitalize this overture.

---

## Waterfalls

and Do the Work of

arms because the falls

---

SUNDAY HERALD.
PUBLISHED EVERY SUNDAY IN THE YEAR
VOL. CXIII., NO. 116.
SUNDAY, APRIL 26, 1903.

## THE SYMPHONY CONCERT.

### Smetana's Rich, Gloomy Poem, "Richard III.," the Novelty.

**Mr. Adolf Bak Makes His Debut as a Soloist in the Wieniawski Violin Fantasia on "Faust"—Programme Announced for the Final Rehearsal and Concert.**

SMETANA'S symphonic poem about Richard III., which was the novelty of the penultimate symphony concert, corresponded to anticipation and prevision. It is built upon one strong pervading theme, which is intended to suggest Richard's personality. This theme lies deep, is sombre and slow, but rises by degrees, thus intimating a grave, severe, hard and yet ambitious and mounting character. With comparatively few modifications, this theme proceeds through the entire composition, and whenever it has been absorbed or lost sight of in the development, there comes a descending turn in the orchestration, so that it reenters from its own deep, dark level.

The poem, romance or reverie, as it might almost be called, consists rather in the environment and atmosphere that surround this constant, progressive, immitigable theme, and as such it was intended and understood by Smetana himself, who wrote to that effect in a letter which he sent with the score to Liszt, whose approval he craved. The music deals evidently with Richard's active, open and bellicose action, and does not hint at such lighter episodes as his taunting, cynical and insolent moods led him into.

The theme appears at first under the light of wood-wind commentaries, upheld by mild string chords, as if Gloster were repeating that now was "the winter of his discontent made glorious summer," and firm, hateful, villainous determination were a-making on his part. The subsequent phases have generally a martial ring to them, and they gain in speed, vigor and confidence until interrupted by a mysterious, lugubrious episode that seems to figure the dread, quivering, prophetic apparitions of the vengeful ghosts; after this the warlike summons, clangor of battle and crash of finality bring the music to a tempestuous, powerful end. The performance was picturesque and impressive.

After the Beethoven first symphony, of which a clear, refined, sensible reading began the concert—the "Richard" poem being the third number—Mr. Adolf Bak descended from his place in the most remote row of first violins, to present himself for his debut as a Symphony soloist. Next to solo playing, in all nice details of tone, touch and expression, stands chamber music work. Mr. Bak is known as the second violinist in the Hoffmann quartet, and there was a question in some minds whether his playing might not partake of the slight severity of statement which has been sometimes noted in their concert work. But no; his tone was sweet, even and agreeable, particularly beautiful and delicate in the many harmonics of his selection, and full and firm, although not very large, in the lower register. His execution was easy, fluent, bright and swift in runs and trills, and equal without attempt at display to what was required of him in bravura.

Mr. Bak had made a good choice of music if he wishes to avoid any personal comparison, for he took something not often played, and which, perhaps, almost none of his auditors could remember from its introduction by its author in a Rubinstein concert, some 30 years ago. This was Wieniawski's fantasia on themes from Gounod's "Faust," about, rather than with, which it diverts itself, for their original presentment is often made by the orchestra while the solo instrument merely rhapsodizes. Mr. Bak's performance was graceful, tasteful, simple and adequate, although not reproducing quite the glittering brilliancy or the ardent insistence of the virtuoso composer. It was a successful appearance, and Mr. Bak was several times recalled.

A vigorous and enlivening performance of Mendelssohn's "Ruy Blas" overture ended the programme.

For the final rehearsal and concert these numbers are announced:

Overture, "Oberon".....Weber
Dante Symphony.....Liszt
Two part-songs for female voices, op. 17.
Brahms

(With harp and horn accompaniment.)
Two part-songs for female voices, op. 44.
Brahms

(A Capella.)
Overture, "1812".....Tschaikowsky

---

BOSTON POST
The Representative Democratic Paper of New England
Apr 27

# FOR THE PENSION FUND

## The Symphony Orchestra Gave a Novel Programme at Its Benefit Concert Last Evening

The second concert in aid of the Symphony Orchestra fund was given last evening in Symphony Hall and the entertainment was characterized by two noteworthy features. In the first place, Ada Crossley, the Australian contralto, was heard for the first time in this city, and secondly the orchestra played two selections more nearly approaching the "popular" idea than anything given in recent years.

Miss Crossley has a pleasing voice, rich and true, and sang four songs charmingly to piano accompaniment. They were Massenet's "Les Larmes," Richard Strauss's "Allerseelen," Hahn's "Baysage" and C. Willeby's "Four-Leaf Clover." The lady was most kindly greeted and must have been flattered by her reception.

The orchestral portion of the programme opened with the overture to "William Tell," once considered a classic, but now regarded as rather flippant. Bizet's "Roma" suite followed, a little higher on the musical plane, and then came two short pieces, Giorvani's "Caro mio ben" and E. German's "Love, the Pedler." The Handel largo with violins, four harps and organ was beautifully done, and the famous number was never given in a more grandly impressive manner. Saint-Saens's "Danse Macabre" livened things a bit, but the piece de resistance was the Strauss waltz, "Wine, Women and Song." Probably few people had ever heard the popular number played as it was last evening, and it was almost impossible to keep the feet from tripping to the swinging rhythm produced by this magnificent body of musicians.

It is understood that quite a sum was realized for the fund.

---

Boston Journal.
FOUNDED 1833.
Journal Building, 262-268 Washington St.
FRANK A. MUNSEY

# PENSION FUND CONCERT AT THE SYMPHONY HALL

## Uncommon Program Ranging From Richard to Johann Strauss.

The second concert of the Boston Symphony Orchestra for the benefit of its pension fund took place last evening at Symphony Hall. The program consisted of Rossini's "William Tell" overture, Bizet's "Roma" suite, Handel's Largo, arranged for violins, harps and organ, the "Danse Macabre" of Saint-Saens, and Johann Strauss's "Wine, Women and Song" waltz, for orchestral numbers; and two groups of songs, including Giorvani's aria, "Caro Mio Ben," with orchestra, and Richard Strauss's "Allerseelen" with piano accompaniment. The singer was Miss Ada Crossley.

A greater contrast can scarcely be imagined than that between this program and the previous concert for the pension fund, which included Tschaikowsky's "Pathetique" symphony; but the quality of performance was marked by no such difference, and the lighter music seemed to arouse fully as much enthusiasm. It is seldom indeed that one hears a program like last evening's so charmingly played; why not have such delicious frivolity a little oftener? The latter part of Rossini's overture is singularly suggestive of "ragtime"; people grinned at one another knowingly, but applauded with all their might. The feature of the program, however, as far as responsive enthusiasm was concerned, was Handel's Largo, with Misses Dowse and Hamilton, Mr. and Mrs. Schuecker at the harps, and Mr. Goodrich at the organ. The applause was irresistible; Mr. Gericke and the players bowed again and again, but there was nothing for it but to repeat the latter portion, beginning with the ensemble; people would have liked to hear Mr. Kneisel's solo a second time.

Miss Crossley has a strong contralto voice of good quality and considerable range. Her tones were generally full and resonant, the lower register even thrilling; but the middle tones were husky, and later she became a little hoarse, so that in the second group, with piano accompaniment, her voice was quite under a cloud. She sang well, however, with sufficient feeling and passing good intonation; there was much applause. Mr. Zach played impeccable accompaniments.

The audience was tolerably large, but considering the nature and purpose of the occasion it should have been larger. There is no reason why every seat should not have been filled. Surely it cannot be that the character of the program was less attractive to the general public; the enthusiasm seemed to indicate that people hailed a change. At all events, there is no excuse for neglecting such an opportunity to show Boston's appreciation of her orchestra and the good feeling that an appeal of this sort must arouse. We are offered a capital program and a masterly performance; the least we can do is to avail ourselves of it.

---

# TONIGHT'S CONCERT AT SYMPHONY HALL

Journal 4/25/26

## An Appeal to Which Music-Loving Bostonians Should Respond.

To the Editor of the Boston Journal:

Please allow me to call the attention of your readers to the benefit concert of the Boston Symphony Orchestra, which takes place on Sunday night at Symphony Hall.

May I suggest to you that upon this pension fund resulting from these concerts depends much the future of the orchestra. Presently, and increasingly, the members of the orchestra will be unable to play as they are playing now and must therefore cease their work. The fingers of the violin players give out; the lips of the instrument players give out, and it is an impossibility to keep these men in first rate condition beyond a certain time in life. Of course I can't support them after they have stopped playing and meet the cost of the orchestra also, and, as you know, the orchestra can never be a profitable institution.

I beg leave to address these few words to your readers in order to stimulate the demand for tickets. It is late in the season and people have spent their money, yet a great many of them are fully aware how much is owed to the orchestra and its good work in past years, and quite as well aware of how much will be owed for future work. I wish very much to keep the orchestra at its present point of efficiency, and can only do it by renewals from time to time. A pension fund is a great necessity, which I have long contemplated and never attended to.

H. L. HIGGINSON.

Boston, April 22, 1903.

---

Boston Sunday Globe.
SUNDAY, APRIL 26, 1903.

SYMPHONY CONCERT.

The principal feature of last week's Symphony program was the admirable interpretation of the Wieniawsky "Faust" fantasie by Mr Adolf Bak, one of the first violins of the orchestra. The artist, who was comparatively unknown to many patrons, won immediate favor by the exquisite quality of his tone, which though not broad like a Kriesler or Ysaye, was of good carrying power and the acme of refinement and purity. His fingering was true and facile, his chords were harmonious and his runs, arpeggios and harmonics were clearly defined and as smooth as one could expect to hear, even from a violinist of more extended reputation. Possibly there was a lack of brilliancy and dash in the waltz movement; but the arias and figurations were beautifully expressed and all the familiar melodies were sung with a splendid tonality and finished execution. His greetings, "after he had made himself known," were very flattering, for he proved to be an artist whose work in the future should be a valuable contribution in the field of violin music.

Smatana's symphonic poem, "Richard III," was played for the first time here. It is a sombre, martial composition which illustrates quite vividly the character of the tyrant, the orchestration is bold, harsh at times, and very elaborate, and the performance was up to the usual standard of the orchestra. The brass contingent was notably efficient in its fortissimo playing.

The opening symphony, Beethoven's first, was given with grand effect, the andante, or second movement, being a gem in perfect colorings and musical lights and shades. The familiar piece was the most enjoyable of the orchestral numbers, although the Mendelssohn "Ruy Blas" overture, a pleasing contrast to its predecessor, "Richard III," was performed with befitting pomp and ardor.

The program for the closing concerts will include Weber's "Oberon" overture, "Dante" symphony, Liszt; part songs for female voices, Brahms, and Tschaikowsky's overture, "1812."

---

[117]

BOSTON HERALD.

PUBLISHED EVERY DAY IN THE YEAR.
VOL. CXIII., NO. 121.

FRIDAY, MAY 1, 1903.

## THE SYMPHONY PROGRAMME

### Liszt's Famous "Dante" Symphony to Be Performed Entire—The "Oberon" and "1812" Overtures.

Liszt seems to be coming to the front in these days. His two greatest symphonic poems, the "Faust" and the "Dante," have recently had almost simultaneous performances in Berlin, and the "Dante," in its second complete Boston performance, will be the chief [illegible] in the last Symphony programme for the present season, having been first played on Feb. 27, 1886, under Mr. Gericke's direction. This symphony—to give it its name, although it is not one—was composed in 1856, after much study and sketching, and brought out at Dresden in 1857, appearing in London a dozen years later, and represented originally in Boston at an Old Bay State lecture course concert, when the first part was played by the Philharmonic orchestra. It aroused wherever presented immense excitement and determined opposition. Laudation and rhapsody were lavished upon it, but strong and competent critics pronounced it chaotic, absurd and cacophonous. In the course of a short but severe article the late Mr. Woolf called it "sombre farce" and "vulgar sensationalism run mad." But in a score of years Boston has heard compositions much wilder and more "fierce," and is prepared to listen to it dispassionately and clear-headedly. It is in two parts only, and no one needs to be told that it was inspired by Dante's "Divine Comedy." No attempt is made to depict paradise, Liszt having agreed with Wagner when he suggested that if the poet could not put heaven into words, the musicians had best not try to do it with notes.

The first part opens with a grave, gloomy recitative based upon the text,

"Per me si va nella citta dolente,
Per me si va nell' eterno dolore,
Per me si va tra la perduta gente."

Then the brasses cry out "Lasciate ogni speranza, voi ch' entrate," in a phrase which often recurs. The immediately following allegro frenetico intimates the hurrying ghosts and their pursuing penalties, the crowds, the cries, the incessant succession of the tortured and the torturers, the whirl of swift and mighty winds, until there comes in a sudden andante the lamentable episode of Paolo and Francesca, sad but amorous, wrought upon the pitiful text of "Nessun maggior dolore che ricordarsi del tempo felice nella miseria." As this passes, the frenetic allegro returns to finish out the part.

The second part, suggesting purgatory, begins gently, peacefully and hopefully, in a tranquil andante, but soon turns to suffering, depression and gloom. To end it well and to complete the sequence of the poems, there now enters the "Magnificat," sung by female voices, who maintain it to the last, and so leave upon the mind thoughts at least of heaven.

Having such a choir at hand, Mr. Gericke has thought to give it further employment, and there will consequently be sung four two-part songs by Brahms, half of them "a capella" and the others with harp and horn accompaniment. The programme will open and close respectively with the "Oberon" and "1812" overtures. Both are too well known to need description here, and the latter will be remembered as so vehement and clangorous that several Pops will be required to expel its last echoes from the hall.

BOSTON POST
The Representative Democratic Paper of New England

SUNDAY MORNING, MAY 3, 1903.

## A BRILLIANT ENDING

### Tschaikowsky's "1812" Overture Ended the Symphony Season of 1902-1903 Last Evening—An Unusual Programme of Much Interest

With the twenty-fourth concert last evening the Symphony season of 1902-3 became a part of the musical history of Boston. In honor of the event the conductor's desk was decorated with flowers, and Mr. Gericke received a special ovation upon his appearance and also at the close of the concert. The programme presented was unusual in many ways and decidedly interesting. The familiar "Oberon" overture of Weber was the first number and received an almost ideal performance.

Then followed Liszt's symphony suggested by Dante's "Divine Comedy," a work which in its entirety is seldom performed here, for not only is a very large orchestral force demanded, but also a chorus of female voices, in the last movement. The first movement, "Inferno," is written in Liszt's bold and highly sensational manner. The composer must have had a vivid imagination of the lower regions, and felt that there was "something doing," for nearly every instrument known to the modern orchestra is employed, and often the results are extremely effective and characteristic.

The second and last movement, descriptive of Purgatory and a glimpse of Paradise, is less satisfactory in its orchestral treatment, and the writing for chorus is often commonplace. The performance was admirable in every way, the voices being of an especially good quality, the chorus including members of the Thursday Morning Club, the Choral Art Society and others.

After the symphony came two trios for female voices, with accompaniment for harp and two horns, by Brahms, from Op. 17, also two unaccompanied part songs from a set of 12 from the same composer's Op. 44. All of them were heard at these concerts last evening for the first time.

While these vocal numbers of Brahms seemed out of place at a Symphony concert, being probably intended for performance in a small hall, it must be said that they were exquisitely sung by the chorus, and made a great impression on the audience, so much so that the first of the unaccompanied songs was repeated. This was an unusual thing for Mr. Gericke to allow, but it was a case of the exception proving the rule.

Tschaikowsky's spectacular and noisy "1812" overture, superbly played, brought the 22d season to a successful close.

The first rehearsal and concert of the season of 1903-1904 will be Oct. 16 and 17 next.

## TABLE GOSSIP.

—Mr J. Franklin Waters passed a portion of the week at Newport with his relatives.

—Nearly every seat in Symphony hall was taken Sunday evening when the Symphony orchestra played a program in aid of its pension fund, and there was an unusual amount of enthusiasm. The program was made up of much lighter selections than is usual at these concerts, and after so much purely classical music the change was very welcome. Miss Ada Crossley, a contralto from Australia, who had not been heard in Boston before, sang several songs with fine effect. She was most attractive in a princesse gown of cream-white satin, en traine, both the front and back of the skirt trimmed with passementerie incrusted with crystals. An armful of long-stemmed American beauty roses were handed her over the footlights. Mrs Schnecker, in black point lace d'esprit with motifs of black lace over white silk; Miss Hamilton, in rose-pink crepe de chine, and Miss Dowse, in white muslin, each played a harp, assisting Mr Schnecker. A few in the audience were Mr and Mrs Henry L. Higginson, Mr Robert M. Cushing, Miss Fanny Mason, Mrs Edward L. Osgood, Mr and Mrs Bowlker and Mrs Bowlker's daughter, Miss Elfreda Roosevelt; Dr and Mrs Reginald Heber Fitz, Mrs James Jackson, Mr and Mrs Winthrop Sargent, Mrs John L. Gardner, Mrs Francis S. Watson, Miss Minna Train, Mr Johnson Morton, Mr James P. Stearns, Miss Stearns, Mr and Mrs Charles Head, Miss Tappan, Mrs William Amery, Mrs Gordon Dexter, Miss Abby Hunt, Miss Belle Hunt, Mrs John L. Thorndike, Dr and Mrs Harry Morse, Mrs ericke, Miss Eloise Hersey, Miss Mary Hooper, Mr and Mrs Eliot W. Pratt, Mr and Mrs Henry Bigelow Williams, Mrs John M. Corse, Mrs William Whitman, Mrs Gardner Bullard, Miss Elsa Sherwood, Miss Blanche Shimmin, Mrs Forbes, Miss Ethel Forbes, Mr and Mrs Thomas Thacher, Mrs Irving Wood, Mrs George S. Mumford, Mrs Nathan Matthews Jr, Mr and Mrs Henry M. Rogers, Miss Estelle Kimball and Mr William P. Blake.

Boston Transcript

MONDAY, MAY 4, 1903.

(Entered at the Post Office, Boston, Mass., as Second Class Mail Matter)

## MUSIC AND DRAMA

### Symphony Hall: Symphony Orchestra

The Boston Symphony Orchestra, Mr. Wilhelm Gericke, conductor, gave the twenty-fourth symphony concert in Symphony Hall, on Saturday evening; the last concert of the season. The programme was—

Karl Maria von Weber: Overture to "Oberon."
Franz Liszt: Symphony after Dante's "Divina Commedia."
Johannes Brahms: Trios for Female Voices with Accompaniment of Harp and two Horns: "Es tont ein voller Harfenklang."—"Wein an den Felsen," opus 17, Nos. 1 and 2.
Johannes Brahms: Romances for Female Voices without Accompaniment: "Minnelied."—"Der Bräutigam," opus 44, Nos. 1 and 2.
Peter Ilyitch Tchaikovsky: Overture, "1812," opus 49.

Weber's ever-brilliant overture was brilliantly played—as far as conductor and orchestra were concerned. But the merciless acoustics of the hall let every single note of those dashing violin passages stand out so distinctly that it sounded like a class of boys spelling out poetry, letter by letter. One might as well play upon a pianoforte without a pedal as play such violin-phrases in Symphony Hall.

Liszt's "Dante" symphony has not been heard here, so the programme book tells us, since 1886. Seventeen years!—it does not seem quite so long as that. Yet, considering the very different impressions the symphony made upon me then, and makes now, it appears in one sense much longer. When first I heard the symphony—in 1886—it seemed to me very horrible indeed; the Francesca episode in the "Inferno" sounded absolutely ear-scorching. But I have grown older since then, and become more modern in feeling; I now find the symphony very beautiful indeed; not up to the same composer's "Faust" by any means, but still very beautiful. One thing, however, should be premised: Liszt was one of the greatest interpreters of music, probably the very greatest, the world has ever known; and everything he wrote presupposed his own rendering. There is probably more left to be read between the lines in a composition by Liszt than in a composition by any other composer in the whole history of the art; a work of his is even more problematical than one by Chopin. Take the A major pianoforte concerto, for instance; it has been played here often enough, and by very different pianists; but I feel it in my bones that we have never yet heard it here as it sounded in Liszt's mind's ear when he wrote it. One can almost say that a composition by Liszt is nothing in itself; it depends upon the performer to make it or break it. Now, of all musicians I know, I think I should pick out Mr. Gericke as the least in psychical sympathy with Franz Liszt; I cannot but feel that, when he conducts a work by Liszt, he does so as a matter of artistic duty—not with his whole heart and soul. And last Saturday evening I could not help feeling at every turning that it was not the genuine, unadulterated "Dante" symphony I was hearing, but a rather faint shadow thereof. It was an admirable performance, in one way: finished, clean-cut, and full of a certain sort of life; "aber das Schenie, ich meine der Geist" was lacking, or, at best, counterfeited. Good Lord! a man is as he is born; he cannot make himself over again. A man may be the greatest Mozartianer alive, without being in the least in sympathy with Liszt; he may even find Liszt to have many qualities in common with Dr. Fell.

To pick out a few separate things in this symphony, let me mention the 7-4 passage in the Francesca episode in the "Inferno." Surely Liszt never wrote anything more divinely beautiful; it has all the beauty and grace of the "Gretchen" movement in his "Faust" symphony, and is, moreover, far more truly expressive of its subject. With all her beauty of line and color, Liszt's Gretchen is as far removed from Goethe's as possible; she reminds one much more of Madame de Genlis! But Liszt's Francesca has at least something of artless girlishness; nowhere, except perhaps in "Les Préludes," have I found Liszt's sentiment so free from affectation; and the sentiment in "Les Préludes" is skin-deep compared to that of this 7-4 episode. The introduction to the "Purgatorio" is too long-drawn-out, and rather dull at that; but from the point marked "Un poco meno mosso" the interest grows steadily up to the entrance of the "Magnificat." The little fugato in the middle shows real originality; it is neither Bach's fugue nor Beethoven's, but Liszt's very own. There is much grandiose mysticism, too, in the choral finale. The flutes and clarinets in the "Magnificat," though, are a clean steal from the flutes, clarinets and violins in the chorus "Remonte au ciel, ame naive" in Berlioz's "Damnation de Faust;" and not the sort of plagiarism that can be condoned as an improvement. The dates bear me out in this: Berlioz and Liszt were as intimate as possible; the former's "Faust" was brought out in Paris in 1846; the latter did not even begin sketches for his "Dante" symphony until 1847.

One thing is especially to be noted in this "Dante" symphony: the completely modern spirit in which it is conceived and carried out. Just think of it: Wagner did not begin the music of his "Nibelungen" before 1853; "Tristan and Isolde" was not begun until 1857; and here is Liszt writing music to the full as modern as "Tristan!" Yes, Liszt was in the fullest sense the brains of the "Future" movement; he may not have had the genius of either Berlioz or Wagner, but he had a more foreseeing spirit than either; his works were prophecies incarnate.

The Brahms part-songs are very beautiful, but entirely out of place at a symphony concert. How royal it would have been to have that chorus of women simply for the "Magnificat" in Liszt's symphony; and what sheer bourgeois economy it seemed, to have them add these part-songs, just so as to get enough work out of them!

Tchaikovsky's "1812" was brilliantly played up to the entrance of the church tune at the end; but the famous coda sounded peculiarly and discouragingly tame; it made hardly any noise! Was this because the bells were played out of time, giving syncopated strokes between the beats!—or what was the matter? Probably the never-enough-to-be-anathematized hall!

Very interesting statistics of the past season are given at the end of the programme book. It seems, amongst other things, that we have had eighteen compositions given for the first time in Boston; a goodly number, though it might be objected that they were not all interesting, whereas a good many very curiosity-piquing works have been waiting some time for a performance here. I am not sure, but have a shrewd notion that the Chicago list of novelties might make us Bostonians blush. But, while I am on the subject of the programme books, let me say how admirably Mr. Philip Hale has edited them for the last two seasons. It is perhaps a little awkward to say this, for it may sound like a mere conventional compliment from a back-number editor to his successor; but I beg Mr. Hale to believe that this is not so; it is a perfectly frank expression of opinion. The programme books have never before been worth so much as now.

The end of the season brings with it one misfortune to the public; the resignation of Mr. Charles Martin Loeffler from the Symphony Orchestra. There is a fine bow, and, what is far more valuable, a still finer influence gone! Mr. Loeffler is henceforth to devote himself to composition, teaching and solo playing. If there is any consolation for the whole business, it is that he will compose more than formerly, having more time and less-divided strength; and this is a consolation worth having. At any rate we keep him in Boston. W. F. A.

Boston Sunday Journal
FRANK A. MUNSEY
[illegible]ON OFFICE, Washington and Water Stre

## LISZT'S IDEA OF DANTE
## A SYMPHONIC INFERNO

### Final Concert of the Twenty-Second Season of the Orchestra.

**By PHILIP HALE.**

The twenty-fourth and last concert of the twenty-second season of the Boston Symphony Orchestra, Mr. Gericke, conductor, was given last evening in Symphony Hall. The program was as follows:

Overture to "Oberon".....Weber
Symphony—"Dante".....Liszt
Two part songs Nos. 1 and 4 from op. 17.....Brahms
Two part songs Nos. 1 and 2 from op. 44.....Brahms
Overture—"1812".....Tschaikowsky

The brilliant performance of Weber's familiar overture was followed by a careful and thoughtful reading of Liszt's symphony, "After Dante's "Divine Comedy.'"

The work is seldom given. Mr. Listemann brought out the "Inferno" here in 1880 and Mr. Gericke performed the whole symphony in 1886.

**Liszt's Work.**

Liszt's first intention was to write a movement for each section of the "Divine Comedy," but Wagner reminded him that the "Paradise" was the weakest part of Dante's poem and he strongly hinted that Liszt might equally fail with the poet; so Liszt contented himself with a musical picture of the "Inferno" with the Francesca episode, and with the "Purgatorio" at the end of which he introduced the "Magnificat" as a reminder of the "Paradiso." It would be easy to jest about the comparative suffering of him that is obliged to hear the "Inferno" and then the "Purgatorio."

The symphony as a whole is pretentious and dry when it should be terribly frank and of poignant interest; yet there are charming episodes in much of the Francesca chapter and the opening of the "Purgatorio," nor is the treatment of the "Magnificat" without a touch of mysticism and grandeur. But the horrors of hell as put into music by Liszt move us no more than a grotesque old picture of the tortures of the damned, and the fugue in the "Purgatorio" is perhaps the most boresome passage in any symphony signed by a great name. The sinner hearing it might well shriek out in agony: "Now for the first time I really know what suffering is."

**The Other Pieces.**

The female chorus, admirably led by Mr. Gericke, sang with beautiful quality of tone two depressing trios by Brahms, and two songs from Brahms's op. 44, which so shone in contrast that the first was repeated, although these two pieces are not in themselves of much distinction.

The season ended with a performance of Tschaikowsky's "1812," which was composed for a special and out-door occasion, the dedication of the Church of the Redeemer in Moscow. Tschaikowsky himself did not class it with his best works and said that it had no significance outside of Russia; yet there are two exotic themes of haunting beauty, and there are full orchestral moments that stir the blood. Mr. Gericke was warmly received, and there was much applause in the course of the concert.

greemen
Which May
ay assume, and

The last of the twenty-four public rehearsals of the Boston Symphony orchestra under the popular leadership of Mr. Wilhelm Gericke called out society en masse at Symphony Hall, Friday afternoon, when every seat was occupied.

Among the many well known people present were Mrs. Gericke; Mrs. J. Montgomery Sears, who had Mrs. John C. Fairchild with her; Miss Grace Dabney, who was with Miss Sargent; and Miss Rosamond Saltonstall; Mrs. W. Forbes Conant, Mrs. Charles H. Paine, Miss Brown, Miss Madelaine Boardman, Mrs. Leonard Fowle, Mrs. Sydney Harwood, Mrs. Neal Rantoul, Mrs. William P. Shrieve, Mrs. George Putnam and her young daughter, Miss May Moseley; Mr. and Mrs. Eliot W. Pratt, Mrs. Horatio Curtis, the Misses Annie and Susie Mills, Mrs. Arthur T. Bradlee, Mrs. Daniel Snow, Miss Mabel Jones, Hon. Charles P. Curtis, Mrs. John L. Thorndike, and her daughter, Miss Olivia Thorndike; Mr. Arthur Foote, Miss Nathalie Matthews, Mrs. Arthur A. Haserick, Mrs. Frank Gair Macomber, Mr. J. Wallace Goodrich, Mrs. Fred O. North, Mr. William A. Norris, Miss Lizzie Eustis, Miss Mary Eustis, Miss Brown, Miss Mary Wetherbee and others.

[113]

Boston Sunday Globe.
SUNDAY, MAY 3, 1903.

CLOSE OF SYMPHONY SEASON.

With the Friday afternoon rehearsal and the concert last evening the 22d season of the Boston symphony orchestra was brought to a close. Aside from the, perhaps, more than commonly cordial expressions of good will towards conductor Gericke, there were no unusual demonstrations.

The program was as follows:

Overture to Oberon.....Weber
Symphony after Dante's Divine Comedy..Liszt
Whenever the Sounding Harp is Heard" and The Death of Trenar, from four trios for female voices with accompaniment of harp and two horns.....Brahms
Minnelied and Der Brautigam, from 12 songs and romances for female voices without accompaniment.....Brahms
Overture, 1812.....Tschaikowsky

The so-called Liszt symphony is an odd, almost freakish composition, and there is no especial reason for regret that it so seldom finds a place on the concert program. It has only once before been given here complete, in 1886, and then, as yesterday, under the direction of Mr Gericke. The first part, "The Inferno," has been played a few times. All the elements of popularity that the work contains are to be found in the first part, and it is not to be denied that there are some fine examples of impressive descriptive writing and some remarkable effects in tonal color that are artistic even though showily sensational. This part can be listened to with interest, even with pleasure, but the second part, "Purgatorio and Magnificat," is dreary and monotonous. Even the admirable performance of the work could not move the audience to respond with more than a patter of perfunctory applause. The chorus was composed of members of the Thursday Morning club and the Choral Art society, and was a well balanced and ready responsive body of singers.

The chorus also gave excellent interpretation of the Brahms' part songs, severely classical compositions that delight the musical student, but dreadfully bore the average "uncultivated" lover of music that is melodious.

The other numbers of the program, the "Oberon" and "1812" overtures, were greatly enjoyed, for, as it is needless to state, they were both superbly interpreted. The exquisite tenderness and sentiment of Weber's music was revealed with rare expression, and Tschaikowsky's tremendously effective work was given with superb spirit.

From an interesting and exhaustive summary compiled by Mr F. R. Comee, business manager of the Boston symphony orchestra, it is learned that during the season of 24 concerts just ended, 18 works were performed for the first time in Boston. Fifty-five composers were represented by 104 selections. Beethoven leading with nine, followed by Brahms with eight, Robert Schumann, Tschaikowsky and Wagner with five each, Berlioz, Liszt and Schubert with four each. The classification of the works performed was as follows: Symphonies 24, suites and serenades 8, symphonic poems 9, overtures 19, orchestral variations 2, operatic excerpts and transcriptions 5, miscellaneous compositions 6, concertos and instrumental solos with orchestra 15, accompaniments to vocal solos, duets, etc. 16. There were 20 soloists, of whom seven were pianists, five violinists and four vocalists. Four members of the orchestra were among the soloists, Franz Kneisel, T. Adamowski, Adolf Bak and Alwin Schroeder.

The next season of the Boston symphony orchestra will begin Oct 16, 1903. Mr Wilhelm Gericke will again be the conductor and it is not probable that there will be any noteworthy changes in the personnel of the organization.

—...after a winter in the south.

—The last rehearsal by the Symphony orchestra for this season was given Friday before a good audience. The program was an interesting one, some works by Brahms being sung by about 40 members of the Choral Art society and the Thursday Morning club, including Mrs Nathan Matthews Jr, Mrs Hooper, Miss Minna Train, Mrs George Alice and Mrs George A. Stoddard. The Kneisel quartet leaves tomorrow for its western concert tour.

—Mrs Gardner Greene Hammond has opened her cottage at Nahant

SUNDAY HERALD.
PUBLISHED EVERY SUNDAY IN THE YEAR
VOL. CXIII, NO. 123.

# LAST SYMPHONY CONCERT.

## Impressive Effect of Liszt's "Dante" Symphony.

**Mr. Gericke Introduces a Female Chorus—Two Great Overtures Performed—Over 100 Numbers Presented in the Season—Next Series Begins on Oct. 16 and 17.**

At the first blush, it seems strange that Liszt's "Dante" symphony—which was the chief element in Mr. Gericke's last programme for the present season—should have perplexed, perturbed and even pained its hearers 20, or even 40, years ago. But a moment's reflection corrects that notion. Many a reader of these lines can recall his sensations on hearing the old Germanians, under Bergmann, play the "Tannhauser" overture, and remember his concordance with one stricture of the time, that it must have meant the banging of doors in a gale of wind.

Even a quarter of a century ago, music, however sentimental, romantic or emotional, was still primarily—if one may so express it—rhetorical in form, whereas it has since grown to be oratorical and dramatic. Then it seemed to aim first at producing thoughts, but now it wants to create moods and stir sensations. The course of orderly thought and the recognition of symmetrical form are not lost; but the rise, swell, establishment, domination and cessation of emotion have first consideration and main importance. But as emotion, even if in its essence tender, noble, solemn or affectionate, may become tumultuous, confused and rebellious, so its music may exceed due bounds, defy good governance and seem chaotic and irrational.

Such a distinction as this seems to account for and explain the different reception accorded last night to the "Dante" symphony and that which it met when it was first heard as a whole or in part.

It is such a composition as now appears to be the necessary outcome of a great musical mind, which had been long saturated with the essence of "The Divine Comedy," was original and bold, and had complete control of the vehicles of expression. There can be no question that the first part, representing hell, is not sweet, pleasant, ingratiating or calm. But is it not true, according to any principle of correspondence? Is Michael Angelo's "Last Judgment," or are the mortuary frescoes in the Pisa Campo Santo pleasant to look upon? Is there not something deeper than the grotesque in even the "Snap Shots from Hades" that appear in Life? The opening pages, based upon the lines which The Herald quoted on Friday, are stern, imperious, and implacable; but they give the real key to the evolution of the poet's observations and reflections. Under their impression Dante and Virgil began their dreadful, pitying circuit and their every new spectacle only deepened the effect.

The music evokes the sense of pang, horror, woe, bitter, whirling winds, storm and desolation. It presents what Mr. T. B. Aldrich once called felicitously, when describing in a private letter something repugnant and hateful, "a most uncongenial hell." But is not that what an inferno, demoniacally pervaded, should be? So long as the composer does not violate the laws, principles and privileges of his art, it is his duty to make his hell as awesome and menacing as the poet's. Surely Liszt has done so, and the world is now prepared to understand and appreciate. Yet one must not forget the tender beauty, melancholy grace and tempered gloom of the Paolo and Francesca episode, which for a few moments brings fond languor, close, harmonious union and palliated woe into the midst of the fierce fury of rushing wind and cruel elemental persecution.

It has been objected that Liszt's purgatory, if less awful and horrible, is more sad than his hell. Is not that again consistent with the poem? Does not Dante suggest that perhaps the greatest punishment of all for those who may hope and believe in ultimate release and rehabilitation lies in the thought of how much better they might have done in earthly life? The reader of Swedenborg knows how he teaches that a man's last judgment and destination are to be derived from his own memory, as the Egyptian weighed the soul and the Hindoo provided for an open reading of each dead man's book of life. That Liszt should have made his purgatory so woful is, therefore, logical, as his wisdom is to be commended for his not trying to depict a heaven, but only letting its hopeful, happy, pious ascriptions irradiate the end of the probationary state which is just being reached.

The performance was at all points clear, emphatic, perfectly balanced, lively and romantic. The many obbligatos, particularly those for the wooden wind, violin and 'cello, were feelingly played, and Mrs. Kilduff's short Madonna solo stood out sweetly from amid the excellent singing of the female choir, which was drawn chiefly from the Thursday Morning Club and the Choral Art Society.

The same choir sang charmingly and finely two of Brahms' trios for female voices with harp and horn accompaniment and without accompaniment his "Vineyard" and "Brautigam." All were new in these concerts, and all are interesting, the clever use of the original text helping the effect in a way. But the death song over Trenar, derived from Ossian, has an utterly inappropriate character. It is melancholy, but it has nothing of the weird remote gloom of the haunted wastes and the strange, barbaric passion of the poem.

The two overtures—"Oberon," the ever dreamy and lovely, and "1812," Tschaikowsky's Gilmanesque noisy special celebrant—were played admirably, each after its kind, and Mr. Gericke received his usual tributes of praise for work well done and of anticipated pleasure for next season.

A very hasty digest of the programmes shows that they named 104 numbers, which is a little less than the average, and that the novelties were 17, which is about one in six, and is liberal. Composers to the number of 55 were quoted, of whom 23 were German or so associated, 14 French, four American, counting in Mr. Loeffler; three each English and Russian and one Swiss. Mr. Converse's "Endymion" had its first public reading. More minute details will be found in the last of Mr. Hale's programme books.

The next season is to begin on Oct. 16 and 17.

SUNDAY TRIPS VIA THE FALL RIVER LINE.

Sunday trips via the Fall River Line between Boston and New York will be resumed for the season commencing May 3d, 1903. Steamboat express train with parlor car attached will leave Boston Terminal at 6:00 P. M., Back Bay 6:04, daily, including Sundays, connecting with steamer leaving Fall River Wharf at 7:40 P. M., due New York 7:00 A. M. Returning, steamers leave Pier 19, N. R., New York, daily, including Sundays, at 5:30 P. M.

SUNDAY POST, MAY 10, 1903

NG ... COMES

There have been trying times in Boston's musical circles during the past week, when Franz Kneisel and his stalwart henchmen of the quartet which bears his name took up their instruments and left the sacred precincts of the Symphony Orchestra. It was not a quick jump; no butting against a stone wall in a hurry, but the outcome of many months of meditation.

Of course no one but the parties actually concerned can state with authority just what was the cause of the hiatus, but gossips have been busy putting together words and innuendoes dropped from time to time, and there are enough of these to form a very good story. If the truth would only come out, I think the reason would be traced to disappointed ambition on the part of Mr. Kneisel.

The cold and classic violinist did not feel like being concert master any longer, but wanted to take the helm and guide the ship himself. He sought the job when Emil Paur went out a couple of years or so ago. Even when Mr. Gericke came in Mr. Kneisel dreamed that his regime would be short-lived and then he would make another try. But Gericke stays and Kneisel goes.

Now, everybody is wondering if with quartet concerts the four men can make as much money as they did before. Mr. Kneisel, I am told, has peculiar methods and the receipts from the entertainments given by his quartet are not equally divided. All this makes talk, and when coupled with surmises as to who will fill the vacant positions, gossip in musical circles is rife and lively.

BOSTON EVENING RECORD.
Entered THURSDAY, second-class
MAY 7, 1903.

"There are other fish in the sea;" likewise more good musicians for the Symphony.

ORD POST, TUESDAY, JUNE 16, 1903

### Tribute to the Late Irving Emerson.

To the Editor of The Post:

Sir:—Even at this late date, I wish to ask the courtesy of your columns in which to express my sincere and deep appreciation of the character and individuality of the late Irving Emerson.

For many years the concerts by the Boston Symphony orchestra in your city brought Mr. Emerson and myself into the closest business and personal relations. His unswerving loyalty to and interest in the best in music was a credit at once to Hartford, to the Connecticut Teachers' Annuity Guild and to himself. If each musical community throughout the country could possess such a champion of the artistic and the beautiful, it would surely tend toward a higher and nobler standard of both preparation and performance.

In the death of Mr. Emerson, the Boston Symphony orchestra has lost a stanch admirer and supporter, and the management a close personal friend.

Very respectfully yours,
FRED R. COMEE,
Assistant Manager Boston Symphony Orchestra.
Boston, June 15, 1903.

[114]

BOSTON DAILY ADVERTISER

## MUSICAL MATTERS

### THE SYMPHONY CONCERT.

Overture to Oberon.....Weber
Dante Symphony.....Liszt
Four Choruses for Female Voices.....Brahms
Overture "1812".....Tschaikowsky

Not a very great or novel ending of the season, but a spicy and interesting programme, nevertheless. The Weber overture gave some especial opportunities to horns and clarinette, for these were the favorite instruments of this composer. One could make an interesting chapter out of the likes and dislikes of composers in the matter of instruments. Beethoven used the bassoon when he was in good humor; Mendelssohn had a penchant for the flute; Mozart disliked the flute, and had a horror of the trumpet in his young days; Weber loved the horn and the clarinette. It was Weber who first bound the classical overture more closely to the opera, which it preceded by taking its themes from the work itself. The overture was brilliantly given and enthusiastically applauded.

Liszt's "Dante" symphony is an unequal work, great in its first part and dull in its second. In the matter of effective orchestration, Liszt is not left so very far behind by the modern impressionists. There is plenty of cacophony in the picture of the infernal regions. Even the opponents of Liszt will admit that this portrayal of Hell sounds like it! But there are contrasts of much beauty in the movement and there is coherency even in the most fearful moments.

Many composers have essayed this infernal subject; Berlioz, Meyerbeer, Schumann, etc. But it is only the most modern who write over its portals—"Leave Richter behind, all ye who enter here!" and cause all the rules of harmonic progression to melt in the cauldron.

Entirely beautiful was the duet of Francesca di Rimini and Paolo, although the unfortunate lovers seemed condemned to eternal 5-4 and 7-4 rhythms. Mr. S...cker had important harp work to do, not only in both parts of this symphony, but in the later chorus accompaniments, and deserves an especially honorable mention, for his work was always flawless.

The picture of Purgatory was dull. It seems that the chief punishment in that region is for some to write complicated fugues and for others to listen to them. In Hades there was plenty of excitement; in Purgatory and in Paradise there was absolute stagnation. Of course, this work must not be scanned by classical symphonic measurements; it is a symphony only by courtesy.

The female choruses were admirably sung by members of the Thursday Morning Club, Mr. Goodrich's Choral Art Society, etc. The "Minnelied" of Brahms received an encore, which Mr. Gericke graciously allowed. The clear enunciation of German was remarkable. It must have been an arduous task to train an entire chorus so thoroughly in a foreign tongue.

"1812" is the apotheosis of national festivity, an outdoor work if ever there was one, and thoroughly fitted to its original surroundings at the dedication of the Russian church in Moscow, in 1881. But it is a trifle unwieldy in a hall, and even its dish of hashed Marseillaise is not entirely to our liking. However, there is something of power in the final mix-up of Moujik and Monsieur, and there are thrilling climaxes. We believe that Tschaikowsky has not had his full recognition as yet. His has been the fate of the bat among the birds and the mice; the Russians have accused him of being too German in his style, and the Germans have held him to be too Russian.

A word of commendation ought to be spoken regarding the excellent solo sung by a member of the chorus in one of the numbers. The name of the singer was not given, but her work was excellent. Mr. Gericke received much applause at the end of the concert—a species of public "Auf Wiedersehen" that he deserved. And now—"The King is dead! Long live the King!" The Symphony concerts are over! The "Pops" begin!

Louis C. Elson.

# Kneisel Quartet Resigns.

## An Open Letter Showing Why the Organization Withdrew from the Boston Symphony Orchestra.

BOSTON, May 4, 1903.

*To the Editor:*

THE enclosed news story will probably be of interest to your musical readers, and you are requested to make such use of it as you may see fit.

Yours very truly,

J. SAUERQUELL,
Secretary Kneisel Quartet.

### The Kneisel Quartet.

The members of the Kneisel Quartet, Franz Kneisel, J. Theodorowicz, Louis Svecenski and Alwin Schroeder, have severed their connection with the Boston Symphony Orchestra, in order to devote their time exclusively to their work in quartet and solo playing. Their activity in this field has grown to such proportions in recent years as to make excessive demands upon their time and strength, carried on in connection with their work in the orchestra, and the rehearsals and great amount of traveling required by their engagements with both. They will continue to make their headquarters in Boston, and will give their series of concerts in New York and other cities as heretofore. One reason, however, impelling them to their severance with the orchestra has been their desire to extend their reputation in Europe, already well founded by their two visits to London in 1896 and 1897. Next season, therefore, while they will give, as before, six concerts in New York, these will take place earlier, and in March they will undertake a tour, including some of the chief cities in Europe.

Their parting with the Boston Symphony Orchestra involves a sore blow to that organization, depriving it of its concert master, its first 'cellist and its first viola. It has taken place, however, with the best of feeling on both sides, and a thorough understanding of the necessities that led to it, on the part of Henry L. Higginson, the founder of the orchestra; Mr. Gericke, its conductor, and C. A. Ellis, its manager. It is needless to say that the places of the four distinguished players in the larger organization will be filled in the best manner possible, involving no disturbance in the perfection of its organization, discipline and artistic capacity.

The following letter addressed by the quartet to Mr. Higginson explains their motives in taking the step they have taken:

### The Resignation.

*Henry L. Higginson, Esq.:*

DEAR SIR—We have for a considerable time cherished a wish for a personal interview in order to tell you that of late the question of our artistic future has occupied our minds more earnestly and importunately than ever before. Yet, though we were clear as to what we wished to say to you, we decided to wait till the end of the season, and then to communicate with you by letter instead of by word of mouth. Our hesitancy was caused chiefly by the conviction that the communication which we were to make to you (and which we felt obliged to send simultaneously to Mr. Gericke) might possibly have irritated the latter and have exercised an undesirable influence upon his work. And so we come to you thus tardily, and beg, first of all, to recall to your mind the fact that we long ago expressed the wish to make trial of our skill as quartet players in the larger musical capitals of Europe. The success of our concerts in London was so encouraging that we have never been able to stifle the desire to play in other countries than England. Nevertheless we abandoned all thought of a concert trip to Europe because we saw the force of your argument that an absence of several months from the orchestra was impracticable and all but impossible. Meanwhile several years have passed during which it has been necessary for us to make extraordinary drafts on our powers in order not only to preserve the reputation of our quartet, but also to strive for higher things without neglecting our duties toward the orchestra. We are happy in being able to say that we have never let up in our endeavors, and that while we can look back on the success of our chamber concerts with satisfaction to ourselves, we can also assert with good conscience that we have labored faithfully and with unaltered zeal in behalf of the orchestra.

Recent years have brought the conviction, however, that such activity as ours can be continued only for a measurable period. That which in our younger days could be accomplished only by effort now exacts excess of effort, and this must, sooner or later, revenge itself on one or the other of us. We seemed compelled, therefore, to consider means to forefend against the premature dissipation of our capacities, and this all the more since we also felt the desire to essay another flight in the practice of our art before it was too late. It did not require long thought to reach an answer to the question in its essentials; the conclusion was obvious that we must free ourselves from some of the duties pressing upon us.

And now we have reached the point which is the business of this communication; we ask you kindly to relieve us of our tasks in connection with the orchestra. We are well aware that we are surrendering positions the occupancy of which must redound to the honor of any artists in the world. Our feeling of affectionate attachment to the orchestra and our respect and admiration for Mr. Gericke combine to make our parting peculiarly painful, yet it is only by leaving the orchestra that we can reach the goal which we have set for our artistic careers. We beg of you, dear Mr. Higginson, to remember that Mr. Kneisel has done orchestra service for twenty years and Mr. Schroeder for more than thirty. If they are to gratify their desire to recall themselves to the memory of the European public as solo performers they must work to that end now, for the time does not seem distant when the task will be physically impossible. Touching the further development of our quartet we desire to direct your attention to the fact that organizations of this kind that have achieved fame (such as the Florentine, the Heckmann, the Joachim and, among the younger class, the Bohemian and other quartets) do not belong to orchestras or have given up their positions in orchestras in the early part of their career. We believe that we can measure ourselves with the best in our field, and therefore wish to devote ourselves wholly and singly to the work.

We have already mentioned the things which make our parting with the orchestra difficult and painful, but have reserved for the conclusion what ought to have been set forth at the beginning, namely, our feeling of attachment and gratitude toward you personally. Please accept the assurance from us that we shall always and unalterably strive for your recognition and approbation; we beg of you not to withdraw from us that kind interest which we have been privileged to enjoy for eighteen years. We shall never forget that it is you who have given us all imaginable help and encouragement ever since the origin of our quartet, and we feel privileged to hope that you will maintain the same attitude toward us in our new endeavors, which, we assure you, are prompted wholly and purely by artistic motives.

With renewed assurance of our profound gratitude and fidelity, we beg to subscribe ourselves your obedient servants.

FRANZ KNEISEL.
J. THEODOROWICZ.
L. SVECENSKI.
ALWIN SCHROEDER.

NEW YORK, WEDNESDAY, MAY 6,

**THE KNEISEL QUARTET.**

AS will be seen from a letter addressed to this paper, and published in another column, the members of the Kneisel Quartet have resigned from the Boston Symphony Orchestra. The cause assigned makes the resignation justifiable.

In considering the Kneisel resignation it may be well to say that Franz Kneisel had the laudable ambition of becoming the conductor of the Boston Symphony Orchestra. This was the motive that unhorsed Emil Paur. When Mr. Gericke was advocated by Kneisel it was under the impression that he would not hold out in Boston on his second engagement, and Mr. Kneisel also adjudged logically, for when Mr. Gericke left Boston after his first engagement it was with a distinct understanding that the climate did not agree with him and that he could not exist in that city. Kneisel, therefore, argued properly that after one season of Gericke the latter would resign, and he (Kneisel) would naturally become the conductor of the Orchestra. When this failed to materialize and Mr. Gericke's lungs improved and held out under the influence of the rigid east winds that swept along through Massachusetts and Cape Cod bays, it was suddenly discovered that the Kneisel Quartet was a big money making institution. There is just as much politics in the musical life of Boston as there is in this New York life here, just as much wire pulling, even outside of the piano business, as here. The field is not as great, but Kneisel, finding no equals in Boston, might find it a source of ambition to try New York. He would have to cope with the daily critics here who are also politicians in the musical field, which is not at all to their discredit. There is no reason why a musician should not be a diplomat; there is no reason why a musical critic should not be a diplomat, and there is no reason whatever why THE MUSICAL COURIER should not say so, especially when it approves of these exalted callings. They fit so well with Beethoven's adagios and Brahms' andantes.

Mr. Loeffler, who sat next to Mr. Kneisel for so many years, is one of the best equipped musicians in the United States, and certainly one of the foremost composers. Were he to accept he would make the ideal concertmaster. He would, furthermore, not ask for the privilege of playing a violin concerto at each concert of the Boston Symphony, especially when the Orchestra comes to New York. It will not be difficult to take right out of the ranks of the Orchestra men to fall into the positions that are vacated.

The Kneisel Quartet as an institution will succeed in the concert field because it plays with a great deal of care and attention, and is well rehearsed; its reputation is also established. We have a number of quartet organizations in New York that play much worse than the Kneisel Quartet does, and therefore there is a field for the Quartet in this city. If we had a Permanent Orchestra we would, after a while, also have a Permanent Quartet that might visit Boston and Philadelphia and Brooklyn. As the case stands at present no organization here performing chamber music can go to the different cities and give to the people what the Kneisel Quartet offers.

# REDUCTION RATIO

# 14x

2.5 mm

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

2.0 mm

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz1234567890

1.5 mm

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz1234567890

# PM-MGP 13″x18″
# METRIC GENERAL PURPOSE TARGET
# PHOTOGRAPHIC

150 mm

100 mm

A5

A4

1.0 mm

1.5 mm

2.0 mm

2.5 mm

## PRECISION℠ RESOLUTION TARGETS

Century

A&P

1303 Geneva Avenue
St. Paul, MN 55119

4.5 mm

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

3.5 mm

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz1234567890

3.0 mm

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz1234567890

# THE NOTED KNEISEL QUARTET, ITS PLAYERS, ITS PAST AND ITS PLANS.

(Photograph by Marshall, Boston.)

FRANK KNEISEL, First Violin. LOUIS SVECENSKI, Viola.

ALWIN SCHROEDER, Violoncello. J. THEODOROWICZ, Second Violin.

THE announcement of the resignation of the members of the Kneisel Quartet from their respective positions in the Boston Symphony orchestra was a shock to music lovers in this city and the immediate neighborhood, as well as a surprise to all interested in music throughout the country. This resignation was something more than a parochial affair of after-dinner talk. The quartet has been so closely identified with the Symphony orchestra that some thought at first the foundation pillars were shaken if not fallen; that there must be some perturbation of nature; and some, ever ready to indulge in gloomy thoughts, saw the departure of glory, and Symphony Hall no longer the temple of the Muse, but a ruin wherein owls dwelt and satyrs danced and wild beasts of the Back Bay cried in the presence of the abandoned and wondering statues.

It is true that the withdrawal of the quartet, with the resignation of that admirable musician, gifted composer and strong influence, Mr. Charles Martin Loeffler, is a serious matter; but the Symphony orchestra will still flourish and be an ornament of the city. Mr. Henry L. Higginson, the founder and the supporter of the quartet as well as the orchestra, gave the answer to any doubters in his acknowledgment of the quartet's letter of withdrawal:

"Mr. Kneisel and Mr. Schroeder were brought from Europe both to take the first place among their respective instruments and also to play in the quartet, which from the outstart I had intended to establish here as an adjunct of the orchestra. This purpose I carried out and bore the quartet on my shoulders for some years. The members of the Kneisel Quartet have served me in every capacity long, faithfully and intelligently and deserve very well of the public. Their reasons for leaving us are good and convincing, and, while these gentlemen are a great loss to the orchestra and to me, I see that they can labor more freely and to their own greater profit and renown by taking this step, and they take it with my entire consent and good will. But few losses in this world cannot be made good, and the places thus vacant will be filled by artists of the highest class. I wish the members of the Kneisel Quartet all success in their new efforts."

"The places thus vacant will be filled by artists of the highest class." This quiet statement is enough.

Franz Kneisel was born in Roumania, of German parentage, in 1865. A pupil of Gruen and Hellmesberger of Vienna, he became concert master of the Hofburg Theatre orchestra in that city, and he was soon called to Berlin to be the concert master of Bilse's famous orchestra, to be the successor of such men as Ysaye and Cesar Thomson. In 1885 Mr. Gericke invited him to Boston, to succeed Mr. Bernhard Listemann. There was an indignant outcry at the time, from musicians, lovers of music, and the press. A critic voiced the popular feeling when he wrote: "To drop Mr. Listemann from the position of concert master seems almost as terrific as it would be to discharge Mr. Zerrahn from the directorship of the Handel and Haydn." Some insisted that the importation of Mr. Kneisel and other foreign violinists was an insult to America, as well as to Boston, for the first duty of an established orchestra was to encourage American composers, and to benefit local musicians. Mr. Kneisel began his public duties as concert master in this city Oct. 17, 1885, and on Oct. 31, of the same year, he made his first appearance in Boston as a soloist by playing Beethoven's concerto. He did not at first escape criticism. "He showed only a moderate force; his manner had none of Mr. Listemann's life and nervous energy"; "a quiet, simple player"; there were even severe attacks; but Mr. Kneisel can now well afford to read with a smile the criticism published in 1885. His high rank as concert master and as solo player was long ago assured, and long ago he was far above the voices of envy, malice, ignorance, for he is pre-eminently an artist violinist. He is not that comet-like being, the dazzling, phenomenal virtuoso, he is a star of the first magnitude, that shines with steady, reassuring, cheering brilliance; that shines serenely, while all manner of falling stars, meteors and other celestial phenomena excite wonder for a moment and are then lost in outer darkness. Concert master, soloist, quartet leader, he is the artist musician, a strong maker for musical righteousness.

Mr. Higginson may well say, without boasting, that he established the Kneisel Quartet and bore it on his shoulders for some years. There has been chamber music in this city ever since the concerts given by the Harvard Musical Association at Chickering's warerooms, 1844-1850, with Herwig at first as leader. The hearers were never over 200 in number, and as a rule they were less than 100. The Mendelssohn Quintet Club made long and brave attempts to popularize chamber music. But when the Kneisel Quartet gave its first concert in the old Chickering Hall, Dec. 28, 1885, The Herald stated the truth when it said in its review: "It is unfortunately a fact that the local musical public takes but a limited interest in programmes of the class presented last evening." And what was the programme? Volkmann's quartet in G minor, op. 14; the Canzonetta from Mendelssohn's quartet in E flat major; the Menuetto from Mozart's quartet in C minor; and Beethoven's quintet in C major, op. 29. The quartet was then made up of Messrs. Kneisel, Fiedler, Svecenski, Giese; and Mr. Kuntz played the second viola at the first concert. There were four concerts the first season, and they began at 7:45. Mr. Roth succeeded Mr. Fiedler in November, 1887; Mr. Roth was succeeded by Mr. Ondricek in October in 1889, and he in turn gave way to Mr. Theodorowicz in October, 1902. Mr. Giese was succeeded by Mr. Hekking in October, 1889, who in turn was followed by Mr. Schroeder in October, 1891. Mr. Giese is dead; Mr. Hekking now lives in Berlin; Messrs. Fiedler, Ondricek and Roth are still members of the Symphony orchestra.

The Kneisel concerts were for several seasons in this city supported by Mr. Higginson, and for some time in New York the audiences were small and by no means fashionable. But Mr. Higginson did not lose confidence or courage, and the artistry of the quartet itself in time was recognized and rewarded. It is a pleasure to know that the quartet is duly appreciative of Mr. Higginson's support, and gave full expression of this appreciation in the letter of resignation.

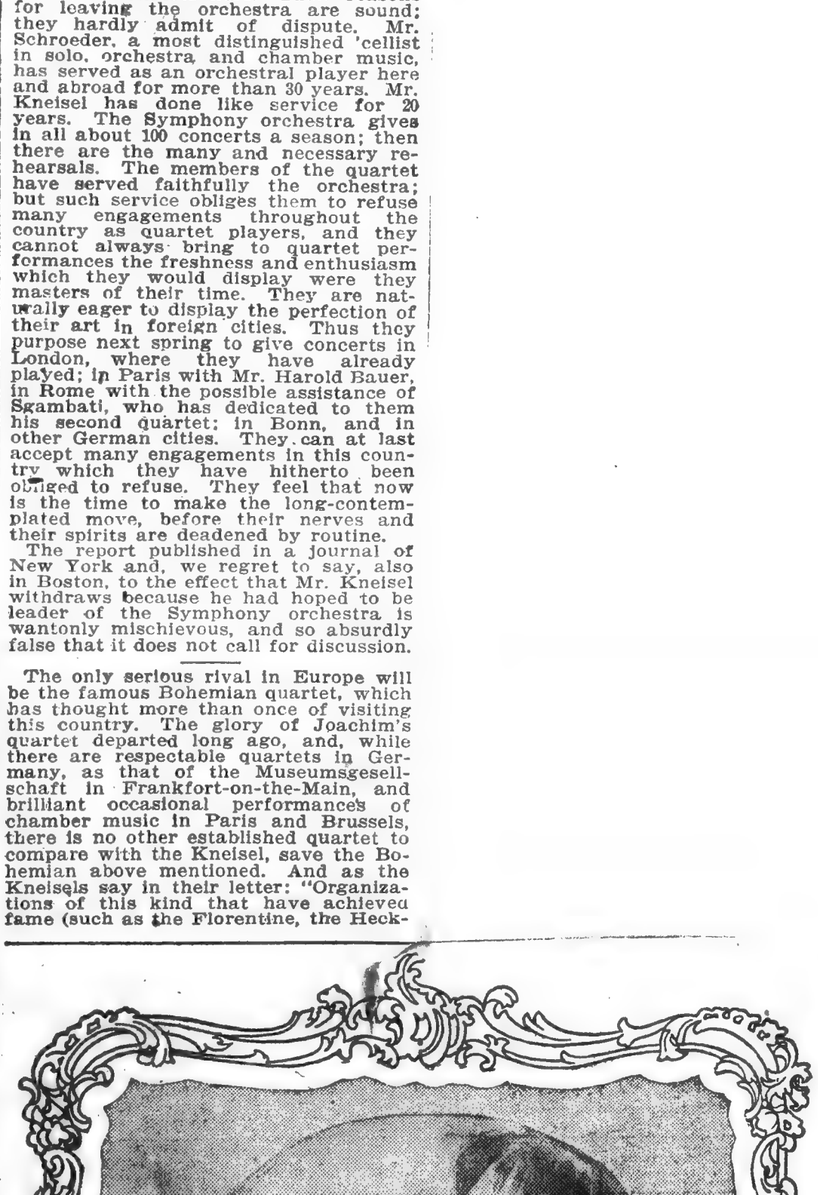
The influence of the Kneisel quartet in Boston has been great, and it will be abiding. Not only have finished performances of the classics been given, but Mr. Kneisel, a man of most catholic taste, has introduced at these concerts works by Arensky, Borodin, Chausson, Debussy, Dohnanyi, Duvernoy, Cesar Franck, D'Indy, Lalo, Loeffler, Novacek, Sinding, Richard Strauss, Tschaikowsky, as well as works by Brahms, Dvorak and others. He has given reasonable attention to American composers. Distinguished pianists, as well as a few singers of worth, have assisted him.

The members of the quartet will make Boston their dwelling place, and they will give concerts here. Their reasons for leaving the orchestra are sound; they hardly admit of dispute. Mr. Schroeder, a most distinguished 'cellist in solo, orchestra and chamber music, has served as an orchestral player here and abroad for more than 30 years. Mr. Kneisel has done like service for 20 years. The Symphony orchestra gives in all about 100 concerts a season; then there are the many and necessary rehearsals. The members of the quartet have served faithfully the orchestra; but such service obliges them to refuse many engagements throughout the country as quartet players, and they cannot always bring to quartet performances the freshness and enthusiasm which they would display were they masters of their time. They are naturally eager to display the perfection of their art in foreign cities. Thus they purpose next spring to give concerts in London, where they have already played; in Paris with Mr. Harold Bauer, in Rome with the possible assistance of Sgambati, who has dedicated to them his second quartet; in Bonn, and in other German cities. They can at last accept many engagements in this country which they have hitherto been obliged to refuse. They feel that now is the time to make the long-contemplated move, before their nerves and their spirits are deadened by routine.

The report published in a journal of New York and, we regret to say, also in Boston, to the effect that Mr. Kneisel withdraws because he had hoped to be leader of the Symphony orchestra is wantonly mischievous, and so absurdly false that it does not call for discussion.

The only serious rival in Europe will be the famous Bohemian quartet, which has thought more than once of visiting this country. The glory of Joachim's quartet departed long ago, and, while there are respectable quartets in Germany, as that of the Museumsgesellschaft in Frankfort-on-the-Main, and brilliant occasional performances of chamber music in Paris and Brussels, there is no other established quartet to compare with the Kneisel, save the Bohemian above mentioned. And as the Kneisels say in their letter: "Organizations of this kind that have achieved fame (such as the Florentine, the Heckmann, the Joachim, and among the younger class the Bohemian, and other quartets) do not belong to orchestras, or have given up their positions in orchestras in the early part of their career."

The long familiar faces will be missed at first by the Symphony audience, nor will it be an easy task to replace such men as Messrs. Kneisel, Loeffler and Schroeder. But Messrs. Higginson and Gericke will spare no pains to preserve the high standard and the dignified traditions of this unequalled organization. In an orchestra, as in daily life, men depart and are mourned; their successors in turn carry on the work, maintain the glory and are themselves praised and honored.



CHARLES MARTIN LOEFFLER,

Who leaves the Symphony Orchestra after a service of 21 years.

(From a photograph by Mrs. J. Montgomery Sears.)

# REDUCTION

# RATIO

# 12x

2.5 mm

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

2.0 mm

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz1234567890

1.5 mm

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz1234567890

# PM-MGP 13″x18″
# METRIC GENERAL PURPOSE TARGET
# PHOTOGRAPHIC

150 mm

100 mm

A5

A4

1.0 mm

1.5 mm

2.0 mm

2.5 mm

## PRECISION℠ RESOLUTION TARGETS

Century

A&P

1303 Geneva Avenue
St. Paul, MN 55119

4.5 mm

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

3.5 mm

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz1234567890

BLANK PAGE

SANDERS THEATRE

HARVARD UNIVERSITY, CAMBRIDGE, MASS.

Friday evening, December 5, 1902.

---

Concert by the Boston Symphony Orchestra, Chorus and Mr. Bogea Oumaroff, in honor of Mrs. Louis Agassiz.

---

P R O G R A M M E .

---

Beethoven.....Overture "Fidelio."

Bach.....Concerto No. 2 in F major.

Boieldieu.....Aria from "Jean de Paris."

Beethoven.....Andante cantabile.

Gericke.....Chorus of Homage.

Weber.....Invitation to Dance.

Mendelssohn.....114th Psalm.

- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

**ACADEMY OF MUSIC, . . PHILADELPHIA.**
**Monday Evening, November 3, at 8.15 precisely.**

**FIRST SERIES**

# BOSTON SYMPHONY ORCHESTRA

TWENTY-SECOND
SEASON
1902–1903

# PROGRAMME

C. A. ELLIS, Manager.
F. R. COMEE, Asst. Manager.

1

Tickets on sale at
The Heppe Piano Rooms,
1115 Chestnut Street.

**MUSIC HALL, . . . . . BALTIMORE.**
**Tuesday Evening, November 4, at 8.15 precisely.**

# BOSTON SYMPHONY ORCHESTRA

TWENTY-SECOND
SEASON
1902–1903

# PROGRAMME

C. A. ELLIS, Manager.
F. R. COMEE. Asst. Manager.

1

Tickets, with reserved seats,
on sale at Albaugh's,
15 North Charles Street.

**ACADEMY OF MUSIC, . . PHILADELPHIA.**
**Wednesday Evening, November 5, at 8.15 precisely.**

**SECOND SERIES**

# BOSTON SYMPHONY ORCHESTRA

TWENTY-SECOND
SEASON
1902–1903

# PROGRAMME

C. A. ELLIS, Manager.
F. R. COMEE, Asst. Manager.

1

Tickets on sale at
The Heppe Piano Rooms,
1115 Chestnut Street.

**CARNEGIE HALL, . . . . . NEW YORK.**
**Thursday Evening, November 6, at 8.15 precisely.**
**Saturday Afternoon, November 8, at 2.30 precisely.**

# BOSTON SYMPHONY ORCHESTRA

TWENTY-SECOND
SEASON
1902–1903

# PROGRAMME

C. A. ELLIS, Manager.

1

F. R. COMEE, Asst. Manager.

Tickets at Carnegie Hall.

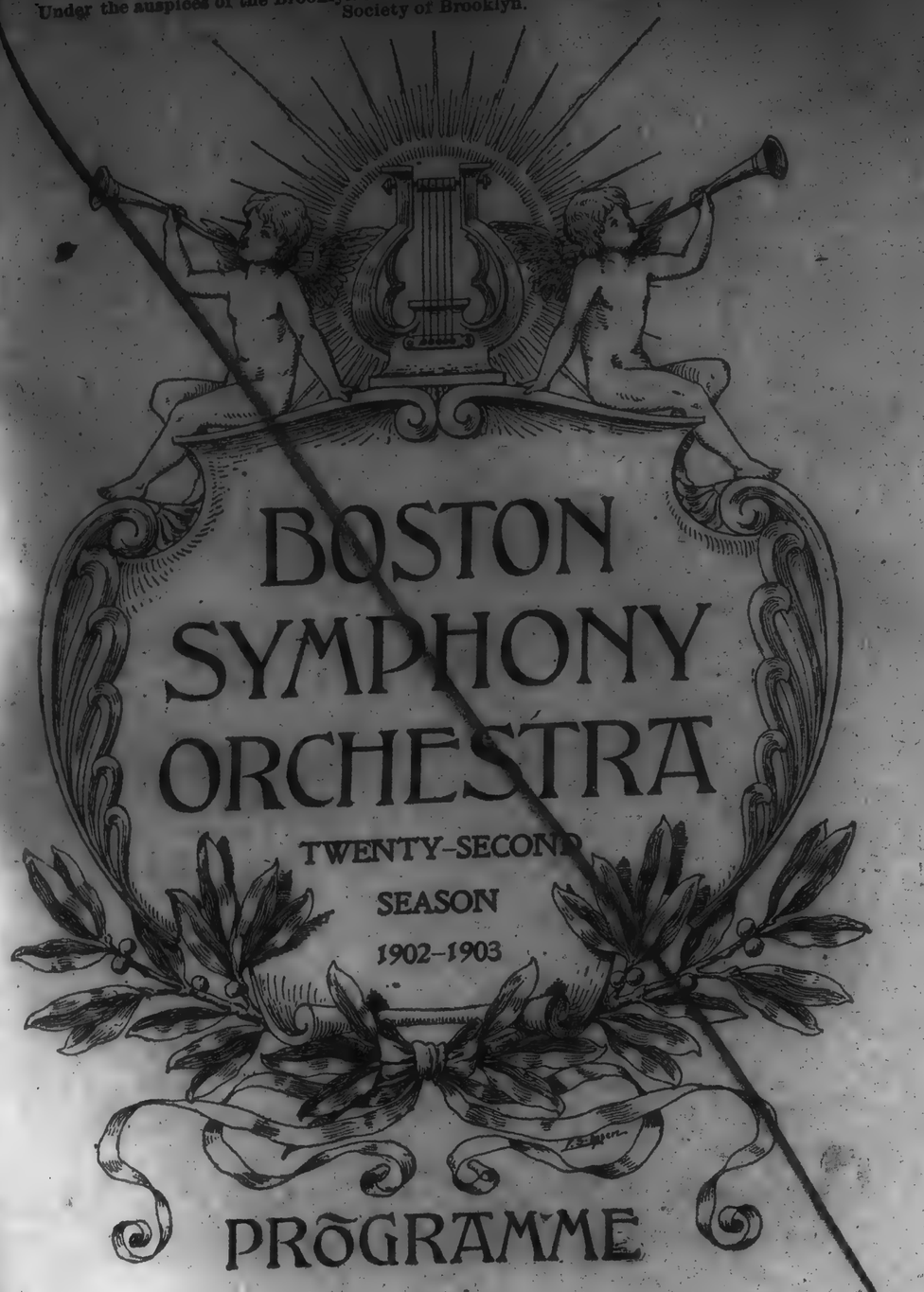
[119]

- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

ACADEMY OF MUSIC, - - - BROOKLYN.

Friday Evening, November 7, at 8.15 precisely.

Under the auspices of the Brooklyn Institute of Arts and Sciences and the Philharmonic Society of Brooklyn.



# BOSTON SYMPHONY ORCHESTRA

TWENTY-SECOND SEASON

1902-1903

# PROGRAMME

C. A. ELLIS, Manager. F. R. COMEE, Asst. Manager.

1

*Sanders Theatre, Cambridge.*

SEASON 1902-03.

## BOSTON SYMPHONY ORCHESTRA,

Mr. WILHELM GERICKE, Conductor.

## III. CONCERT.

THURSDAY, DECEMBER 4, AT 7.45, P. M.

### Programme.

BEETHOVEN, SYMPHONY No. 4, in B flat major, op. 60.
I. Adagio. — Allegro vivace.
II. Adagio.
III. Allegro vivace. — Trio: Un poco meno Allegro.
IV. Finale: Allegro ma non troppo.

MENDELSSOHN, ARIA from "St. Paul."

JOS. SUK, SUITE, "A Fairy Tale," op. 16.
I. Love and grief of the Royal Children.
II. Intermezzo. Folk Dance.
III. Intermezzo. Funeral March.
IV. Queen Runa's Curse. — Triumph of Love.

SONGS with PIANOFORTE.
a) DVORAK, "GUTE NACHT."
b) BRAHMS, "MINNELIED."
c) GRIEG, "ICH LIEBE DICH."

WAGNER, KAISERMARSCH.

**Soloist:**

**Mr. BOGEA OUMIROFF.**

The Pianoforte is a Steinway

Fourth Concert, Thursday Evening, December 18.

*Sanders Theatre, Cambridge.*

SEASON 1902-03.

## BOSTON SYMPHONY ORCHESTRA,

Mr. WILHELM GERICKE, Conductor.

## I. CONCERT.

THURSDAY, OCTOBER 30, AT 7.45, P. M.

### Programme.

BEETHOVEN, OVERTURE to "Leonore," No. 2, in C major, op. 72

CHERUBINI, RECITATIVE AND DUET, "Vuoi ch'io viva o caro bene."

BACH, OVERTURE (Suite) No. 2, in B minor, for STRINGS, FLUTE and PIANOFORTE accompaniment
I. Overture: Largo, Allegro, Lentement.
II. Rondeaux: Allegro.
III. Sarabande: Andante.
IV. Bourrée I. and Bourrée II.: Allegro.
V. Polonaise with Double: Moderato.
VII. Badinerie: Allegro.

a) GORDIGIANI, NOTTURNINO.

b) SAINT-SAENS. BOLERO.

TCHAIKOVSKY, SYMPHONY No. 5, E minor, op. 64.
I. Andante; Allegro con anima.
II. Andante cantabile, con alcuna licenza.
III. Valse: Allegro moderato.
IV. Finale: Andante maestoso; Allegro vivace.

**Soloists:**

**Miss CARMELA CARBONE, Soprano.**

**Miss GRAZIA CARBONE, Contralto.**

The Pianoforte is a Steinway.

University Chamber Concerts, Fogg Museum Hall, Tuesday Evenings. Kneisel Quartet and Adamowski Trio. Season Tickets, Five dollars for Six Concerts. For sale at University Bookstore.

*Sanders Theatre, Cambridge.*

SEASON 1902-03.

## BOSTON SYMPHONY ORCHESTRA,

Mr. WILHELM GERICKE, Conductor.

## II. CONCERT.

THURSDAY, NOVEMBER 20, AT 7.45, P. M.

### Programme.

RIMSKY-KORSAKOFF, OVERTURE to "The Betrothed of the Tzar."

BEETHOVEN, SONG, "An die Hoffnung."

BIZET, SUITE, "L'Arlésienne," No. 1.
I. Prelude.
II. Minuetto.
III. Adagietto.
IV. Carillon.

MARSCHNER, ARIA from "Hans Heiling."

HANS HUBER. SYMPHONY No. 2, in E minor, op. 115.
I. Allegro con fuoco.
II. Allegro con fuoco non troppo.
III. Adagio ma non troppo.
IV. Finale: "Metamorphoses: suggested by pictures by Böcklin."
(MR. WALLACE GOODRICH, Organist.)

**Soloist:**

**Mr. ANTON VAN ROOY.**

Third Concert, Thursday Evening, December 4.

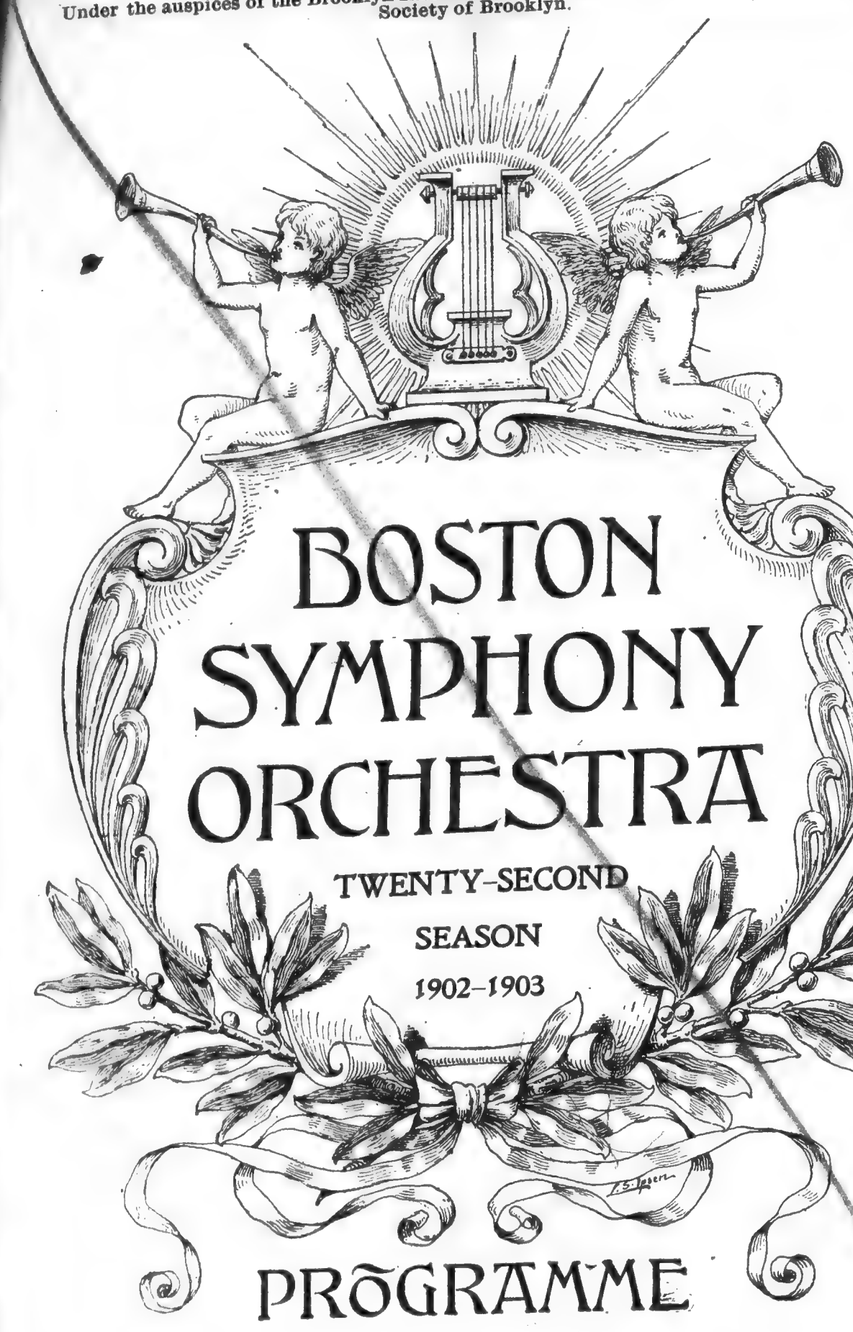
[120]

- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

ACADEMY OF MUSIC, - - - BROOKLYN.

Friday Evening, November 7, at 8.15 precisely.

Under the auspices of the Brooklyn Institute of Arts and Sciences and the Philharmonic Society of Brooklyn.



# BOSTON SYMPHONY ORCHESTRA

TWENTY-SECOND SEASON 1902–1903

# PROGRAMME

C. A. ELLIS, Manager. F. R. COMEE, Asst. Manager.

1

*Sanders Theatre, Cambridge.*

SEASON 1902-03.

BOSTON SYMPHONY ORCHESTRA,

Mr. WILHELM GERICKE, Conductor.

## III. CONCERT.

THURSDAY, DECEMBER 4, AT 7.45, P. M.

**Programme**

BEETHOVEN. SYMPHONY No. 4, in B flat major, op. 60.
I. Adagio. — Allegro vivace.
II. Adagio.
III. Allegro vivace. — Trio: Un poco meno Allegro.
IV. Finale: Allegro ma non troppo.

MENDELSSOHN. ARIA from "St. Paul."

JOS. SUK. SUITE, "A Fairy Tale," op. 16.
I. Love and grief of the Royal Children.
II. Intermezzo. Folk Dance.
III. Intermezzo. Funeral March.
IV. Queen Runa's Curse. — Triumph of Love

SONGS with PIANOFORTE.
a) DVORAK. "GUTE NACHT."
b) BRAHMS. "MINNELIED."
c) GRIEG. "ICH LIEBE DICH."

WAGNER. KAISERMARSCH.

Soloist:

Mr. BOGEA OUMIROFF.

The Pianoforte is a Steinway

Fourth Concert, Thursday Evening, December 18.

*Sanders Theatre, Cambridge.*

SEASON 1902-03.

BOSTON SYMPHONY ORCHESTRA,

Mr. WILHELM GERICKE, Conductor.

## I. CONCERT.

THURSDAY, OCTOBER 30, AT 7.45, P. M.

**Programme.**

BEETHOVEN, OVERTURE to "Leonore," No. 2, in C major, op. 72

CHERUBINI, RECITATIVE AND DUET, "Vuoi ch'io viva o caro bene."

BACH, OVERTURE (Suite) No. 2, in B minor, for STRINGS, FLUTE, and PIANOFORTE accompaniment
I. Overture: Largo, Allegro, Lentement.
II. Rondeau: Allegro.
III. Sarabande: Andante.
IV. Bourrée I. and Bourrée II.: Allegro.
V. Polonaise with Double: Moderato.
VII. Badinerie: Allegro.

a) GORDIGIANI, NOTTURNINO.

b) SAINT-SAENS. BOLERO.

TCHAIKOVSKY, SYMPHONY No. 5, in E minor, op. 64.
I. Andante; Allegro con anima.
II. Andante cantabile, con alcuna licenza.
III. Valse: Allegro moderato.
IV. Finale: Andante maestoso; Allegro vivace.

**Soloists:**

Miss CARMELA CARBONE, Soprano.

Miss GRAZIA CARBONE, Contralto.

The Pianoforte is a Steinway.

University Chamber Concerts, Fogg Museum Hall, Tuesday Evenings. Kneisel Quartet and Adamowski Trio. Season Tickets, Five dollars for Six Concerts. For sale at University Bookstore.

*Sanders Theatre, Cambridge.*

SEASON 1902-03.

BOSTON SYMPHONY ORCHESTRA,

Mr. WILHELM GERICKE, Conductor.

## II. CONCERT.

THURSDAY, NOVEMBER 20, AT 7.45, P. M.

**Programme.**

RIMSKY-KORSAKOFF. OVERTURE to "The Betrothed of the Tzar."

BEETHOVEN. SONG, "An die Hoffnung."

BIZET, SUITE, "L'Arlésienne," No. 1.
I. Prelude.
II. Minuetto.
III. Adagietto.
IV. Carillon

MARSCHNER. ARIA from "Hans Heiling."

HANS HUBER. SYMPHONY No. 3, in E minor, op. 115.
I. Allegro con fuoco.
II. Allegro con fuoco non troppo
III. Adagio ma non troppo.
IV. Finale: "Metamorphoses: suggested by pictures by Böcklin."
(MR. WALLACE GOODRICH, Organist.)

**Soloist:**

Mr. ANTON VAN ROOY.

Third Concert, Thursday Evening, December 4.

- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

ACADEMY OF MUSIC, . . PHILADELPHIA.
Monday Evening, December 8, at 8.15 precisely.

FIRST SERIES

# BOSTON SYMPHONY ORCHESTRA

TWENTY-SECOND
SEASON
1902–1903

# PROGRAMME

C. A. ELLIS, Manager.
F. R. COMEE, Asst. Manager.

2

Tickets on sale at
The Heppe Piano Rooms,
1115 Chestnut Street.

ACADEMY OF MUSIC, . . PHILADELPHIA.
Wednesday Evening, December 10, at 8.15 precisely.

SECOND SERIES

# BOSTON SYMPHONY ORCHESTRA

TWENTY-SECOND
SEASON
1902–1903

# PROGRAMME

C. A. ELLIS, Manager.
F. R. COMEE, Asst. Manager.

2

Tickets on sale at
The Heppe Piano Rooms,
1115 Chestnut Street.

MUSIC HALL, . . . . . BALTIMORE.
Tuesday Evening, December 9, at 8.15 precisely.

# BOSTON SYMPHONY ORCHESTRA

TWENTY-SECOND
SEASON
1902–1903

# PROGRAMME

C. A. ELLIS, Manager.
F. R. COMEE, Asst. Manager.

2

Tickets, with reserved seats,
on sale at Albaugh's,
15 North Charles Street.

CARNEGIE HALL, . . . . . NEW YORK.
Thursday Evening, December 11, at 8.15 precisely.
Saturday Afternoon, December 13, at 2.30 precisely.

# BOSTON SYMPHONY ORCHESTRA

TWENTY-SECOND
SEASON
1902–1903

# PROGRAMME

C. A. ELLIS, Manager.

2

F. R. COMEE, Asst. Manager.

Tickets at Carnegie Hall.

*Sanders Theatre, Cambridge.*

SEASON 1902-03.

BOSTON SYMPHONY ORCHESTRA,

Mr. WILHELM GERICKE, Conductor.

## IV. CONCERT.

THURSDAY, DECEMBER 18, AT 7.45, P. M.

**Programme.**

BERLIOZ, OVERTURE, "Les Francs Juges." op. 3.

MENDELSSOHN, CONCERTO in E minor, for VIOLIN, op. 64.
I. Allegro molto appassionato
II. Andante.
III. Allegretto non troppo. — Allegro molto vivace.

LISZT, SYMPHONIC POEM, No, 2, "Tasso: Lament and Triumph."

SCHUMANN, SYMPHONY No. 2, in C major, op. 61.
I. Sostenuto assai. — Allegro ma non troppo.
II. Scherzo: Allegro vivace. Trio I. and Trio II.
III. Adagio espressivo.
IV. Allegro molto vivace.

**Soloist:**

**Miss MAUD MacCARTHY.**

Fifth Concert, Thursday Evening, January 8.

*Sanders Theatre, Cambridge.*

SEASON 1902-03.

BOSTON SYMPHONY ORCHESTRA,

Mr. WILHELM GERICKE, Conductor.

## V. CONCERT.

THURSDAY, JANUARY 8, AT 7.45, P. M.

**Programme.**

SCHUMANN, OVERTURE to "Genoveva." op. 81.

HENSCHEL, ARIA, "Adieux de l'Hôtesse Arabe."

BERLIOZ, "QUEEN MAB" SCHERZO, from "Romeo & Juliet."

TWO FOLK-SONGS with PIANOFORTE, VIOLIN and VIOLONCELLO, set by Beethoven,
*a*) Irish. "FAIR ELLEN."
*b*) Scottish. "FAITHFU' JOHNIE."

BEETHOVEN, SYMPHONY No. 3, in E flat major. "Eroica." op. 55
I. Allegro con brio.
II. Marcia Funebre; Adagio assai.
III. Scherzo: Allegro vivace. — Trio.
IV. Finale; Allegro molto.

**Soloist:**

**Miss HELEN HENSCHEL.**

The Piano used is a Chickering.

Sixth Concert, Thursday Evening, Jan'y 29. Programme: Haydn, Symphony No. 10; Henschel, Ballade for Violin and Orchestra; Goldmark, Chorus of Spirits and Spirits' Dance; Brahms, Hungarian Dances. Soloist: Miss Winifred Smith.

- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

**ACADEMY OF MUSIC, - - - BROOKLYN.**

**Friday Evening, November 7, at 8.15 precisely.**

Under the auspices of the Brooklyn Institute of Arts and Sciences and the Philharmonic Society of Brooklyn.

# BOSTON SYMPHONY ORCHESTRA

TWENTY-SECOND SEASON 1902-1903

# PROGRAMME

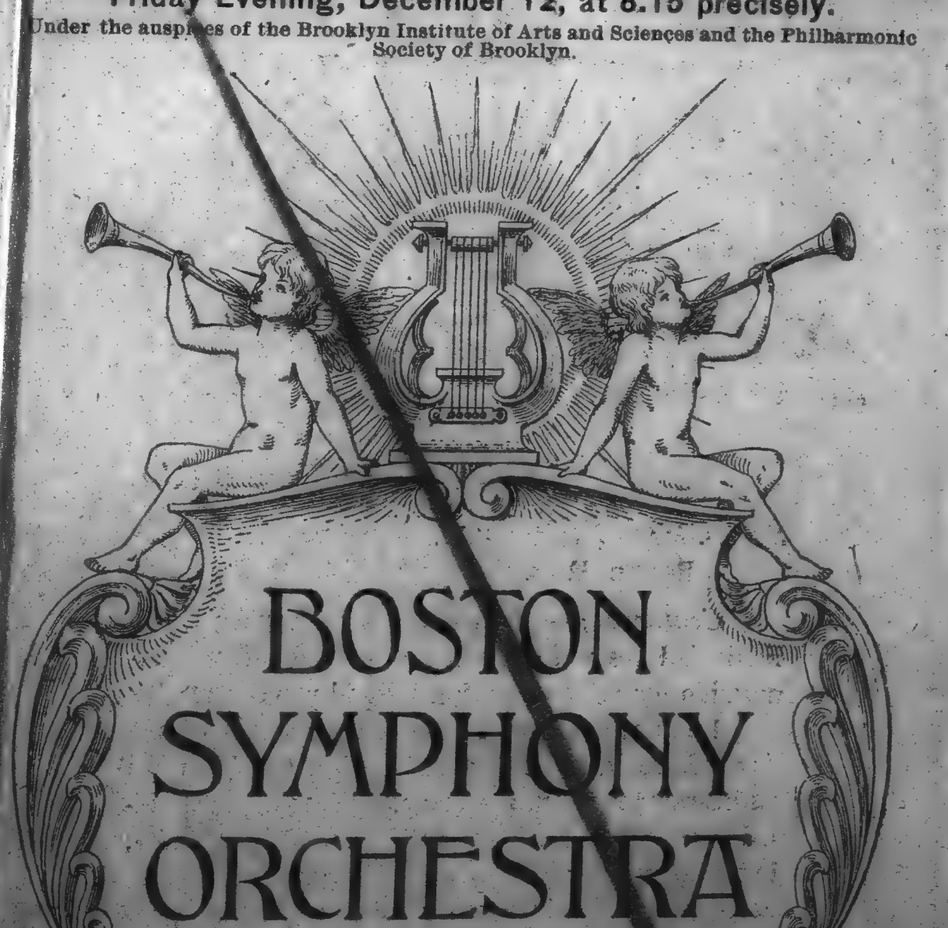
C. A. ELLIS, Manager. F. R. COMEE, Asst. Manager.

1

**ACADEMY OF MUSIC, - - - BROOKLYN.**

**Friday Evening, December 12, at 8.15 precisely.**

Under the auspices of the Brooklyn Institute of Arts and Sciences and the Philharmonic Society of Brooklyn.



# BOSTON SYMPHONY ORCHESTRA

TWENTY-SECOND SEASON 1902-1903

# PROGRAMME

C. A. ELLIS, Manager. F. R. COMEE, Asst. Manager.

2

*Sanders Theatre, Cambridge.*

SEASON 1902-03.

BOSTON SYMPHONY ORCHESTRA,

Mr. WILHELM GERICKE, Conductor.

## IV. CONCERT.

THURSDAY, DECEMBER 18, AT 7.45, P. M.

Programme.

BERLIOZ. OVERTURE, "Les Francs Juges." op. 3.

MENDELSSOHN. CONCERTO in E minor, for VIOLIN, op. 64.
I. Allegro molto appassionato
II. Andante.
III. Allegretto non troppo. — Allegro molto vivace.

LISZT. SYMPHONIC POEM, No. 2, "Tasso: Lament and Triumph."

SCHUMANN. SYMPHONY No. 2, in C major, op. 61.
I. Sostenuto assai. — Allegro ma non troppo.
II. Scherzo: Allegro vivace. Trio I. and Trio II.
III. Adagio espressivo.
IV. Allegro molto vivace.

Soloist:

Miss MAUD MacCARTHY.

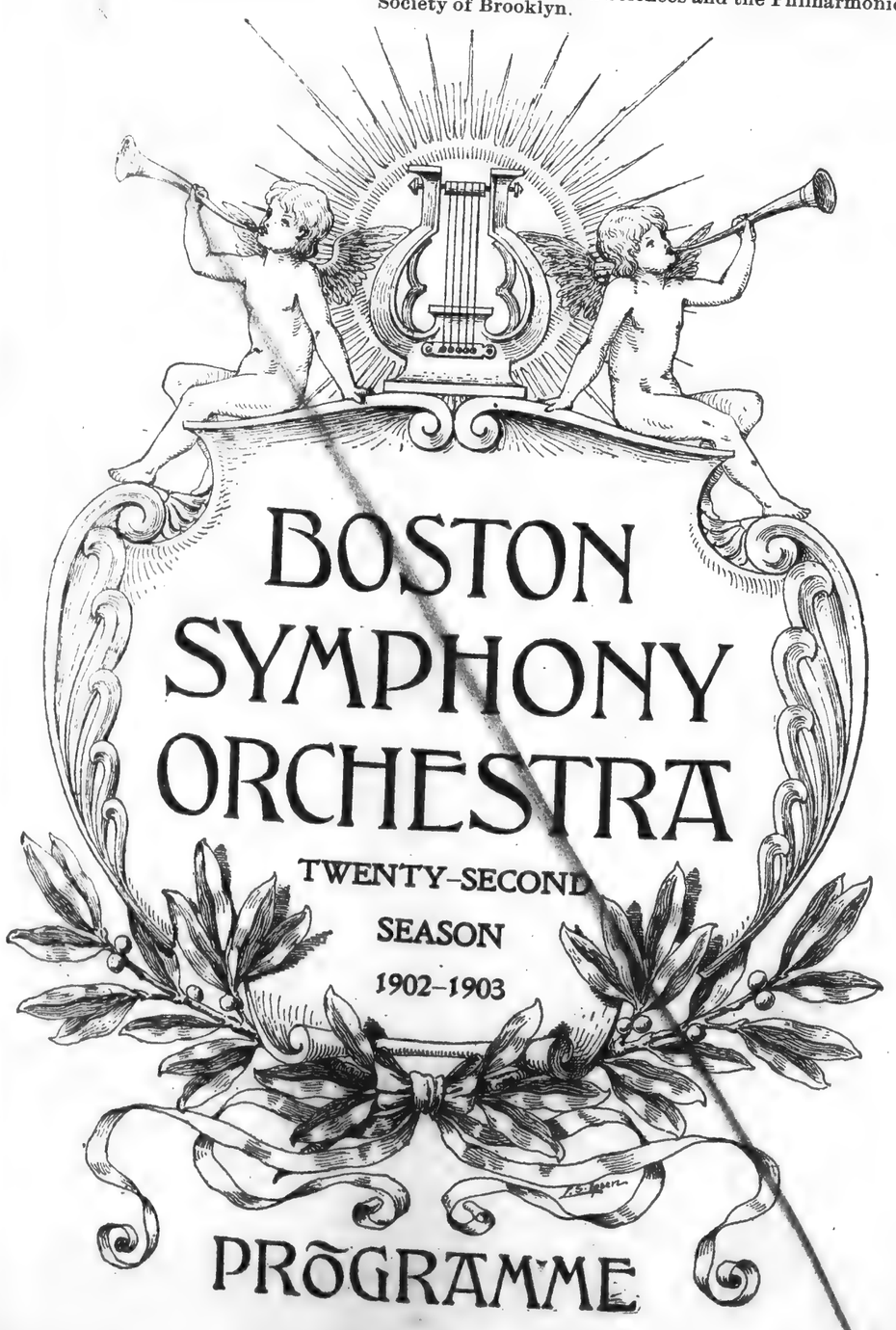
Fifth Concert, Thursday Evening, January 8.

- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

ACADEMY OF MUSIC, - - - BROOKLYN.

Friday Evening, November 7, at 8.15 precisely.

Under the auspices of the Brooklyn Institute of Arts and Sciences and the Philharmonic Society of Brooklyn.



# BOSTON SYMPHONY ORCHESTRA

TWENTY-SECOND SEASON 1902-1903

# PROGRAMME

C. A. ELLIS, Manager. 1 F. R. COMEE, Asst. Manager.

[122]

*Sanders Theatre, Cambridge.*

SEASON 1902-03.

BOSTON SYMPHONY ORCHESTRA,

Mr. WILHELM GERICKE, Conductor.

## V. CONCERT.

THURSDAY, JANUARY 8, AT 7.45, P. M.

Programme.

SCHUMANN. OVERTURE to "Genoveva." op. 81.

HENSCHEL. ARIA, "Adieux de l'Hôtesse Arabe."

BERLIOZ. "QUEEN MAB" SCHERZO, from "Romeo & Juliet."

TWO FOLK-SONGS with PIANOFORTE, VIOLIN and VIOLONCELLO, set by Beethoven.
*a*) Irish. "FAIR ELLEN."
*b*) Scottish. "FAITHFU' JOHNIE."

BEETHOVEN. SYMPHONY No. 3, in E flat major. "Eroica." op. 55
I. Allegro con brio.
II. Marcia Funebre: Adagio assai.
III. Scherzo: Allegro vivace. — Trio.
IV. Finale: Allegro molto.

Soloist:

Miss HELEN HENSCHEL.

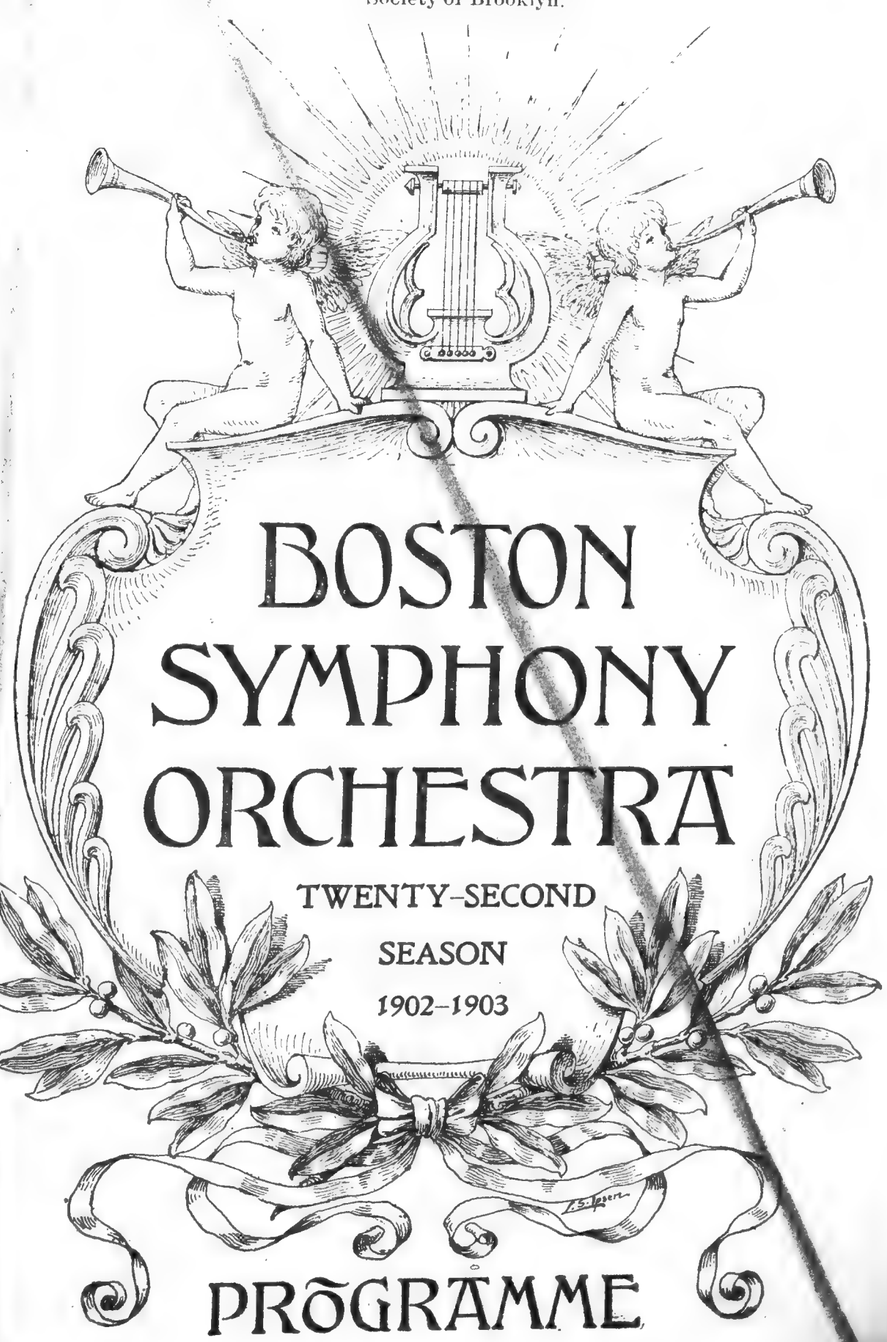
The Piano used is a Chickering.

Sixth Concert, Thursday Evening, Jan'y 29. Programme: Haydn, Symphony No. 10; Henschel, Ballade for Violin and Orchestra; Goldmark, Chorus of Spirits and Spirits' Dance; Brahms, Hungarian Dances. Soloist: Miss Winifred Smith.

ACADEMY OF MUSIC, - - - BROOKLYN.

Friday Evening, December 12, at 8.15 precisely.

Under the auspices of the Brooklyn Institute of Arts and Sciences and the Philharmonic Society of Brooklyn.



# BOSTON SYMPHONY ORCHESTRA

TWENTY-SECOND SEASON 1902-1903

# PROGRAMME

C. A. ELLIS, Manager. 2 F. R. COMEE, Asst. Manager.

- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

ACADEMY OF MUSIC, . . PHILADELPHIA.
Monday Evening, January 12, at 8.15 precisely.

FIRST SERIES

# BOSTON SYMPHONY ORCHESTRA

TWENTY-SECOND
SEASON
1902–1903

# PROGRAMME

C. A. ELLIS, Manager.
F. R. COMEE, Asst. Manager.

3

Tickets on sale at
The Heppe Piano Rooms,
1115 Chestnut Street.

ACADEMY OF MUSIC, . . PHILADELPHIA.
Wednesday Evening, January 14, at 8.15 precisely.

SECOND SERIES

# BOSTON SYMPHONY ORCHESTRA

TWENTY-SECOND
SEASON
1902–1903

# PROGRAMME

C. A. ELLIS, Manager.
F. R. COMEE, Asst. Manager.

3

Tickets on sale at
The Heppe Piano Rooms,
1115 Chestnut Street.

MUSIC HALL, . . . . . BALTIMORE.
Tuesday Evening, January 13, at 8.15 precisely.

# BOSTON SYMPHONY ORCHESTRA

TWENTY-SECOND
SEASON
1902–1903

# PROGRAMME

C. A. ELLIS, Manager.
F. R. COMEE, Asst. Manager.

3

Tickets, with reserved seats,
on sale at Albaugh's,
15 North Charles Street.

CARNEGIE HALL, . . . . . NEW YORK.
Thursday Evening, January 15, at 8.15 precisely.
Saturday Afternoon, January 17, at 2.30 precisely.

# BOSTON SYMPHONY ORCHESTRA

TWENTY-SECOND
SEASON
1902–1903

# PROGRAMME

C. A. ELLIS, Manager.

3

F. R. COMEE, Asst. Manager.

Tickets at Carnegie Hall.

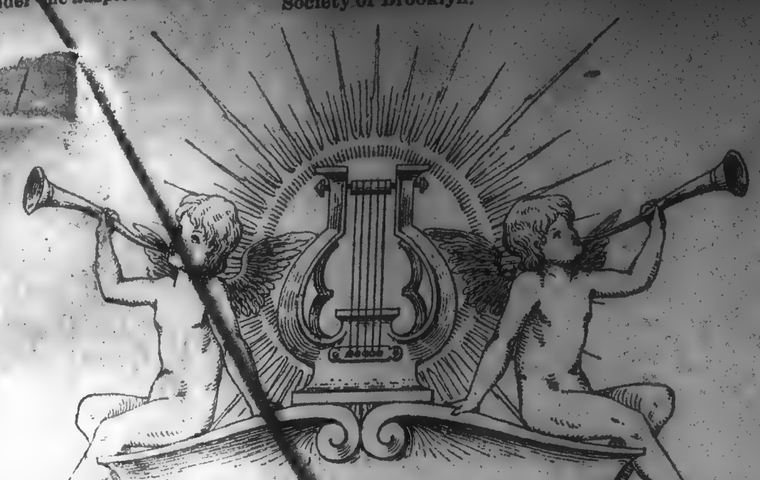
[123]

- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

ACADEMY OF MUSIC, - - - BROOKLYN.

Friday Evening, January 16, at 8.15 precisely.

Under the auspices of the Brooklyn Institute of Arts and Sciences and the Philharmonic Society of Brooklyn.



# BOSTON SYMPHONY ORCHESTRA

TWENTY-SECOND SEASON

1902–1903

# PROGRAMME

C. A. ELLIS, Manager. F. R. COMEE, Asst. Manager.



FOOT-GUARD HALL - - - - - - HARTFORD.

Monday Evening, January 19, at 8.15.

Under the auspices of the Connecticut Teachers' Annuity Guild.

# BOSTON SYMPHONY ORCHESTRA

TWENTY-SECOND SEASON

1902–1903

# PROGRAMME

C. A. ELLIS, Manager. F. R. COMEE, Asst. Manager.



COURT SQUARE THEATRE, - - SPRINGFIELD.

Tuesday Evening, January 20, at 8.15 precisely.

# BOSTON SYMPHONY ORCHESTRA

TWENTY-SECOND SEASON

1902–1903

# PROGRAMME

C. A. ELLIS, Manager. F. R. COMEE, Asst. Manager.

*Sanders Theatre, Cambridge.*

SEASON 1902-03.

## BOSTON SYMPHONY ORCHESTRA,

Mr. WILHELM GERICKE, Conductor.

## VI. CONCERT.

THURSDAY, JANUARY 29, AT 7.45, P. M.

**Programme.**

DVOŘÁK, SYMPHONY in E minor, No. 5, "From the New World." op. 95.
I. Adagio. — Allegro molto.
II. Largo.
III. Scherzo: molto vivace.
IV. Allegro con fuoco.

*a*) BRUCH, FIRST MOVEMENT from CONCERTO for VIOLIN in D minor, No. 2.
Adagio ma non troppo.

*b*) HENSCHEL, BALLADE.

BRAHMS, "HUNGARIAN DANCES," Nos. 11, 12, 13, 14, 15.
(Orchestrated by ALBERT PARLOW.)

WAGNER, INTRODUCTION AND "LOVE DEATH," from "Tristan and Isolde."
(Orchestral)

**Soloist:**

**Miss WINIFRED SMITH.**

Seventh Concert, Thursday Evening, Feb'y 12. Programme: Fibich, Overture, "A Night at Karlstein;" Schumann, Concerto for Pianoforte, in A minor; Tschaikowsky, Suite No. 3. Soloist: Mme. Bloomfield-Zeisler.

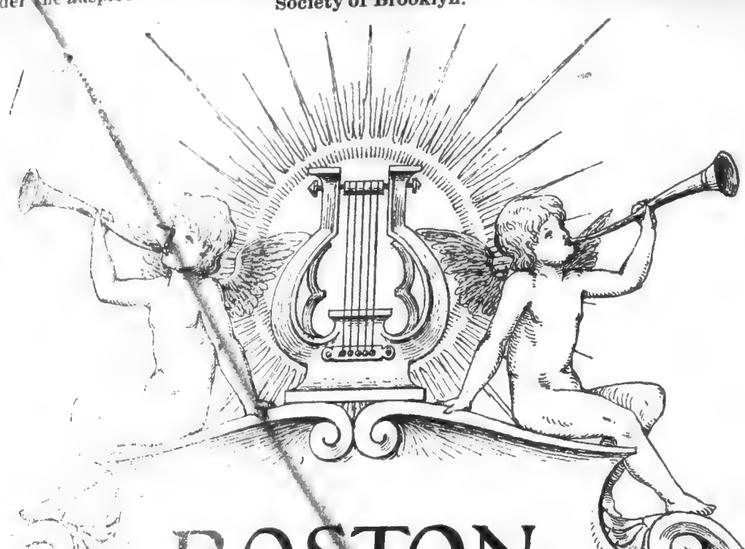
[124]

- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

**ACADEMY OF MUSIC, - - - BROOKLYN.**

**Friday Evening, January 16, at 8.15 precisely.**

Under the auspices of the Brooklyn Institute of Arts and Sciences and the Philharmonic Society of Brooklyn.



# BOSTON SYMPHONY ORCHESTRA

TWENTY-SECOND SEASON 1902–1903

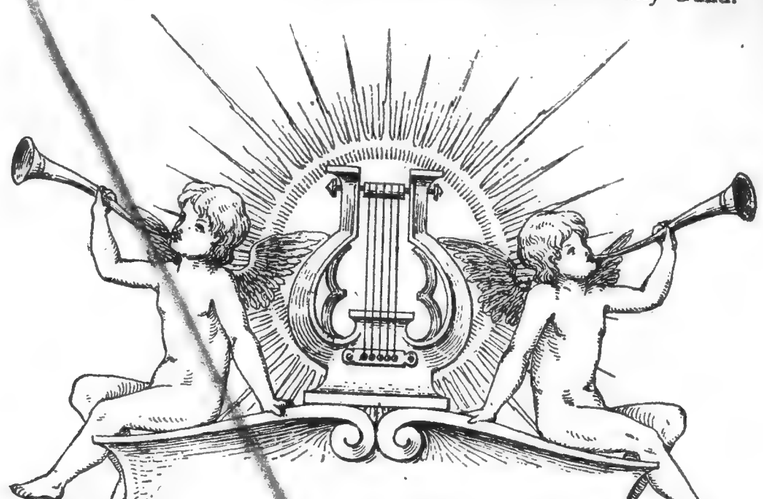
# PROGRAMME

C. A. ELLIS, Manager. 3 F. R. COMEE, Asst. Manager.

**FOOT-GUARD HALL - - - - - HARTFORD.**

**Monday Evening, January 19, at 8.15.**

Under the auspices of the Connecticut Teachers' Annuity Guild.



# BOSTON SYMPHONY ORCHESTRA

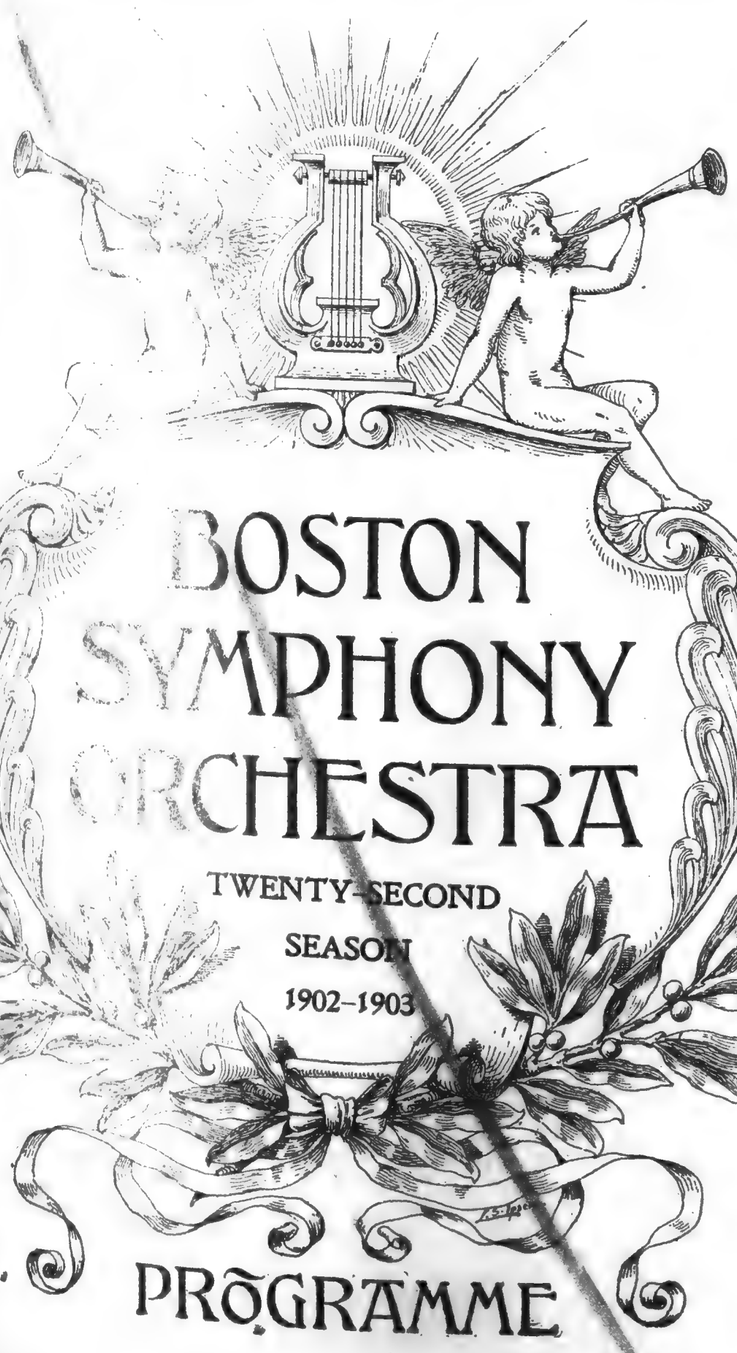
TWENTY-SECOND SEASON 1902–1903

# PROGRAMME

C. A. ELLIS, Manager. 2 F. R. COMEE, Asst. Manager.

**COURT SQUARE THEATRE, - - SPRINGFIELD.**

**Tuesday Evening, January 20, at 8.15 precisely.**



# BOSTON SYMPHONY ORCHESTRA

TWENTY-SECOND SEASON 1902–1903

# PROGRAMME

C. A. ELLIS, Manager. F. R. COMEE, Asst. Manager.

*Sanders Theatre, Cambridge.*

SEASON 1902-03.

## BOSTON SYMPHONY ORCHESTRA,

Mr. WILHELM GERICKE, Conductor.

## VI. CONCERT.

THURSDAY, JANUARY 29, AT 7.45, P. M.

**Programme.**

| | |
|---|---|
| DVOŘÁK. | SYMPHONY in E minor, No. 5, "From the New World," op. 95<br>I. Adagio. — Allegro molto.<br>II. Largo<br>III. Scherzo: molto vivace<br>IV. Allegro con fuoco. |
| *a*) BRUCH. | FIRST MOVEMENT from CONCERTO for VIOLIN in D minor, No. 2.<br>Adagio ma non troppo |
| *b*) HENSCHEL. | BALLADE. |
| BRAHMS. | "HUNGARIAN DANCES," Nos. 11, 12, 13, 14, 15.<br>(Orchestrated by ALBERT PARLOW.) |
| WAGNER. | INTRODUCTION AND "LOVE DEATH," from "Tristan and Isolde."<br>(Orchestral.) |

**Soloist:**

**Miss WINIFRED SMITH.**

Seventh Concert, Thursday Evening, Feb'y 12. Programme: Fibich, Overture, "A Night at Karlstein;" Schumann, Concerto for Pianoforte, in A minor; Tschaikowsky, Suite No. 3. Soloist: Mme Bloomfield-Zeisler.

*Sanders Theatre, Cambridge.*

SEASON 1902-03.

# BOSTON SYMPHONY ORCHESTRA,

Mr. WILHELM GERICKE, Conductor.

## VII. CONCERT.

THURSDAY, FEBRUARY 12, AT 7.45, P. M.

### Programme.

FIBICH, OVERTURE in F major to Vrchlicky's Comedy, "A Night at Karlstein." op. 26.

SCHUMANN, CONCERTO for PIANOFORTE, in A minor, op. 54.
I. Allegro affetuoso.
II. Intermezzo; Andantino grazioso.
III. Allegro vivace.

BEETHOVEN, ANDANTE CANTABILE from the PIANOFORTE TRIO in B flat major, op. 97. (Orchestrated by LISZT).

TSCHAIKOWSKY, SUITE No. 3, in G major, op. 55.
I. Elegie.
II. Valse mélancholique.
III. Scherzo, molto vivace.
IV. Tema con variazioni.

**Soloist:**

**Madame FANNY BLOOMFIELD-ZEISLER.**

The Pianoforte is a Steinway.

Eighth Concert, Thursday Evening, March 12. Programme: Cherubini, Overture, "The Water-Carrier"; Liszt, Concerto for Pianoforte in E flat; Wagner, A Siegfried Idyl; Brahms, Symphony No. 3. Soloist: Mr. George W. Proctor.

- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

COLLINGWOOD OPERA HOUSE, POUGHKEEPSIE
Monday Evening, November 10, at 8.15.

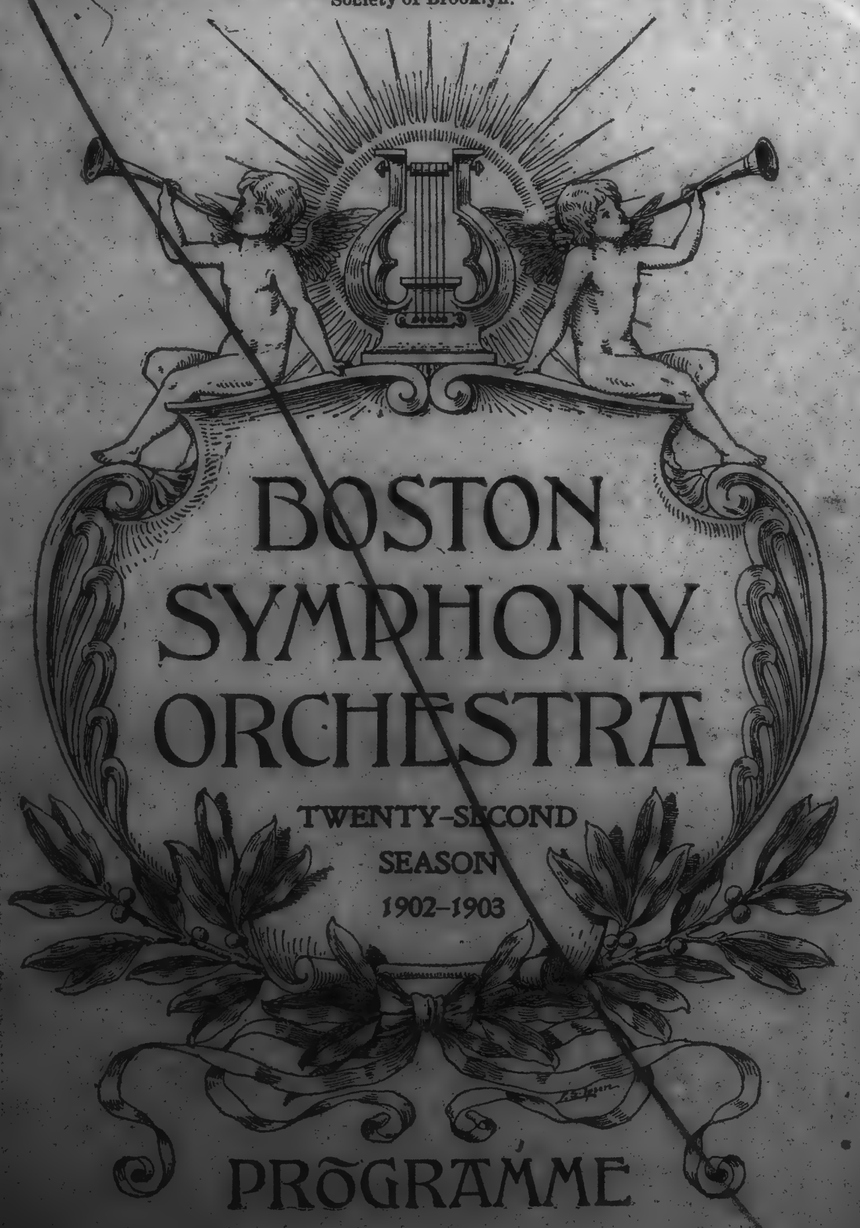
# BOSTON SYMPHONY ORCHESTRA

TWENTY-SECOND SEASON
1902–1903

## PROGRAMME

C. A. ELLIS, Manager. F. R. COMEE, Asst. Manager.

ACADEMY OF MUSIC - - - BROOKLYN
Friday Evening, February 20, at 8.15 precisely.
Under the auspices of the Brooklyn Institute of Arts and Sciences and the Philharmonic Society of Brooklyn.



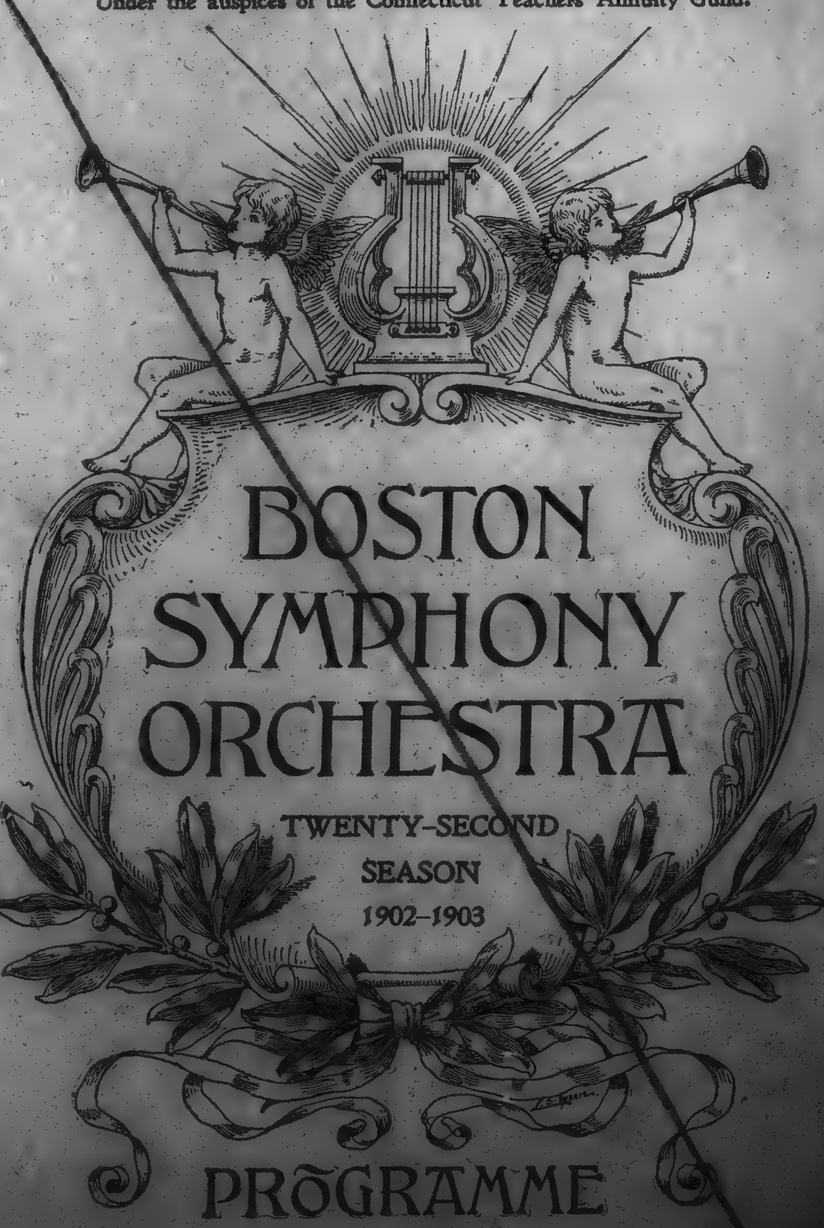
# BOSTON SYMPHONY ORCHESTRA

TWENTY-SECOND SEASON
1902–1903

## PROGRAMME

C. A. ELLIS, Manager. 4 F. R. COMEE, Asst. Manager.

HYPERION THEATRE, - - - NEW HAVEN.
Monday Evening, February 23, at 8.
Under the auspices of the Connecticut Teachers' Annuity Guild.



# BOSTON SYMPHONY ORCHESTRA

TWENTY-SECOND SEASON
1902–1903

## PROGRAMME

C. A. ELLIS, Manager. F. R. COMEE, Asst. Manager.

[125]

*Sanders Theatre, Cambridge.*

SEASON 1902-03.

BOSTON SYMPHONY ORCHESTRA,

Mr. WILHELM GERICKE, Conductor.

## VII. CONCERT.

THURSDAY, FEBRUARY 12, AT 7.45, P. M.

### Programme.

FIBICH, OVERTURE in F major to Vrchlicky's Comedy, "A Night at Karlstein." op. 26.

SCHUMANN, CONCERTO for PIANOFORTE, in A minor, op. 54.
I. Allegro affetuoso.
II. Intermezzo: Andantino grazioso.
III. Allegro vivace.

BEETHOVEN, ANDANTE CANTABILE from the PIANOFORTE TRIO in B flat major, op. 97.
(Orchestrated by LISZT).

TSCHAIKOWSKY, SUITE No. 3, in G major, op. 55.
I. Elegie.
II. Valse mélancholique.
III. Scherzo, molto vivace.
IV. Tema con variazioni.

**Soloist:**

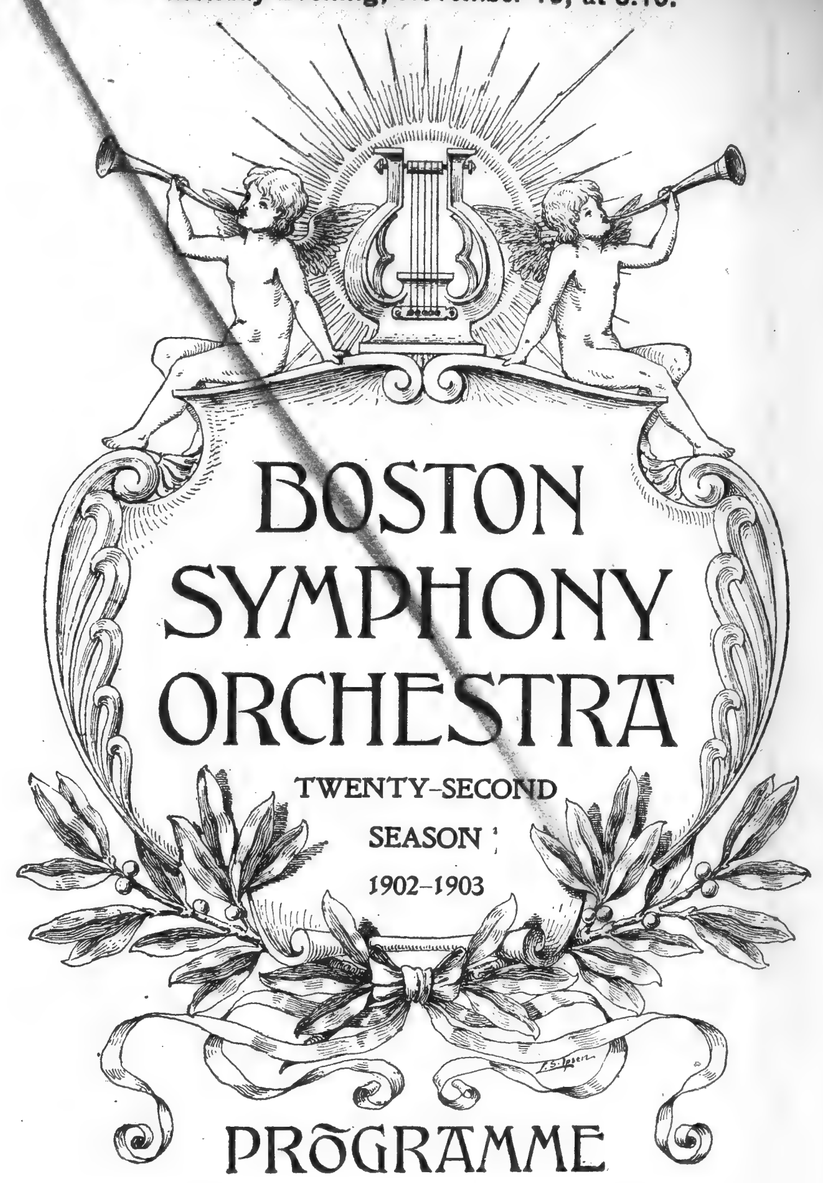
Madame FANNY BLOOMFIELD-ZEISLER.

The Pianoforte is a Steinway.

Eighth Concert, Thursday Evening, March 12. Programme: Cherubini, Overture, "The Water-Carrier"; Liszt, Concerto for Pianoforte in E flat; Wagner, A Siegfried Idyl; Brahms, Symphony No 3. Soloist: Mr. George W. Proctor.

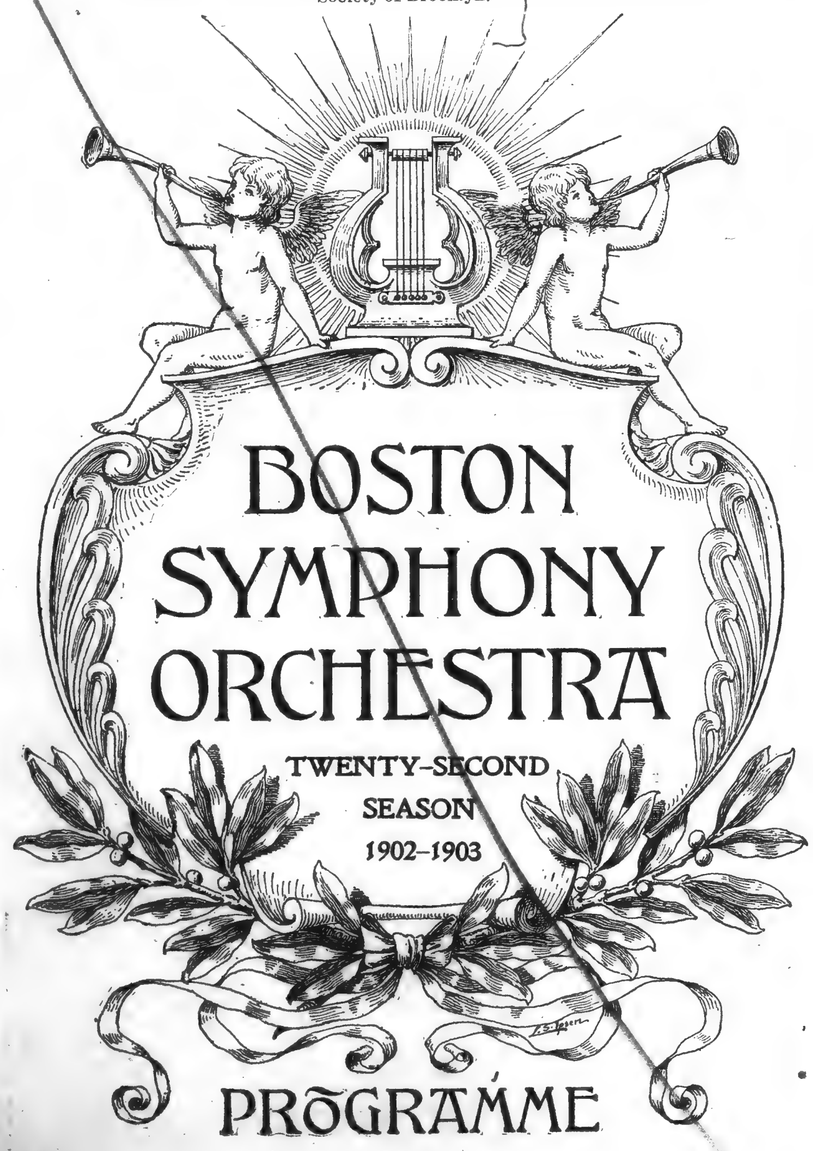
- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

**COLLINGWOOD OPERA HOUSE, POUGHKEEPSIE**
**Monday Evening, November 10, at 8.15.**



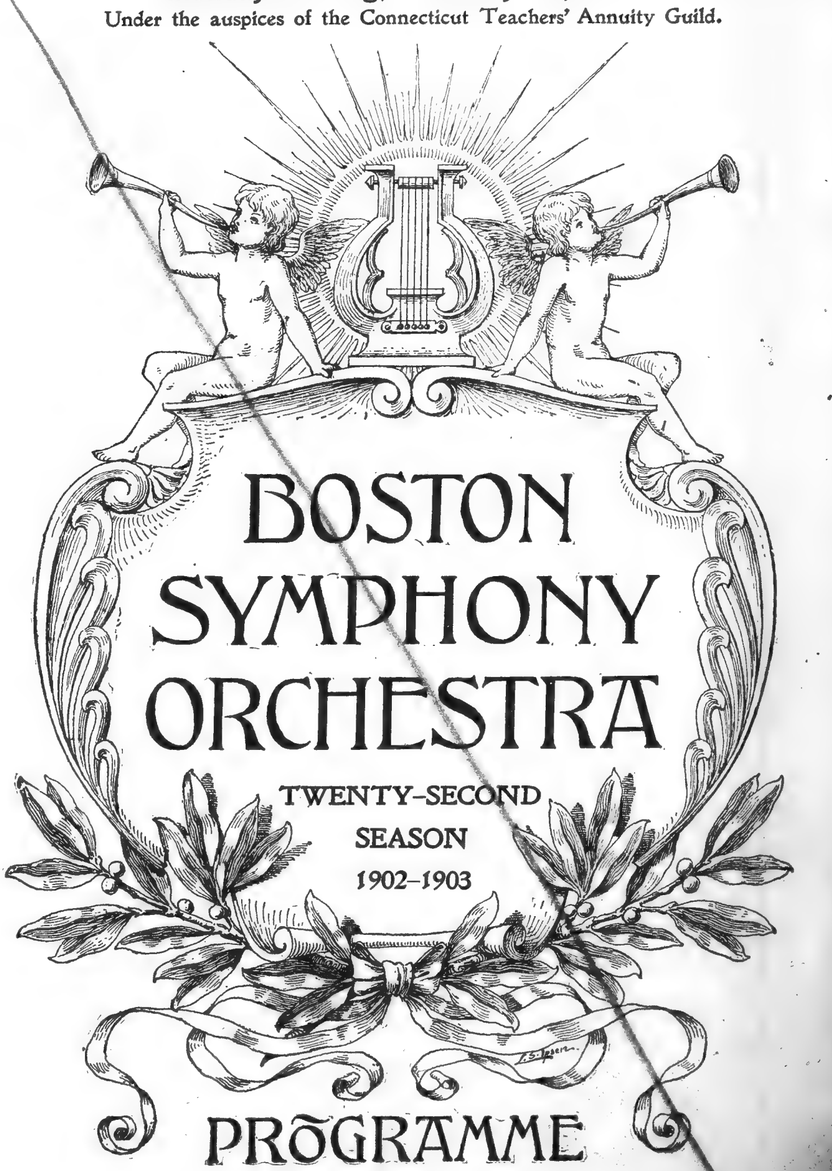

C. A. ELLIS, Manager. F. R. COMEE, Asst. Manager.

**ACADEMY OF MUSIC - - - BROOKLYN**
**Friday Evening, February 20, at 8.15 precisely.**
Under the auspices of the Brooklyn Institute of Arts and Sciences and the Philharmonic Society of Brooklyn.




C. A. ELLIS, Manager. 4 F. R. COMEE, Asst. Manager.

**HYPERION THEATRE, - - - NEW HAVEN.**
**Monday Evening, February 23, at 8.**
Under the auspices of the Connecticut Teachers' Annuity Guild.




C. A. ELLIS, Manager. F. R. COMEE, Asst. Manager.

[125]

- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

ACADEMY OF MUSIC, . . PHILADELPHIA.

Monday Evening, February 16, at 8.15 precisely.

FIRST SERIES

# BOSTON SYMPHONY ORCHESTRA

TWENTY-SECOND SEASON
1902–1903

# PROGRAMME

C. A. ELLIS, Manager.
F. R. COMEE, Asst. Manager.

4

Tickets on sale at
The Heppe Piano Rooms,
1115 Chestnut Street.

ACADEMY OF MUSIC, . . PHILADELPHIA.

Wednesday Evening, February 18, at 8.15 precisely.

SECOND SERIES

# BOSTON SYMPHONY ORCHESTRA

TWENTY-SECOND SEASON
1902–1903

# PROGRAMME

C. A. ELLIS, Manager.
F. R. COMEE, Asst. Manager.

4

Tickets on sale at
The Heppe Piano Rooms,
1115 Chestnut Street.

MUSIC HALL, . . . . . BALTIMORE.

Tuesday Evening, February 17, at 8.15 precisely.

# BOSTON SYMPHONY ORCHESTRA

TWENTY-SECOND SEASON
1902–1903

# PROGRAMME

C. A. ELLIS, Manager.
F. R. COMEE, Asst. Manager.

4

Tickets, with reserved seats,
on sale at Albaugh's,
15 North Charles Street.

CARNEGIE HALL, . . . . . NEW YORK.

Thursday Evening, February 19, at 8.15 precisely.
Saturday Afternoon, February 21, at 2.30 precisely.

# BOSTON SYMPHONY ORCHESTRA

TWENTY-SECOND SEASON
1902–1903

# PROGRAMME

C. A. ELLIS, Manager.

4

F. R. COMEE, Asst. Manager.

Tickets at Carnegie Hall.

[126]

- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

MUSIC HALL, . . . . . TROY.

Monday Evening, March 2, at 8.

# BOSTON SYMPHONY ORCHESTRA

TWENTY-SECOND
SEASON
1902-1903

# PROGRAMME

C. A. ELLIS, Manager. F. R. COMEE, Asst. Manager.

*Sanders Theatre, Cambridge.*

SEASON 1902-03.

## BOSTON SYMPHONY ORCHESTRA,

**Mr. WILHELM GERICKE, Conductor.**

## VIII. CONCERT.

THURSDAY, MARCH 12, AT 7.45, P. M.

**Programme.**

| | |
|---|---|
| CHERUBINI, | OVERTURE to the Opera, "The Water-Carrier." |
| LISZT, | CONCERTO for PIANOFORTE in E flat major, No. 1. |
| WAGNER, | A SIEGFRIED IDYL. |
| BRAHMS, | SYMPHONY No. 3, in F major, op. 90.<br>I. Allegro con brio.<br>II. Andante.<br>III. Poco allegretto:<br>IV. Allegro, |

**Soloist:**

**Mr. GEORGE W. PROCTOR.**

The Pianoforte is a Steinway.

Ninth Concert, Thursday Evening, April 2.

[127]

- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

**MUSIC HALL, . . . . . TROY.**

**Monday Evening, March 2, at 8.**

# BOSTON SYMPHONY ORCHESTRA

TWENTY-SECOND
SEASON
1902–1903

# PROGRAMME

**C. A. ELLIS, Manager.** **F. R. COMEE, Asst. Manager.**

---

*Sanders Theatre, Cambridge.*

SEASON 1902-03.

BOSTON SYMPHONY ORCHESTRA,

Mr. WILHELM GERICKE, Conductor.

## VIII. CONCERT.

THURSDAY, MARCH 12, AT 7.45, P. M.

**Programme.**

CHERUBINI. OVERTURE to the Opera, "The Water-Carrier."

LISZT. CONCERTO for PIANOFORTE in E flat major, No. 1.

WAGNER. A SIEGFRIED IDYL.

BRAHMS. SYMPHONY No. 3, in F major, op. 90.
I. Allegro con brio.
II. Andante.
III. Poco allegretto.
IV. Allegro.

**Soloist:**

**Mr. GEORGE W. PROCTOR.**

The Pianoforte is a Steinway.

Ninth Concert, Thursday Evening, April 2.

[127]

- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

ACADEMY OF MUSIC, . . PHILADELPHIA.

Monday Evening, March 16, at 8.15 precisely.

FIRST SERIES

# BOSTON SYMPHONY ORCHESTRA

TWENTY-SECOND SEASON 1902–1903

# PROGRAMME

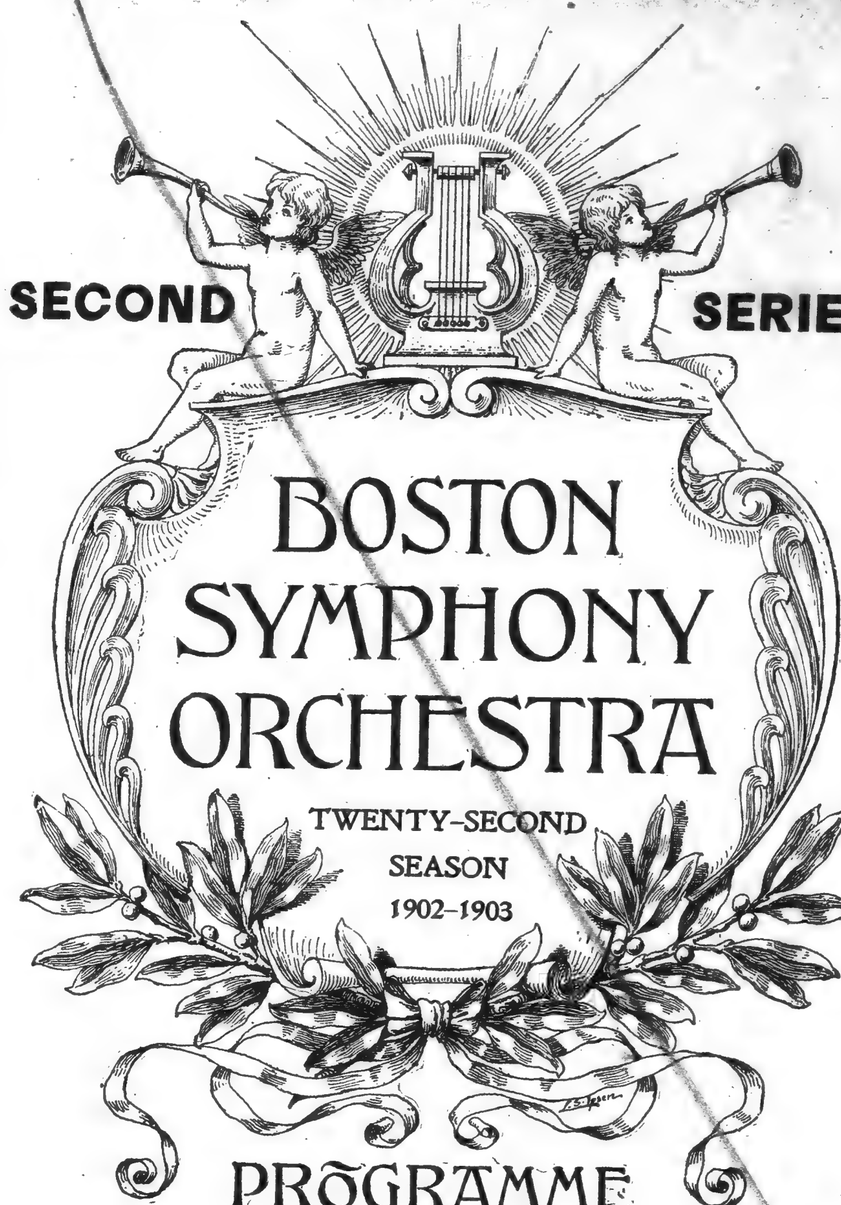
C. A. ELLIS, Manager.
F. R. COMEE, Asst. Manager.

5

Tickets on sale at
The Heppe Piano Rooms,
1115 Chestnut Street.

ACADEMY OF MUSIC, . . PHILADELPHIA.

Wednesday Evening, March 18, at 8.15 precisely.



SECOND SERIES

# BOSTON SYMPHONY ORCHESTRA

TWENTY-SECOND SEASON 1902–1903

# PROGRAMME

C. A. ELLIS, Manager.
F. R. COMEE, Asst. Manager.

5

Tickets on sale at
The Heppe Piano Rooms,
1115 Chestnut Street.

MUSIC HALL, . . . . . BALTIMORE.

Tuesday Evening, March 17, at 8.15 precisely.

# BOSTON SYMPHONY ORCHESTRA

TWENTY-SECOND SEASON 1902–1903

# PROGRAMME

C. A. ELLIS, Manager.
F. R. COMEE, Asst. Manager.

5

Tickets, with reserved seats,
on sale at Albaugh's,
15 North Charles Street.

ACADEMY OF MUSIC - - - BROOKLYN

Friday Evening, March 20, at 8.15 precisely.

Under the auspices of the Brooklyn Institute of Arts and Sciences and the Philharmonic Society of Brooklyn.

# BOSTON SYMPHONY ORCHESTRA

TWENTY-SECOND SEASON 1902–1903

# PROGRAMME

C. A. ELLIS, Manager.

5

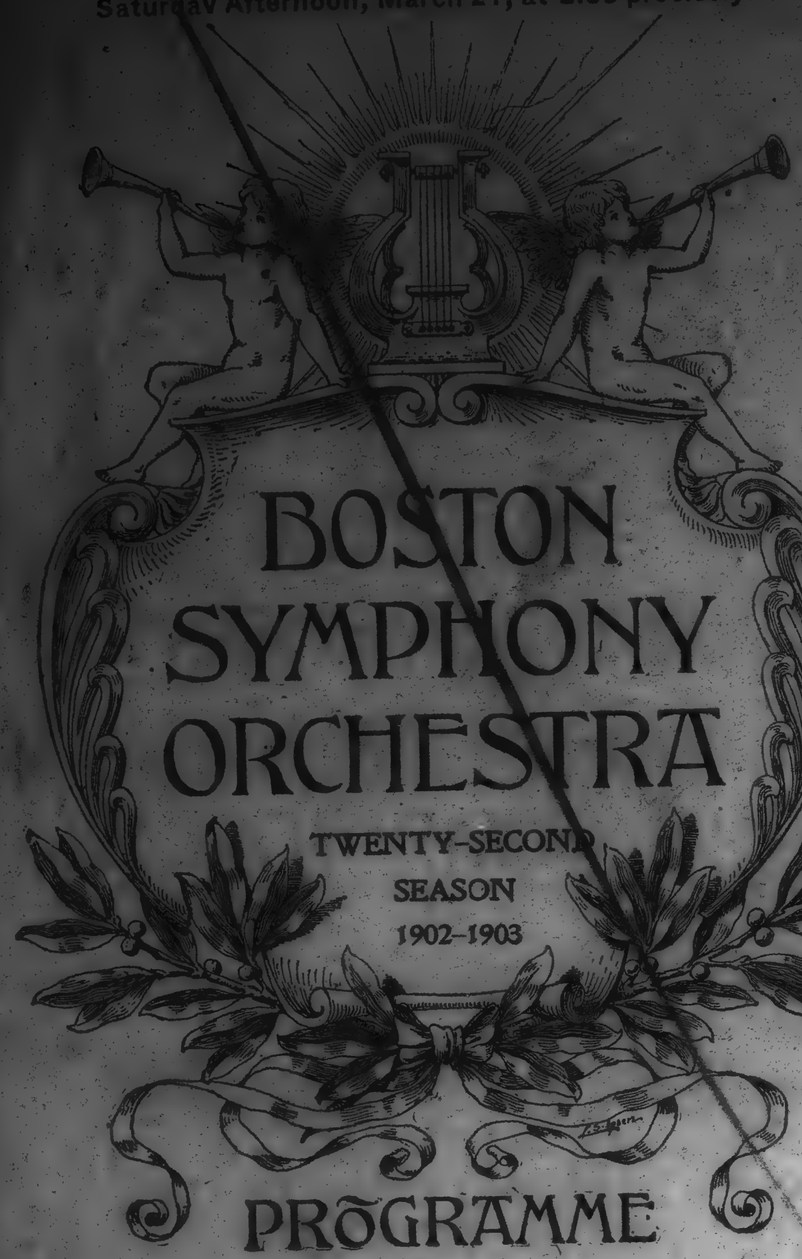
F. R. COMEE, Asst. Manager.

[128]

- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

CARNEGIE HALL, . . . . . NEW YORK.

Thursday Evening, March 19, at 8.15 precisely.
Saturday Afternoon, March 21, at 2.30 precisely.



# BOSTON SYMPHONY ORCHESTRA

TWENTY-SECOND
SEASON
1902–1903

# PROGRAMME

C. A. ELLIS, Manager. 5 F. R. COMEE, Asst. Manager.

Tickets at Carnegie Hall.

FOOT-GUARD HALL - - - - HARTFORD.

Monday Evening, March 23, at 8.15.

Under the auspices of the Connecticut Teachers' Annuity Guild.

# BOSTON SYMPHONY ORCHESTRA

TWENTY-SECOND
SEASON
1902–1903

# PROGRAMME

C. A. ELLIS, Manager. 3 F. R. COMEE, Asst. Manager.

*Sanders Theatre, Cambridge.*

SEASON 1902-03.

## BOSTON SYMPHONY ORCHESTRA,

**Mr. WILHELM GERICKE, Conductor.**

## IX. CONCERT.

THURSDAY, APRIL 2, AT 7.45, P. M.

**Programme.**

MOZART, SYMPHONY in D major, "without minuet," (K. 504)
I. Adagio: Allegro.
II. Andante.
III. Finale: Presto.

H. WIENIAWSKI, FAUST FANTASY for VIOLIN.

BEETHOVEN, SYMPHONY No. 5, in C minor, op. 67.
I. Allegro con brio.
II. Andante con moto.
III. Allegro. Trio:
IV. Allegro,

**Soloist:**

**Mr. ADOLF BAK.**

Tenth and last Concert, Thursday Evening, April 2.

[129]

- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

CARNEGIE HALL, . . . . . NEW YORK.

Thursday Evening, March 19, at 8.15 precisely.
Saturday Afternoon, March 21, at 2.30 precisely.

# BOSTON SYMPHONY ORCHESTRA

TWENTY-SECOND
SEASON
1902–1903

# PROGRAMME

C. A. ELLIS, Manager. 5 F. R. COMEE, Asst. Manager.

Tickets at Carnegie Hall.

FOOT-GUARD HALL - - - - HARTFORD.

Monday Evening, March 23, at 8.15.

Under the auspices of the Connecticut Teachers' Annuity Guild.

# BOSTON SYMPHONY ORCHESTRA

TWENTY-SECOND
SEASON
1902–1903

# PROGRAMME

C. A. ELLIS, Manager. 3 F. R. COMEE, Asst. Manager.

*Sanders Theatre, Cambridge.*

SEASON 1902-03.

## BOSTON SYMPHONY ORCHESTRA,

Mr. WILHELM GERICKE, Conductor.

## IX. CONCERT.

THURSDAY, APRIL 2, AT 7.45, P. M.

### Programme.

MOZART, SYMPHONY in D major, "without minuet," (K. 504)
I. Adagio: Allegro.
II. Andante.
III. Finale: Presto.

H. WIENIAWSKI, FAUST FANTASY for VIOLIN.

BEETHOVEN, SYMPHONY No. 5, in C minor, op. 67.
I. Allegro con brio.
II. Andante con moto
III. Allegro, Trio:
IV. Allegro,

**Soloist:**

**Mr. ADOLF BAK.**

Tenth and last Concert, Thursday Evening, April 23.

*Academy of Music, Fall River.*

SEASON 1902-03.

# BOSTON SYMPHONY ORCHESTRA,

**Mr. WILHELM GERICKE, Conductor.**

## CONCERT

TUESDAY, APRIL 14, AT 8 P. M.

**Programme.**

BEETHOVEN, SYMPHONY No. 5, in C minor, op. 67.
I. Allegro con brio.
II. Andante con moto.
III. Allegro: Trio.
IV. Allegro,

MOZART, ARIA, "Il mio tesoro," from "Don Giovanni."

BIZET, SUITE, "L'Arlésienne," No. 1.
I. Prelude,
II. Minuetto.
III. Adagietto.
IV. Carillon.

A. GORING THOMAS, ARIA, "O Vision Entrancing," from the Opera "Esmeralda."

TSCHAIKOWSKY, VARIATIONS from SUITE No. 3.

**Soloist:**

**Mr. BEN DAVIES.**

BLANK PAGE

# Men's Clothing Cleansed or Dyed

Carefully Pressed and Returned in a Neat Box.

## $2.00 Per Suit.

(Our Price has formerly been $3.00 per suit.)

Clothing cleansed by us is not "sponged" and the dirt pressed in, but thoroughly cleansed and pressed by skilled workmen. ☙ You can save buying new clothing if your old is kept clean and repaired. ☙ We have a repairing department at the service of our customers. ☙ Prices of repairs very reasonable.

**Blankets and Lace Curtains**
**Cleansed** to look like new,
**75c** Per Pair

## LEWANDO'S FRENCH DYEING and CLEANSING ESTABLISHMENT,

W. L. CROSBY, MANAGER.

17 Temple Place. 284 Boylston Street.
2206 Washington Street, Roxbury. 1274 Massachusetts Avenue, Cambridge.

LARGEST IN AMERICA. ESTABLISHED 1829.
BUNDLES CALLED FOR AND DELIVERED. TELEPHONES.

# END OF VOLUME

# END OF REEL

# PLEASE REWIND